

# Alain Sinibaldi

Art - Gallery

Rare Prints & Photobooks



#### NOTES

This catalogue is presented in chronological order.

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

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

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

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

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

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

# Alain Sinibaldi Visual Art Place

## Rare Prints & Photobooks

20, rue Voltaire, 93100 Montreuil

By appointment only

## Art Gallery

LENEUF-SINIBALDI-PARIS, 9 rue Henner, 75009 Paris

Tuesday - Saturday 14-19h

## A SELECTION OF RARE PHOTOBOOKS

*One of the first modern photo-novels*

*Two Japanese propaganda books for*

*Manchuria*

*The 1946 report of The Atomic Bombing of*

*Hiroshima and Nagasaki*

*A few rare mimeograp or Xerox produced*

*photobooks*

*etc*

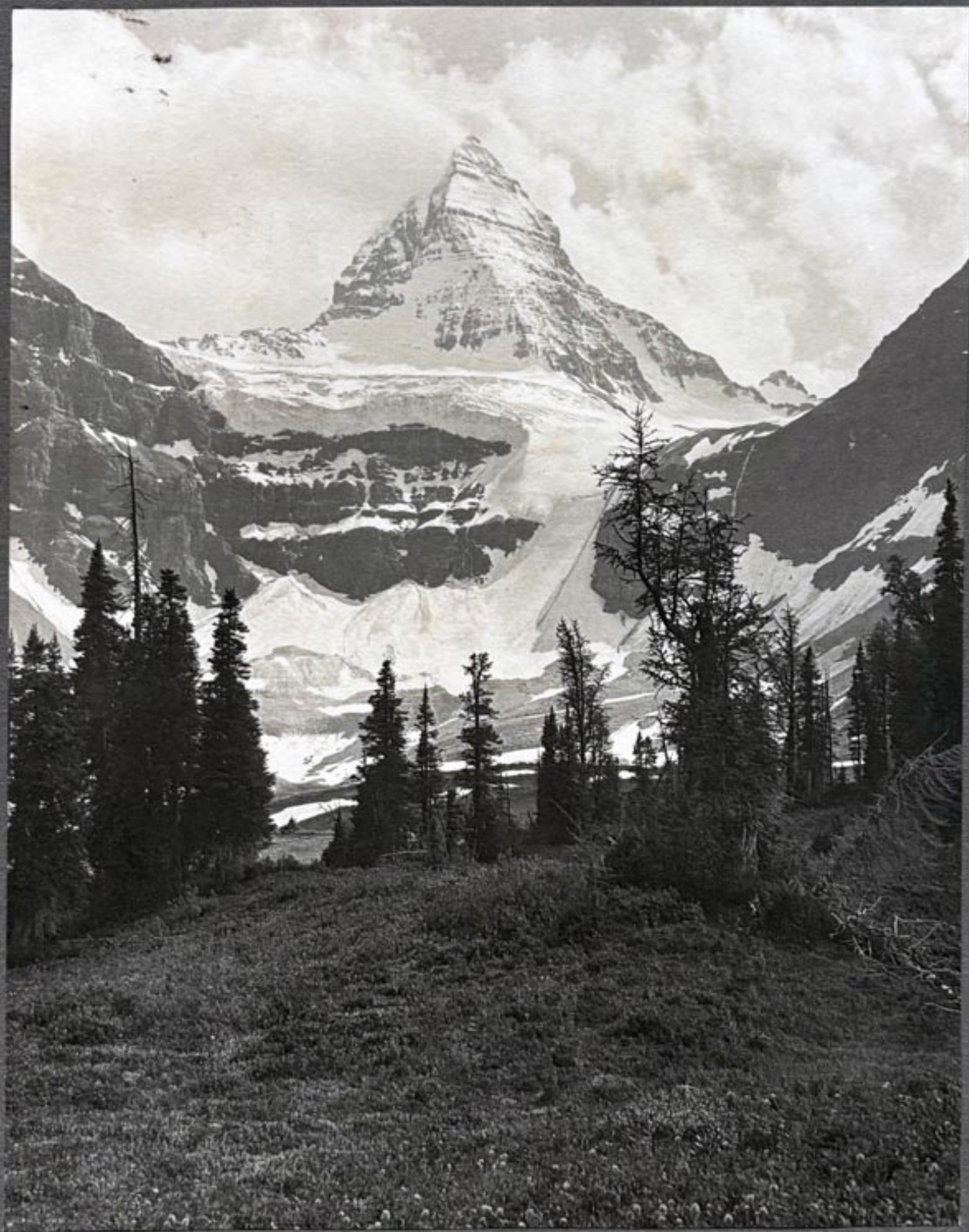
**Contact seller for condition of books**

**Additional images are available upon request**

Web site: [www.alain-sinibaldi.com](http://www.alain-sinibaldi.com)

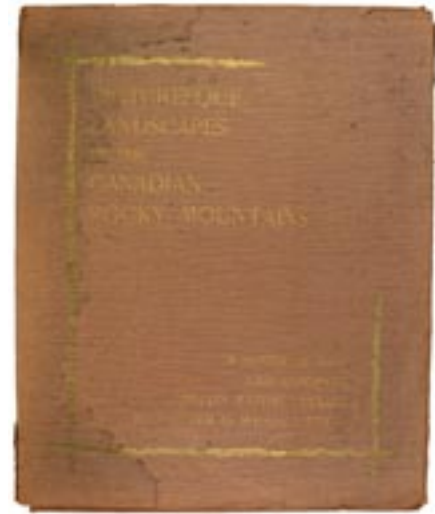
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MT. ASSINIBOINE



## WILCOX (Walter Dwight)

American explorer and photographer (1869 - 1949)

### 1 Picturesque Landscapes in the Canadian Rocky Mountains.

A Series of new and original Photographic Studies by Walter D. Wilcox, F.R.G.S. Author of "Camping in the Canadian Rockies".

New York and London, G. P. Putmans Sons, The Knickerbocker Press, 1900.

Large folio, [433 x 355 mm.] of [2] ff. + 5 boards. Portfolio with flaps of the publisher (copy with traces of water stains not reaching the photographs).

1 500 €

First edition. Book illustrated with 5 reproductions of photographs mounted on strong cardboard with printed caption: *At the foot of the Rockies* (165 x 235 mm.) — *Moraine Lake* (195 x 242 mm.) — *Lake Aline* (183 x 237 mm.) — *Mt. Assiniboine* (232 x 183 mm.) — *Evening* (170 x 210 mm.).

Walter Wilcox was an early explorer of the Canadian Rockies, especially in the Lake Louise region, known for his 1890s discovery and exploration of Paradise Valley, Desolation Valley and Prospector Valley near Lake Louise. He is accredited with the first ascents of Mount Temple (3,543m), on Aug. 17, 1894 with Samuel E. S. Allen and Lewis Frissell.[2] Walter Wilcox made the first ascent on Mount Aberdeen (3,152m), Mount Niblock (2,976m), Mount Indefatigable (2,670m), and Cheops Mountain (2581m).

OCLC: Only 2 copies: Yale University and New York, Columbia University Libraries.



## *The precursor of Coca-Cola*

### **MARIANI (Angelo)**

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

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

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



## **2 La Fleur de Coca.**

Pantomime.

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

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

Paperback, printed cover.

450 €

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

Sets by Charles Toché and costumes by Paul Donny.

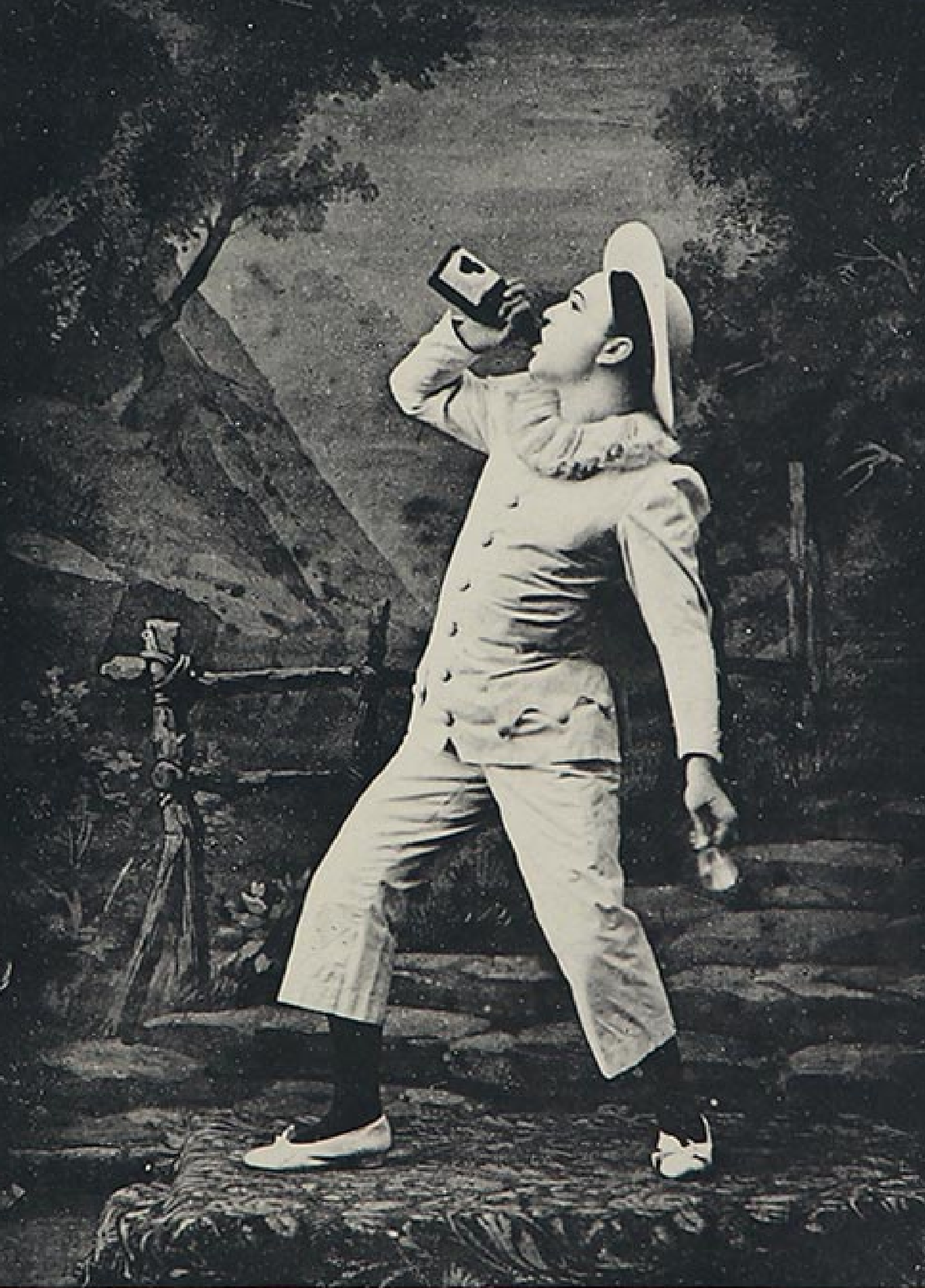
Text by Paul Aréne and Gustave Gœtchy.

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

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

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





*The images of San Francisco after the reconstruction of the 1906 earthquake*

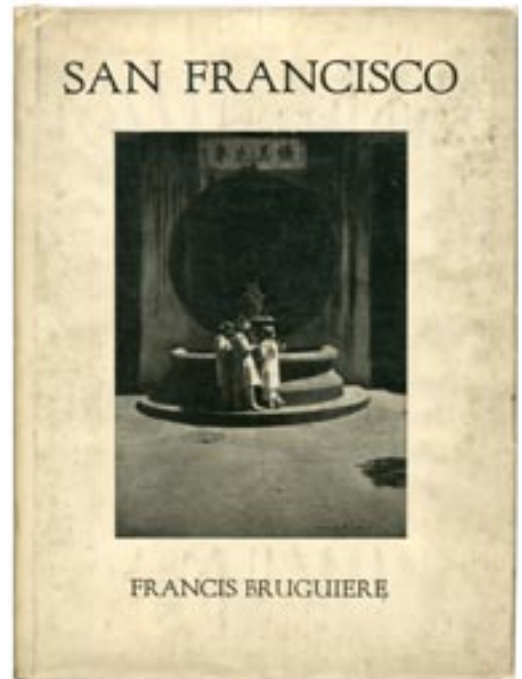
**BRUGUIÈRE (Francis Joseph)**

American artist and photographer (San-Francisco, 1879 - London, 1945)

Francis Joseph Bruguière was an American-born photographer. He also worked as a director, producer, painter, and sculptor. The pictures of Bruguière were often experimental and revealed a peculiar shade technique. Many photos were taken under the impression abstract, surrealist or cubist creative way.

In 1905, having studied painting in Europe, Bruguière became acquainted with photographer and modern art promoter Alfred Stieglitz (who accepted him as a Fellow of the Photo-secession), and set up a studio in San Francisco. His images of San Francisco after the reconstruction of the 1906 earthquake were reproduced in a book called San Francisco in 1918.

Throughout his life, Bruguière experimented with multiple-exposure, solarization (years ahead of Man Ray), original processes, abstracts, photograms, and the response of commercially available film to light of various wavelengths.



**3 San Francisco.**

By Francis Bruguière.

*San Francisco, The H. S. Crocker Company, 1918.*

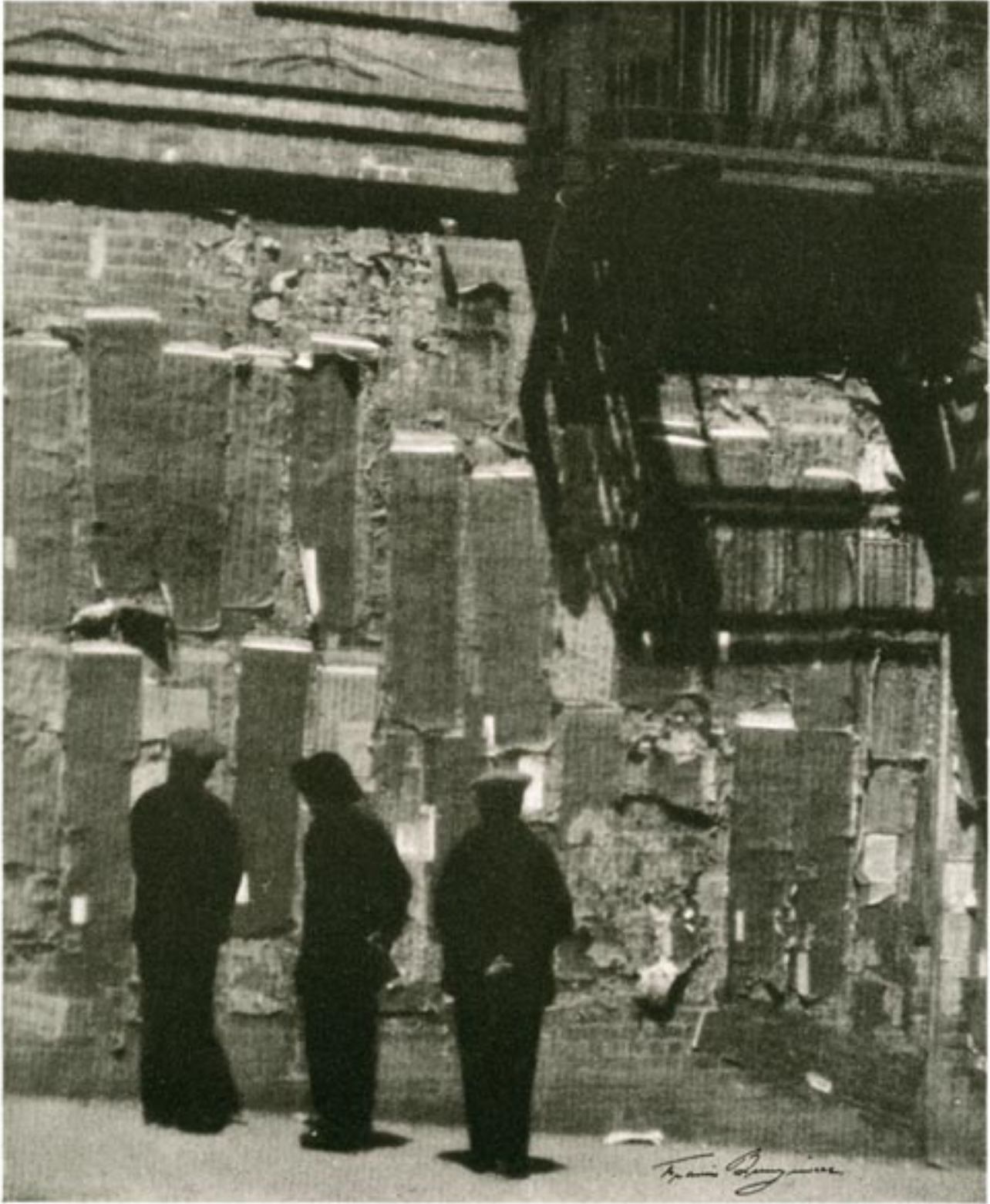
4to. [280 x 205 mm.] of [64] pp. Hardcover, illustrated dust jacket.

850 €

First edition, it contains 26 illustrations reproduced in half-tone from Bruguière's photographs. EXTREMELY RARE WITH ITS DUST JACKET.







*Copy with a pre-publication set of rare documents*

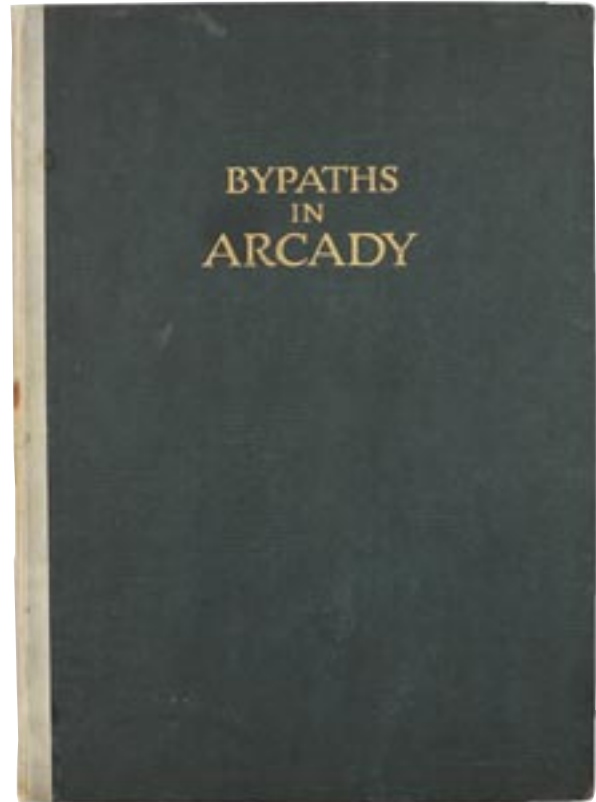
## HILLER (Lejaren Arth)

American photographer (1880 - 1970)

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

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

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



### 4 **Bypaths in Arcady.**

A Book of Love Songs by Kendall Banning.

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

1 200 €

FIRST EDITION of most of Kendall Banning's [1879-1944] poems.

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

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

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

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

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

# BYPATHS IN ARCADY

By  
**Kendall Banning**

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



CHICAGO  
BROTHERS OF THE BOOK  
1914



*The Queen*  
The woman holds the cup of life,  
and whispers to the king,  
"Do not be sad, my  
lord, for I will be  
thy queen and thou  
shalt be my king."  
The king has heard her  
words and has  
said to her,  
"Thou art my queen,  
and thou shalt be  
my king."  
The queen has heard  
the king's words  
and has said to him,  
"I will be thy queen  
and thou shalt be  
my king."  
The king has heard  
the queen's words  
and has said to her,  
"Thou art my queen,  
and thou shalt be  
my king."  
The queen has heard  
the king's words  
and has said to him,  
"I will be thy queen  
and thou shalt be  
my king."

**TO THE READERS**  
The intense and varied interest in the recent movements of Art in America by the subscription and loans of thousands of admirers has given us much... This is by far the most important work we have undertaken, and we believe it deserving... information regarding this book, the best specimens of which, perhaps... opportunity presented in the next issue of this book.

**THE VALUE** Mr. Banning is already known to the Readers of the Book by his... of the first issue. The design is, however, to be placed in the hands of... as a new poet. The present volume contains a collection of his lyrics, many of... handling the phenomena of life and love, which the uncertainty of time and death... a reader of poetry at once, you will enjoy the ideas of these verses.

**THE ILLUSTRATIONS** It has been said that a book of poetry is essentially the... about that time in a generation. Indeed, poetry cannot be "discovered," written, or... intended with its own nature. It is the result of the artist's creative power, and... which the sympathy of the artist is required in the form of the poet's life, and... thoughtful something about themselves—their thinking of their own of content and... among the beauty of the dream.

**THE ARTISTS** The accompanying pages show the best work done, and the... of the book, the use of the photographs. For and given to the illustrations for the... the artist is not only to express the spirit of the poem, but also the beauty of the... the presence of the artist is the poet's own life, and the beauty of the... handling. We are confident that upon the publication of these pictures the... fully rewarded the high place to which the artistic and original genius has... been raised.

**THE AUTHOR** Mr. Banning is the author of the book, and has written... and with this book in preparation in the past and present, and of the... form which is the only one of its kind in the English language.

**THE EDITOR** Mr. Banning has been, long of the first issue, which... in various and of poetry on publication, and we have in the hope that this request... which we are unable to supply. So if you would like a copy of this book, it... request that you would send your subscription now.

Brooklyn, N. Y., August 1, 1914.  
Kendall Banning



*The King of the Mountain*  
The Queen came seeking at night,  
The King came seeking at day,  
The Queen came seeking at night,  
The King came seeking at day.  
The Queen of the Mountain  
The King of the Mountain  
The Queen of the Mountain  
The King of the Mountain

## One of the first modern photo-novels

### SIMENON (Georges)

Belgian writer (Liège, 1903 - Lausanne, 1989)

Georges Simenon was a Belgian writer, most famous for his fictional detective Jules Maigret. One of the most popular authors of the 20th century.

He is the fourth most translated French-speaking author in the world. He began his career in journalism at a very young age and, under various pseudonyms, earned his stripes by publishing an incredible number of "popular" novels.

In 1931, he created under his name the character of Inspector Maigret, who has become world-famous, and still at the forefront of the mythology of the detective novel. Simenon was immediately successful, and the cinema was interested in his work from the beginning. His novels have been adapted around the world into more than 70 films, for the cinema, and more than 350 television films. He wrote 192 novels under his own name, including 75 Maigret, and 117 novels that he called his "hard novels", 158 short stories, several autobiographical works and numerous articles and reports. An insatiable traveller, he was elected a member of the Royal Academy of Belgium.



### 5 La Folle d'Itteville.

Phototexte. Georges Simenon et Germaine Krull. Paris, Éditions Jacques Haumont, (1931).

8vo. [160 x 132 mm.] of [128] pp. Paperback, cover illustrated in color (Box by Julie Nadot).

2 500 €

### KRULL (Germaine)

German photographer (Wilda, 1897 - Wetzlar, 1985)

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

From 1926 to 1940, she frequented the surrealists and met Walter Benjamin, Eli Lotar, Florence Henri, André Malraux...

FIRST EDITION of this detective novel by Georges SIMENON illustrated in the style of photo novels with illustrations based on photos by Germaine KRULL. First and only book published in this collection. The publisher Jacques Haumont having gone bankrupt shortly after this publication, Georges Simenon's second book, illustrated by Germaine Krull, "L'affaire des 7'", was never published.

With this novel that combines text and images, La Folle d'Itteville has become one of the author's most sought-after titles.

Cover illustrated in color and 105 illustrations based on photos by Germaine Krull.

Fine copy, not trimmed like most examples in a beautiful box by Julie Nadot.

Rarement, j'ai eu à un tel degré la révélation de ce qu'une enquête policière a d'indiscret, de brutal, d'incongru. Et pourtant G.7 restait timide, poli, trop poli.  
— Vous êtes bien Mademoiselle Wanda ?...  
Elle nous regarda tous les trois, avant de répondre comme elle eût récité une leçon apprise :  
— Je m'appelle Marthe Templier...  
— C'est ce que je voulais dire !



Je me retourne. Je me jette littéralement sur la jeune fille toute droite dans sa robe noire, un revolver à la main.



## ADVERTISING : Deberny-Peignot

French printer (1897-1984)

It is around the years 1928-1930 that we can date the birth of advertising photography as a real discipline. As early as 1929, articles on the subject began to appear in the specialized press. In 1930, Charles Peignot, director of Art et métiers graphiques, published the first special issue devoted to photography.

During the interwar period, photographic practices were decompartmentalized. Industrial firms published brochures and luxury publications for which they called on young photographers who would go on to make history in photography (Laure Albin-Guillot, Emmanuel Sougez).

The Deberny-Peignot studio was directed by Maurice Tabard, the Draeger studio by François Kollar. The Lecram Press printing house called on André Vigneau. These photographers, who belonged to the Ecole de Paris, most often worked in the style of the New Vision: the familiar subjects photographed in close-up were magnified by the angle of view, by the lighting and the framing. They also explore the research of the avant-garde of the 20s (solarization, rayogram). This trend corresponds to the desire to change the way we look at the world: "Photography is the art of seeing and making others see," says Emmanuel Sougez.



### 6 **Companionate advertising** an essay on a new force in advertising by Bertil Lind edited by the International Advertising Corporation.

Paris, [NV Internationale Advertentie Maatschappij (Amsterdam)], 1931.

4to. [236 x 240 mm.] of [2], 26, [4] pp. Spiral binding, metallic and illustrated cover, rare publisher's slipcase.

4 800 €

FIRST EDITION. Published by the President of the Swedish Match Company, Paul Bertil Lind, to develop matchbox advertising.

Superb layout with photographs often full or double page. With matchbox advertising labels glued on. Text in English. Layout by Studio Adco and Studio Deberny-Peignot. Printer: Ateliers d'Héliochromie Théo Brugière, Malakoff.

Edition of 1000 numbered and signed copies (n° 841).

PERFECT COPY WITH ITS EXTREMELY RARE CARDBOARD JACKET.



# 2500

Let us assume that a very large scale distribution, representing in a certain case of matches say 25 % of the consumption during the period and in the territory concerned, can be made for one shilling per 1000 boxes. Calculating at the current and average cost of 60 sticks per box, the advertiser secures 2500 consecutive advertising opportunities for the price of one penny. Each copy is constantly working on an individual during four or five days, which, whilst the consumption of matches varies for everybody, has been found to be the average time that a box of matches lasts the user.



Owing to the valuable research work done by advertising experts, it is possible in many cases to approach this ideal in using other forms of advertising but, as already mentioned, only after much work and the employing of a number of different and often overlapping advertising media. Even so only a more or less close approximation is obtainable, whereas advertising on match boxes quite automatically guarantees the exact proportion.

An advertisement on a match box reaches the public far more often than it would if it featured in a newspaper or magazine.

The circulation of this advertising medium, the match box, is absolutely universal. It reaches all classes of the community and penetrates even where newspapers hardly reach.

The high technical perfection which makes it possible to produce matches at such a low price to-day also enables it possible to produce advertising on match boxes at an exceedingly modest figure.



Match boxes are distributed in France 1928



## STEPANOVA (Varvara)

Russian design artist (1894 - 1958)

Ot Moskvы kupecheskoj k Moskve socialisticheskoj / From Merchant Moscow to Socialist Moscow in Russian. The album was compiled on the basis of L. Kaganovich's speech from the report at the June plenum of the Central Committee of the All-Union Communist Party of Bolsheviks in 1931 "For the socialist reconstruction of Moscow and the cities of the USSR". Lazar Kaganovich was a Soviet politician and administrator, and one of the main associates of Joseph Stalin. The album includes quotes from the speech with accompanying illustrations of different views of Moscow, such as the Botanical Garden, the Dynamo Stadium, department stores, Freedom Square, Skobelevskaya square, Strastnaya square, Pushkinskaya square, the Central Park of Culture and Recreation, the reconstruction of Arbtaska square, the Red Square, communal houses, Dubrovka village for workers. The album is created by the artist Varvara Stepanova, photographs by A Rodchenko, B Ignatovich, E Langman. Published by OGIZ Moscow in 1932.



### 7 Ot Moskvы Kupecheskoj k Moskve socialisticheskoj.

[From Merchant Moscow to Socialist Moscow]

Moscow, Ogiz-Izogiz, 1932.

In-8° oblong, [200 x 340 mm.] of [23] ff. In loose sheets, in a portfolio, with two black and red flaps, cover illustrated.

9 500 €

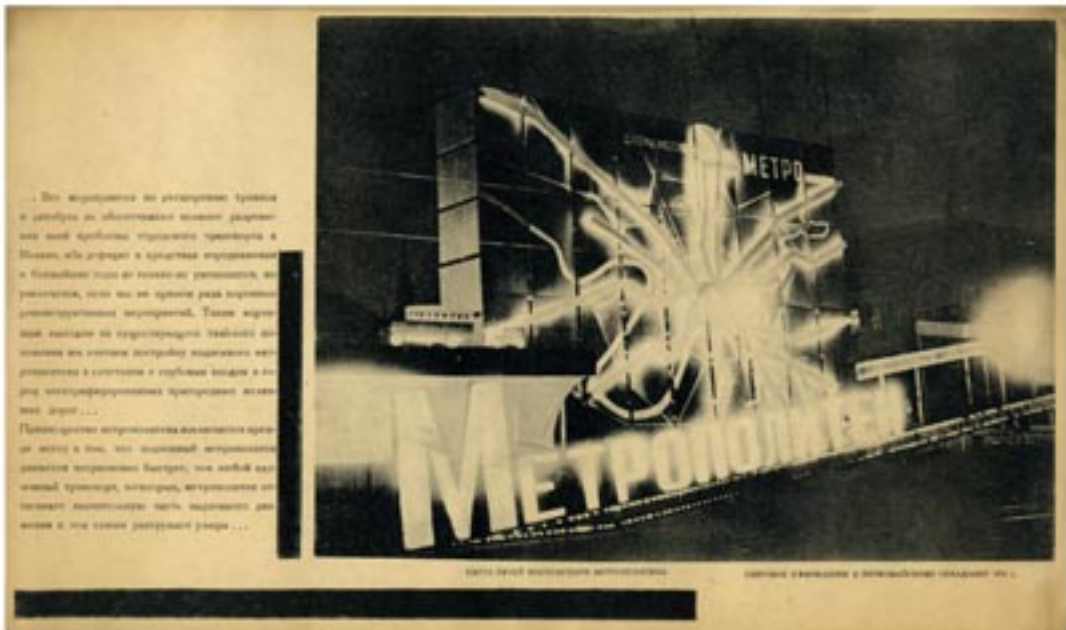
FIRST EDITION.

Complete copy of the title and its 22 plates in his portfolio without lack.

Layout of Varvara Fyodorovna Stepanova and Alexander Mikhailovich Rodtchenko. Title and 22 loose sheets (each protected by a sheet of thin paper) illustrated with photographs of Moscow by A. Rodtchenko, V. Saveliev, Kazachinskii, Langman, Boris Ignatovic, Muzeii Revolyossii, etc...

Copy protected in a box by Julie Nadot.





## FINSLER (Hans)

German photographer (1891–1972)

"Hans Finsler is one of the handful who have reached (already in the twenties) the frontier of photographic psychology; that precious few have followed his path makes him more, not less, of a pioneer today." (The New York Times)

As the first photography teacher at the Zurich School of Arts and Crafts from 1932 to 1957 and as an architecture and object photographer, Hans Finsler played an important role in the visual communication of modernism and influenced Swiss photography well into the post-war period.

Thanks to Hans Finsler's early emigration in 1932 and his work in Zurich, the impetus of media-appropriate modern photography in Switzerland was able to continue and have an impact on neighbouring countries after 1945. Hans Finsler worked with important architects, designers and Swiss companies (Wohnbedarf, porcelain factory Langenthal, furniture factory Embru, textile factory Heberlein). As head of the legendary first Swiss photography class, Hans Finsler exerted great influence together with Alfred Willmann, the teacher of lettering and photomontage. The importance of this teaching is demonstrated not least by the work of students such as Werner Bischof, René Burri, Ernst Scheidegger and Emil Schulthess.



### 8 Heberlein & Co. A.-G. Wattwil.

[100 Jahre Heberlein 1835-1935]

[Zürich, Art. Institut Orell Füssli, 1935]

4 to. [297 x 210 mm.] of [48] pp. Spiral binding, illustrated cover.

1 750 €





THE AUTHOR'S COPY of the photographic part « Das Werk » pages 113-160 of the company photobook of a Swiss textile society Heberlein, published on the occasion of the 100th anniversary, in 1935. In addition to the title page, this copy contains only the photographic illustrations by Hans Finsler, in pre-letter proofs, with his "Foto Finsler" stamp and accompanied by handwritten notes autographed in pencil.

What makes this book special is the highly impressive photo section. Cause Heberlein commissioned renowned Swiss photographer Hans Finsler to document factory buildings, workers and warehouses, machinery and processes, and finally the products. Hans Finsler's photos show the textile materials and structures in all their beauty. Added a copy of the original edition.



# NIKLITSCHek (Alexander)

Austrian engineer and photographer (1892 - 1953)

**9 Tag und Nacht mit der Kleincamera.** 165 Bildtafeln nach Aufnahmen mit den Zeiss Ikon Kleincameras ausserdem 20 Bilder im Text von Ingenieur A. Niklitschek - Wien.

München, Verlag F. Bruckmann AG, 1936

4to, [280 x 220 mm.], LII, [2], 171 pp. Hardcover, illustrated dust jacket, advertising white wraparoundband printed in red, folded crystal, protective box with title printed on the spine.

1 500 €

First edition. Text in German.

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

Photographers' captions at the end.

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



EXCEPTIONAL COPY WITH ITS PROTECTIVE BOX.



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

## KRULL (Germaine)

German photographer (Wilda, 1897 - Wetzlar, 1985)

### 10 Ballets de Monte-Carlo.

[Nice, Société Générale d'Imprimerie, Edition Marcel Roche, May 15, 1937].

4to, [291 x 250 mm.]. [64 pp.]. Paperback, cover illustrated by Matisse.

800 €

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

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

Text in english.





## CONNELL (Will)

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

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

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

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

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

Pictures by Will Connell. Story by Nunnally Johnson, Patterson McNutt, Gene Fowler, Grover Jones. New York, T. J. Maloney, Inc., 1937.

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

1 800 €

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

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

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

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

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

18

MAKE-UP



eye. He says, "You double-jointed?" You know they give you fifty bucks for your body over there." And MacMurray says, "Fifty bucks?" "All you do is sign a piece of paper—no more of my death, you may use my body, and so on." The point I'm trying to make is that MacMurray is double-jointed, he does look like he's an unusual type. Maybe the doctor'll crack down with a hundred. The damned thing offers a lot of opportunity for comedy. You see, as a matter of fact, you could tell this story for Wally Bealand and Charles Buggles, just the same.

Mr. McVey: What about Ford Miller? Somebody suggested him the other night.

24

STUDIO SPORTS



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

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

26

YES-MEN



« *This little book of antique love is respectfully dedicated to the young women of a future society.* » *Dover Books*

## LOUÏS (Pierre)

French poet and novelist (Ghent (Belgium) 1870 – Paris, 1925)

*Les Chansons de Bilitis* is a poetic work published in Paris in 1894. The work is presented as a translation from the Greek, by Pierre Louÿs, of the work of an ancient poet named Bilitis, to whom these erotic and passionate poems are attributed. In fact, the poems are in reality the poems are written by Pierre Louÿs himself. It is a work of pseudo-translation.

When it was published, the work managed to deceive the experts, and if there is no doubt today that they were by Pierre Louÿs himself, these poems are still considered important in literature.

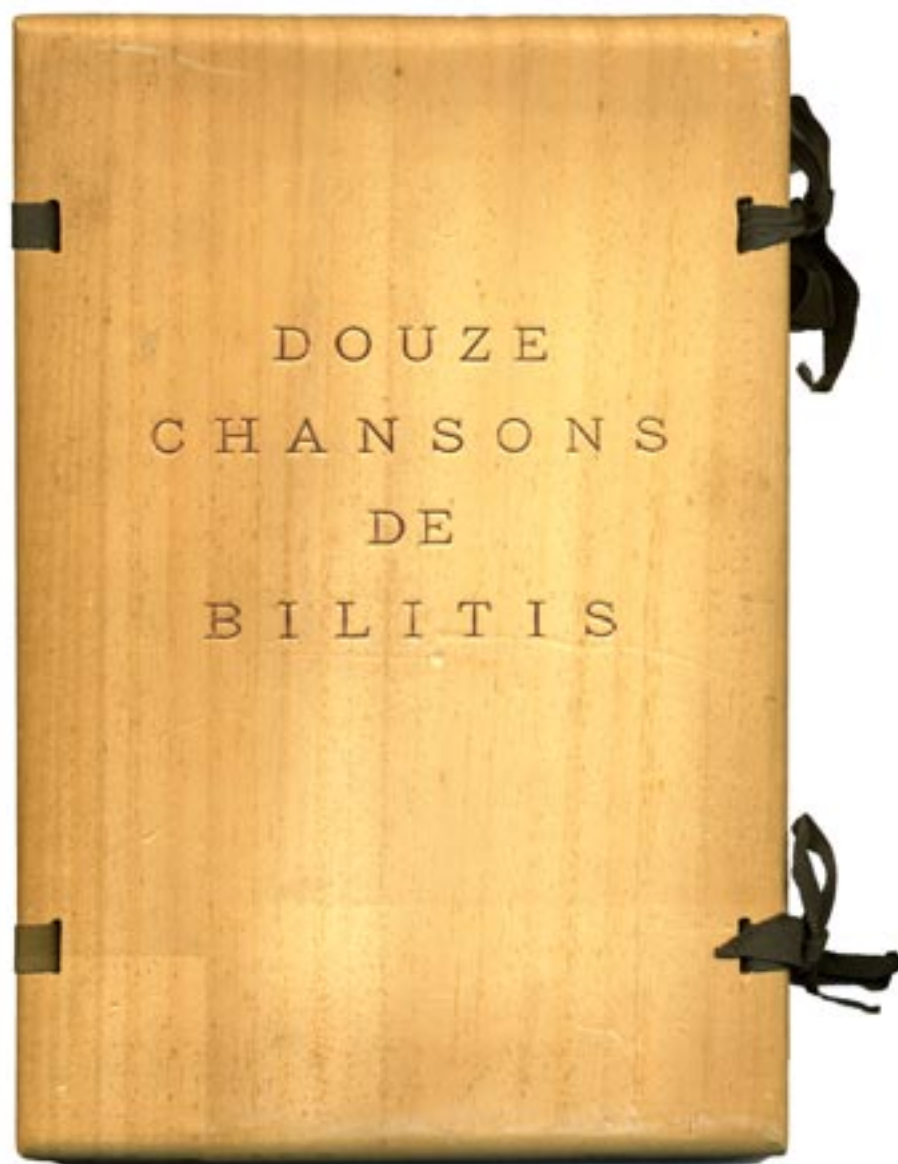


## ALBIN-GUILLOT (Laure)

French photographer (Paris, 1979 - Nogent-sur-Marne, 1962)

Author of artist's books composed of Fresson charcoal prints, luxuriously published, in limited editions, Laure Albin Guillot illustrated *Narcisse* by Paul Valéry and *Les Chansons de Bilitis* by Pierre Louÿs in the same years, produced a report in 1939 on the protection of the monuments of Paris, illustrated Claude Debussy's *Preludes* in 1948. In 1946, she produced an artist's book with Henry de Montherlant, *La Déesse Cypris*. She ended her official duties in 1940, but continued her activities in her personal studio.





**12 Douze chansons de Bilitis de Pierre Louÿs**

Illustrées de photographies par Laure Albin-Guillot.

Paris, [J. Dumoulin printer] May 15, 1937.

Folio, [310 x 215 mm.] of [32] ff. accordion-fold. Binding of the edition, wooden plates bound by two brown silk cords, title engraved on the front cover.

7 500 €

Extremely rare edition limited to 40 copies, of this Pierre Louÿs's erotic classic, illustrated in the text of 12 photographs by Albin-Guillot's.

Delicate nudes reproduced in rotogravure, with fine layout and typography by Henri Jonquières.

Copy No 19 of the only edition of 40 numbered copies on laid paper.

FINE COPY.

## HOSHINO (Tatsu)

Japanese periodical (1937 - 1940)

The Second Sino-Japanese War was fought between the Republic of China and the Empire of Japan between 1937 and 1945, following a period of war localized to Manchuria that started in 1931

On 18 September 1931, the Japanese staged the Mukden incident, a false flag event fabricated to justify their invasion of Manchuria and establishment of the puppet state of Manchukuo. From 1931 to 1937, China and Japan engaged in skirmishes, including in Shanghai and in Northern China.

The full-scale war began on 7 July 1937 with the Marco Polo Bridge incident near Beijing, which prompted a full-scale Japanese invasion of the rest of China.



### 13 Shina jihen shashin zenshū 1-6

[Second Sino-Japanese War Photographs Collection 1-6]

Tōkyō : Asahi Shinbunsha, Shōwa, 1937-1940.

6 vol. folio. [340 x 260 mm.], 160 pp. per volume. Hardcover illustrated in different colors, with the original publisher's slipcases illustrated.

7 000 €

FIRST EDITION.

A rare complete set of these important and extensive propaganda books published by the newspaper Asahi Shimbun recording Japanese actions in the second Sino-Japanese war. The books were beautifully designed and laid out by Kawabata Ryushi, with photographs by Masao Kageyama, Gen Otsuka, Ken Hashida, Masa Tabata and Mutsuo Ueda. Preface by Taketora Ogata.

Volume 1. Hokushi sensen - « North China », published in December 1937- Volume 2. Shanghai sensen - « Shanghai », published in March 1938. Volume 3. Kōga, Joshū sakusen - « Yellow River, Xuzhou », published in March 1938. Volume 4. « Wuhan, Guangdong », published in December 1938. Volume 5. Kainantō, Nanshō sakusen - « Hainan Dǎo, Nanchang », published in June 1939. Volume 6. « Arawashi unit », published in March 1940.

📖 *Dict. of Japanese Photographers*. Tokyo Metropolitan Museum of Photography, 2000. - *The Japanese Photobook*, Heiting/Ryuichi, Steidl 2017, page 182-184. *The Chinese Photobook*, Parr/WassinkLundgren, Aperture 2015, page 126-129.



戦時下の東京、丸の内線沿いの街並み。戦車や軍用車両が通行し、市民生活が制限されている様子が写っている。

戦時下の東京、丸の内線沿いの街並み。戦車や軍用車両が通行し、市民生活が制限されている様子が写っている。

戦車隊の行進



戦時下の東京、丸の内線沿いの街並み。戦車や軍用車両が通行し、市民生活が制限されている様子が写っている。



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戦時下の東京、丸の内線沿いの街並み。戦車や軍用車両が通行し、市民生活が制限されている様子が写っている。

## 20 Original Photographs Silver Prints by Tatsuo Isshiki

### ISSHIKI (Tatsuo)

Japanese photographer (1908–1986)

Manshû shasin sakka kyôkai (Manchurian Photographers' Association), founded by Hakuyô Fuchikami in 1932 with Tatsuo Isshiki, Bin Unoki, Shiyô Nakata, Yashio Baba, participated in the Chicago World's Fair in 1933.

This project was intended for propaganda, but the hundred or so photographs exhibited did not bear the trace, and aroused the interest of Americans who exhibited them in San Francisco, Washington, New York, then twenty other cities.

Manchurian School of Japanese Photography reveals a particular style that has no equivalent in Europe. Photographers often use the technique known to pictorialists, but keep the concern for realism with humanist expression. For them, Manchuria represented the Promised Land where they hoped to see the birth of a utopia hence this nostalgic atmosphere, far from the military invasion that imperialist Japan operated.

The association published the magazine "Hikaru Oka (Shining Hill)", self-published, i.e. Hikaru Oka-sha, from 1937 to 1939, and Isshiki's book would be the only monograph published by this publisher.

### 14 Hokuman no Emiguranto.

[Emigrants in North Manchuria].

*Talien, Hikaru Oka-sha, 1939.*

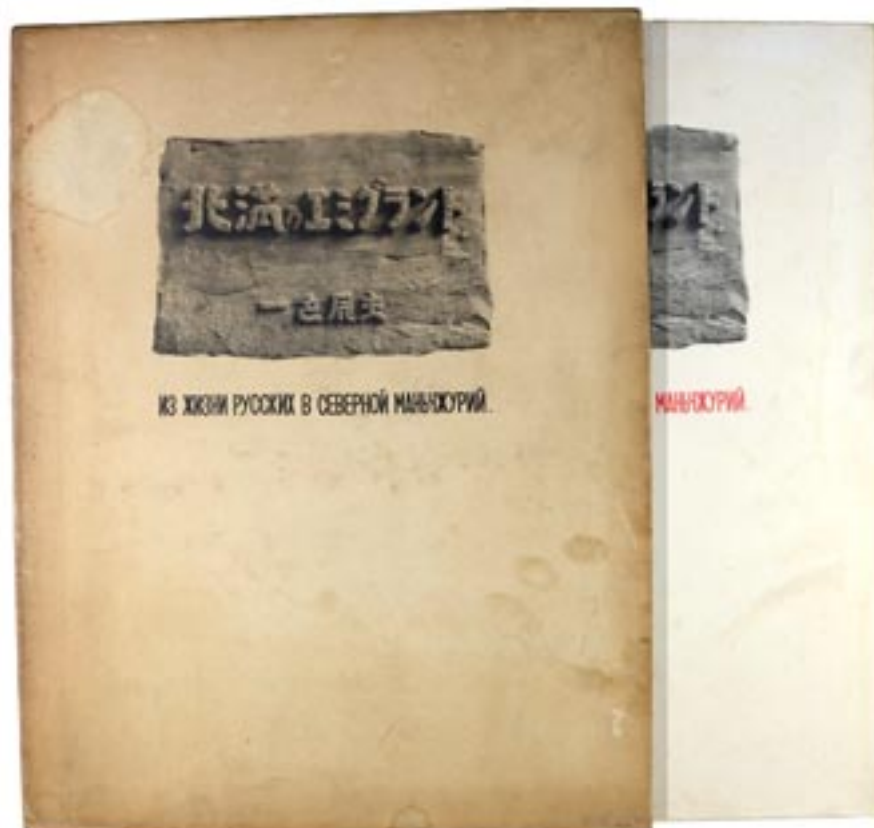
In-folio, [369 x 288 mm.], of [92] pp. Hardcover, white paper bradel with title and name of the photographic author, identical cardboard case.

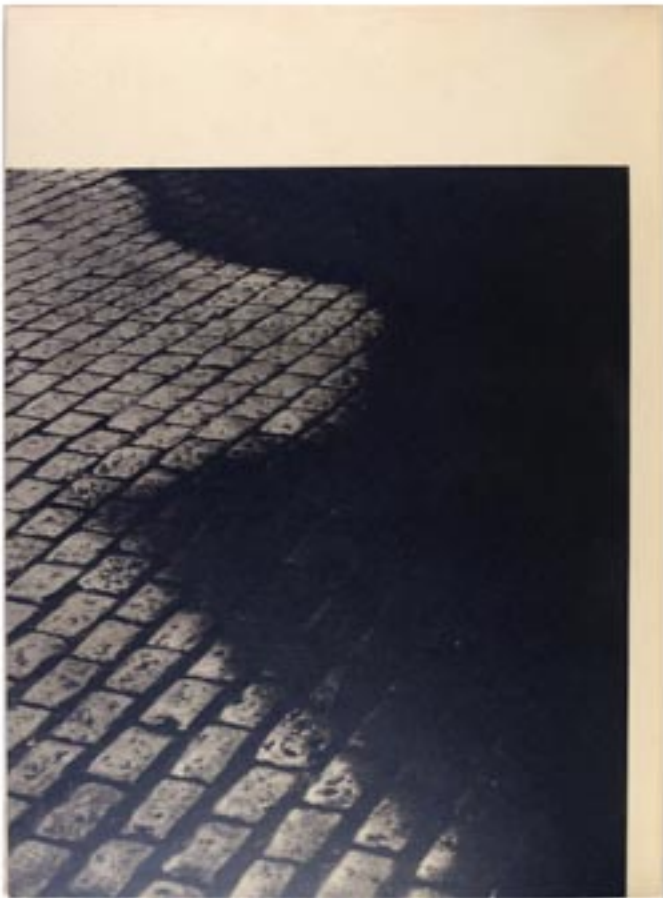
12 000 €

FIRST EDITION illustrated with 20 originals photographs by Isshiki, preface by Hakuyô Huchikami, portrait of the author by Fujita, postscript by the photographer.

Limited edition of 500 copies.

📖 *The depicted utopia / Another Face of Japanese Photography in Manchoukuo.* Nagoya City Art Museum, 2005, B-17, reproduced. - *Nihon no Shasinka* (Japanese Photographers Collection), n° 6 - *Fuchikami Hakuyô to Manshû shasin sakka kyôkai.* Tokyo, Iwanami Shoten, 1998, n° 48, 49.





## LATTUADA (Alberto)

Italian photographer (Milan, 1914 - Rome, 2005)

Alberto Lattuada was an Italian film director, screenwriter, actor, producer, art and film critic.

His work escapes easy cataloguing and finally stands out as one of the most atypical of Italian cinema. He started as a screenwriter in the early 1940s and directed his first film very quickly, in 1942. He was one of those who adapted post-war neo-realism by practising a kind of hybridisation.

### 15 Occhio Quadrato. 26 tavole fotografiche.

[Milano, Società grafica Modiano] Corrente Edizioni, [10 juillet] 1941.

8vo. [225 x 160 mm.] of XIX, [2] pp., 26, [2] ff. Paperback, illustrated blue cover (Black slipcase).

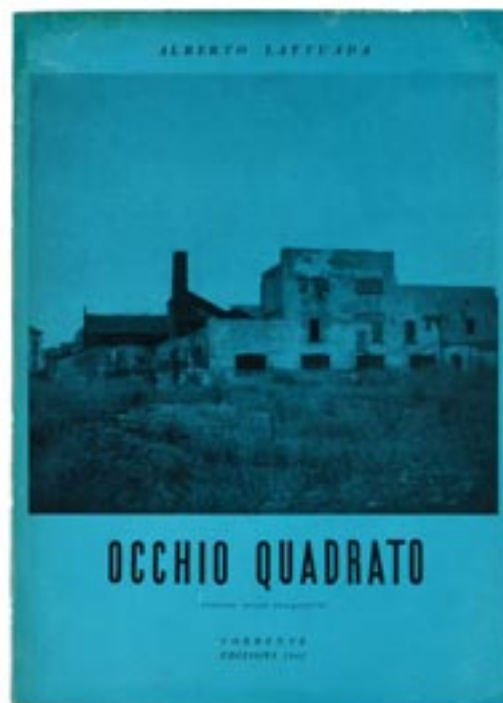
4 500 €

VERY FINE COPY OF THE FIRST EDITION and first printing of the 26 photographs by Alberto Lattuada, reproduced in half-tone print. Layout by Aldo Buzzi.

Preface by author, architect and photographer Alberto Lattuada, followed by a poem by Treccani ("Men Sleep") to introduce the suite of twenty-six photographic plates "that document aspects of urban and social marginality in a direct and informative style, among which stand out the homeless who live in makeshift shelters and the city's flea markets".

"The stylistic simplicity, the iconographic coherence of the book, the presentation of oneself deeply humanist and alien to any intellectualism, the idea later reiterated by Lattuada of a "wandering in the suburbs of Milan" exposed to the risk of possible censorship by the fascist regime for the insistent representation of misery, are all factors that have made it possible to celebrate "Occhio quadrato" as a work of exceptional aesthetic and political significance. To characterize the book's overall reception, the idea of "Occhio quadrato" recurs periodically as an unpublished portrait of the Milanese suburbs, a primitive work of photographic neorealism, and a pioneering reinterpretation of a noble master such as Walker Evans". (Antonello Frongia).

📖 Gioia Sabastiani, *I libri di Corrente: Milano 1940-43 : una vicenda editoriale*, n° 15. - Berengo Gardin Pietro, *Alberto Lattuada fotografo 1938-1948. Dieci anni di occhio quadrato*, 1982. - Walter Guadagnini, *Photography. From the Press to the Museum 1941-1980*, p. 34-41





## 6 and 9 August 1945 - Hiroshima and Nagasaki

### THE ATOMIC BOMBING

United States Army (1945)

The unprecedented destruction caused by the dropping of two atomic bombs on Japan in August, 1945, ended the Second World War and ushered in the nuclear age.

The end result of years of planning and research by the scientists of the U.S. Army Corps of Engineers' Manhattan Project, the full effects of the atomic bomb on a populated area were not understood at the time of its use.

Accordingly, the Special Manhattan Engineer District Investigating Group was dispatched to Japan in September, 1945, in order to gather information on the level of physical devastation the bombings had caused.

This official report offers grim testimony as to the sheer destructive power of the atomic bombs through its photos of flattened and burnt out cityscapes.



#### **16** The Atomic Bombing of Hiroshima and Nagasaki by The Manhattan Engineer District.

[United States Army. Corps of Engineers. War Department, 29 June 1946].

2 vols. 4to. [265 x 200 mm.] of [2], 42 pp. + 3 fold-out plans. - 101 pp. Stapled, white cover printed.

5 000 €

EXTREMELY RARE FIRST EDITION OF THIS FAMOUS REPORT.

This report describes the effects of the atomic bombs which were dropped on the Japanese cities of Hiroshima and Nagasaki on August 6 and 9, 1945, respectively. It summarizes all the authentic information that is available on damage to structures, injuries to personnel, morale effect, etc., which can be released at this time without prejudicing the security of the United States.

This report has been compiled by the Manhattan Engineer District of the United States Army under the direction of Major General Leslie R. Groves.

The second volume contains 3 plans and 97 photographs.

FINE COPY.





Figure 6

The Atomic Bomb Explosion over Hiroshima.

## The most important books in the history of Dutch photography

### ELSKEN (Ed van der)

Dutch photographer (Amsterdam, 1925 - Edam, 1990)

The photographer uses a cinematographic sequence of texts and grainy black-and-white photographs to tell a semi-autobiographical love story: the story of Manuel and Ann, situated in the bleak atmosphere of postwar Paris in the 50's.

Van der Elskén follows Ann with his camera on her wanderings through Paris, while she dances, drinks, flirts, fights, sleeps, falls in love... Ann is the legendary bohemian Vali Myers, an Australian artist who was a friend of Cocteau and Genet, but Van der Elskén makes it clear from the start that *'the action of the book and the characters who play a part in it are the product of the author's imagination'*.

A cult book. *"Love on the Left Bank, Van der Elskén's first and most groundbreaking book, remains his most beautifully, realised body of work."* (Sean O'Hagan, *The Guardian*).



### 17 Een liefdesgeschiedenis in Saint Germain des Prés.

Fotografie en tekst Ed van der Elskén.  
Amsterdam, *De Bezige Bij*, [1956].

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

1 600 €

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

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

Edition: In Dutch, German and English.

COPY SIGNED BY ED VAN DER ELSKEN.

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



*One of the 10 copies reserved for the artist, signed.*

## TAKEI (Takeo)

Japanese painter and puppet maker best known for his illustrations for children (Nagano, 1894 - Tokyo, 1983)

Takeo Takei is among Japan's most influential children's illustrators of the twentieth century.

He was one of the first to create high-quality illustrations for children and was an early advocate of making artwork that respected and nurtured a child's imagination. Nearly one hundred years after his work was first published, his influence in illustration, manga, animation, graphic design, computer game character and even advertising is as strong as ever.

### **18** *Sphère*. 1959. Mamehon No.38

*[Tokyo, Self published] 1959.*

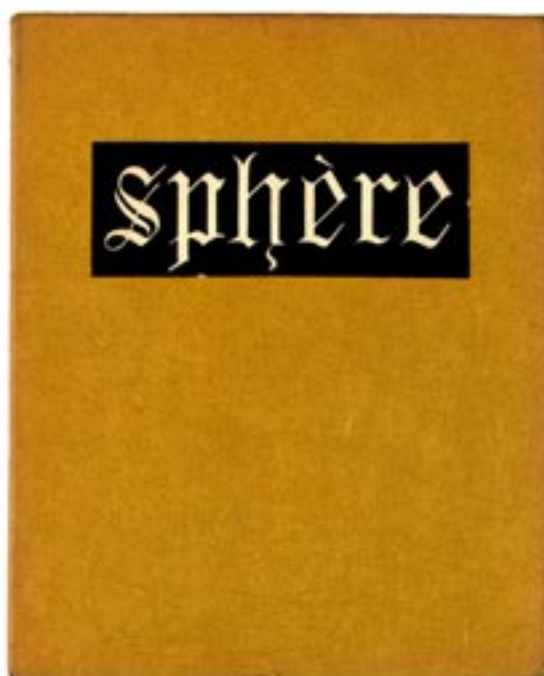
12vo. [145 × 118 mm.] de [26] pp.  
Hardcover, with original glassine paper in a box.

1 800 €

FIRST EDITION illustrated with photographs in the text

Print run: 300 copies, including 10 copies reserved for the artist.

ONE OF THE 10 COPIES RESERVED FOR THE ARTIST, SIGNED.





斗争というものが  
 はじまると  
 舞臺をする  
 おれも人だ  
 おれも人だ  
 おれも人だ  
 真珠のところへ  
 バチンコの玉と  
 ラムネの玉とが

おれも球体だ  
 と、坐りこむ  
 太陽が苦笑して  
 一やめろ  
 球体には  
 階級なんぞ  
 ないんだぞ  
 と、言いながら  
 西の果てへ  
 沈んでいく

はいはい  
 そうです  
 トクダネだって？  
 よしきた  
 MEMOする  
 え、掌中の玉？  
 よわたたな  
 それは球体  
 じゃないよ

なに、玉の胸だって？  
 冥誕いうな  
 それは樂物の部  
 じゃないか

な、なんだと  
 きん——  
 ばかやろう



*This iconic collection of images captures the actors of 60s Swinging London.*

## BAILEY (David)

British photographer (born in London 1938)

David Bailey was a key player in the London 60s scene. He represented a new breed of photographer who not only shot but socialised with models, actors, pop stars and artists, and achieved cult status in his own right.

The publication and sale of his *Box of Pin-Ups* was a unique event for a photographer at that time. The portraits represented the new 'popocracy', the movers and shakers, so to speak, who had already achieved prominence in their respective fields and, who not least through Bailey's images, themselves came to define the era.



### 19 David Bailey's Box of Pin-Ups.

[Londres, Weidenfeld & Nicolson, 1965].

Folio [370 x 320 mm] of 36 plates. Sheets in a white box, front cover illustrated.

Box illustrated with portrait of Mick Jagger by Bailey (verso), title and text by Francis Wyndham (recto)

9 000 €

FIRST EDITION of this portfolio, complete with 36 iconic portraits from the 60s, reproduced in black and white with captions printed on the spine.

This iconic collection of images captures the makers of 60s Swinging London, including: Mick Jagger, Max Maxwell, Jean Shrimpton, Cecil Beaton, Susan Murray, Cecil Beaton et Rudolf Nureyev, Vidal Sassoon, Mick Jagger & Max Maxwell, John Lennon & Paul McCartney, Gordon Waller, The Rolling Stones, John Lennon, James Wedge, Andrew Oldham, John Lennon & Paul McCartney, Terence Stamp, David Puttnam, Brian Epstein, Michael Caine, Brian Jones, Celia Hammond & Gordon Waller, Jimmy Woolf, Bongo Wolf, David Hicks, Brian Morris, Gerald McCann, the Kray Brothers : Reg Charlie Ron, Chrisie Shrimpton, Rudolf Nureyev, Terence Donovan, P. J. Proby, Jean Shrimpton, Susan Murray, Lord Snowdon, David Hockney, Michael Cooper.

Legends by Francis Wyndham, editor-in-chief of Queen magazine.

Layout by Mark Boxer and David Hillman.

📖 M. Harrison, *David Bailey: archive one, 1957-1969*, London, 1999, pp. 157, 169, 175, 177, 179, 181. - D. Bailey, *Bailey's Stardust*, London, 2014, pp. 191-197.



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

## GIBSON (Ralph)

American photographer (Los Angeles, 1939)

Ralph Gibson is a master of photography, known for literally inventing a new photographic language in the 70's. It offers a narrative meaning to contextualization and surreal juxtaposition.

After studying photography during his time in the U.S. Navy and then at the San Francisco Art Institute, he began his professional career as an assistant to Dorothea Lange, then worked with Robert Frank on two films.

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

At the time--about five years before he founded Lustrum Press--Gibson was working in documentary mode quite different from the enigmatic, surrealist imagery for which he became well-known.

The grainy, high contrast images in this book capture a dizzying array of character types in what was then a burgeoning center of the emergent counter-culture.



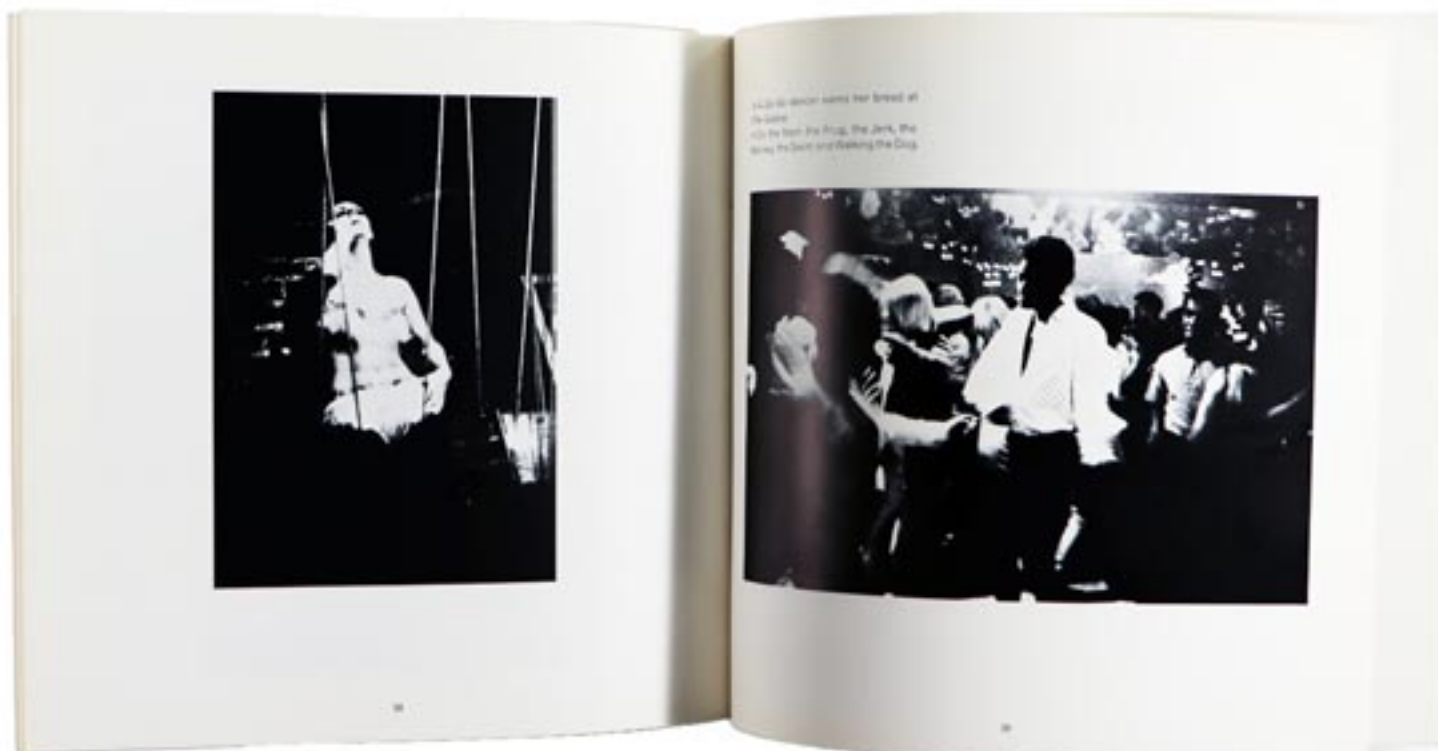
**20 The Strip.** A graphic portrait of Sunset Boulevard / Fall, 1966. Photographed by Ralph Gibson. Designed by Roger Kennedy.

[Los Angeles, Roger Kennedy Graphics, 1966]

4to, [232 x 234 mm.], [2], 48, [2] pp. Paperback, white cover illustrated.

800 €

FIRST EDITION OF GIBSON'S FIRST BOOK, illustrated with 49 photographs.







*...They have almost nothing in common with one another yet are brought together by the irresistible spirit of the moment: Exuberance, tolerance, excess.*

## DEMORUELLE (Mickey)

American photographer (1932-2006)

His dazzling sequel: "Bleed" page after page of the legendary American celebration that rivals Rio de Janeiro's Carnival.

What sets Mickey Demoruelle apart as an original is that instead of photographing the parade, the floats, and the performers - as ALL other Mardi Gras and Carnival Rio collections do - his focus is on the crowds, who sometimes surpass the show in their creativity and flamboyance.

Just as singularly, he photographs exclusively in black-and-white, compelling the viewer to linger on the page, to notice and savor the details that often get buried in color photography.

Roland Barthes once described the phenomenon that Mardi Gras represents as a "carnival of contradictions": Gays, transvestites, and transsexuals, over-dressed or un-dressed, may set the tone and even dominate.

But everyone else participates, openly and joyfully: Straights, marching bands, young and old romantic couples, sailors, Marines, tourists, kids (who seem to have the most fun), bikeriders, drug users, male and female prostitutes, priests, political activists.

They have almost nothing in common with one another yet are brought together by the irresistible spirit of the moment: Exuberance, tolerance, excess. When Mardi Gras ends, they go their separate ways. Mardi Gras is French for "Fat Tuesday", called as such because of the overeating and other indulgences their Christian participants permit themselves on the day before Lenten Season's Ash Wednesday.



### 21 Mardi Gras in New Orleans. A Photographic Essay. Foreword by David Mynders Symthe.

*Privately printed: Self-published, 1970. Original photo-illustrated stapled wrappers.*

1 500 €

FIRST EDITION, FIRST PRINTING.

A superb and little-known photographic work capturing the crowds at the New Orleans Mardi Gras.

OCLC records just one copy of this edition at the University of New Orleans and a copy of a 1972 edition at Michigan State University Libraries.





## SONNEN (Christoffer)

German artist (Detmold, 1944)

**22 Energiewissenschaften und Mystik.** Der dimensionale Bau der Wirklichkeit. [Energy Science and Mysticism. The dimensional structure of reality].

[Berlin, Published by the artist himself, 1971.

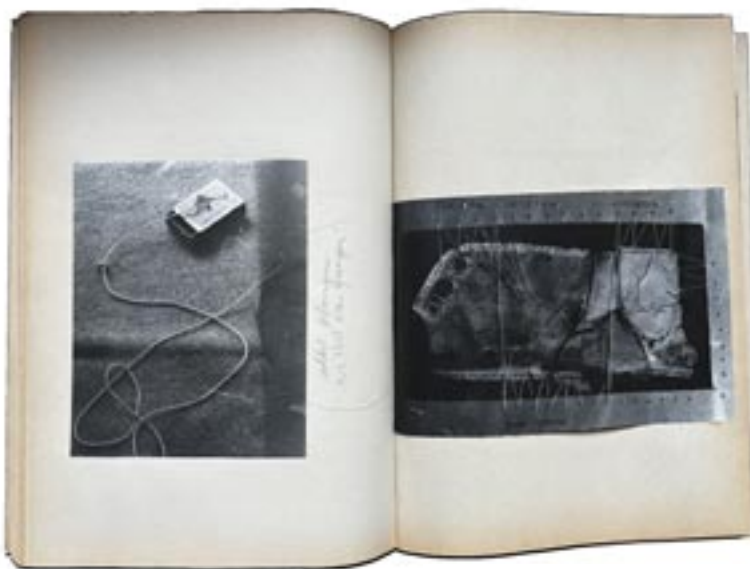
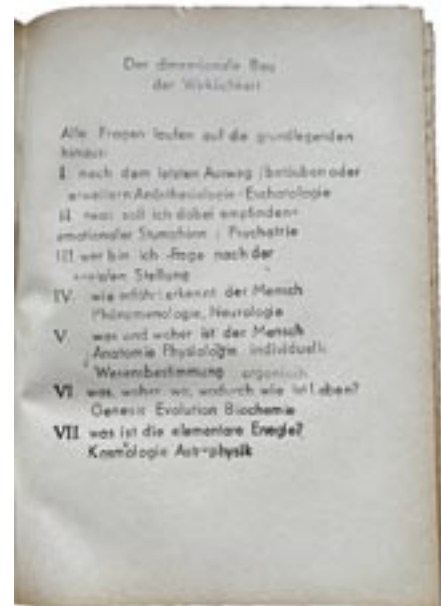
4to. [300 x 210 mm.] of [92] pp. Spine glued by a black ribbon, very mute cardboard covers.

1 800 €

FIRST AND ONLY EDITION.

Japanese binding. Richly illustrated with sometimes pasted on images of his paintings and other artworks (originals pencil drawings)

Edition: 60 numbered copies, signed in pencil by the artist (expl. 7).





**Mimeographed fanzine, published by the artist only in a very small number of copies**

## RODRIGUEZ (Herbert)

Artiste péruvien (Lima, 1959)

Herbert Rodríguez studied fine art at the Pontificia Universidad Católica in Lima from 1979 to 1981. He joined the Huayco workshop, active from 1979 to 1981 during the transition to a new democratic regime in the country, as well as the Artistas Visuales Asociados collective in 1982, and at the end of 1984, the Las Bestias group, participating in the underground culture movement.

Using experimental techniques, these collectives drew inspiration from punk and Dadaist aesthetics, creating photomontages, collages, silkscreens, and assemblages.

His work has been included in numerous solo and group exhibitions, in Peru and France.

Herbert Rodríguez's work is characterized by his critical attitude toward consumer society and the social injustices suffered in particular by urban populations coming from the Andes or the Amazon.

His poignant collages address the bombardment of consumerist advertisements that lure indigenous peoples into adopting a modern lifestyle, which, according to the artist, will result in the homogenization and loss of their cultures.

The artist places his experimental approach in



the context of a sociological art, where the choice of poor materials and the technique of collage correspond to the artist's intention of making portable art easily disseminated in public space.

### 23 **Violencia.**

[Lima, Herbert Rodriguez, 1984]

4to. [305 x 220 mm.] of [10] ff. Paperback, illustrated cover.

2 500 €

FIRST EDITION.

Fanzine published by the artist by Mimeography process to a very small number of copies.

Copy with a cover painted by the artist, signed and dated.



## ***Rare samizdat publication illustrated with photographs***

### **KUDRJAKOV (Boris)**

Russian photographer (St. Petersburg, 1946 - 2005)

Samizdat was a clandestine system for the circulation of dissenting writings in the USSR and Eastern Bloc countries, both handwritten and typewritten.

All legally published and distributed documents had to have been previously approved by the censors. In addition, it was forbidden to acquire, possess or transfer any document by means of duplication.

Only typewriters were permitted. The photocopiers and all means of duplication belonged to the State; They were guarded and their use was strictly monitored.

Considered the leading figure of post-Stalinist maverick photography, Kudriakov is seen by some as anticipating the key devices of postmodernist photography that were only explored in Russian photography after Perestroika (Valery Val'ran).

He was a member of organizations such as Klub 81 and the Zaum Academy, and worked as a driver after 1972, a position held by many unofficial cultural figures in St. Petersburg.

Its extensive publication in the form of samizdat as well as abroad eventually caught the attention of the KGB, and Kudriakov was interrogated several times.



### **24 Lubomír K. Weiss. Dům. Říjen 87.**

[House (October 87)]

*Praha, 88 [Edice VAN, 1988].*

Oblong 8vo. [140 x 205 mm.] of 58, [4] pp. Stapled, black granite covers with gilt title.

1 800 €

FIRST AND ONLY EDITION PRINTED IN 30 COPIES.

Photocopied typescript (Samizdat) of this collection of lyrical poems by the Czech poet Lubomir K. Weiss, illustrated with six photographs by the dissident photographer Boris Kudriakov.

Only one copy in public libraries (Czech National Library).







# Alain Sinibaldi

Art - Gallery

Rare Prints & Photobooks

