

Pryor-Johnson Rare Books

Greenwich Village Antiquarian Book Fair
16-17 February 2019

Photography/ Warhol

Hand-list.



Abbas. *Retornos a Oapan*. Mexico City: Fondo de Cultura Económica, 1986. First edition, paperback. Much in the same vein as Cartier-Bresson or Evans, Abbas — also a Magnum photographer — chronicles life in (San Agustín) Oapan, in the state of Guerrero some three or four hours south of Mexico City, from the grinding of masa to bullfights to a beautiful gnarled tree in its landscape. At the end, Abbas chronicles the circumstances of his photographs. With a few little wrinkles and scuffs (as well as the original price sticker: 12,000 pesos), else fine. Scarce. \$175.

Aragon, Louis, Henri Cartier-Bresson, trans. Simon Watson Taylor. *Le Paysan de Paris*. New York: The Limited Editions Club, 1994. First edition, limited. Aragon's 1926 surrealist novel, translated in 1971 by Simon Watson Taylor, has now been given the LEC treatment with an injection of lithographs and a photogravure by Henri Cartier-Bresson. Numbered 43 of an edition of 300, signed by Cartier-Bresson and printed on Arches velin paper. Fine without dust-wrapper (as issued) in the publisher's grey cloth slip-case. \$875.

Baudelaire, Charles, Henri Cartier-Bresson. *Three Poems from Les Fleurs du Mal. The Flowers of Evil*. New York: The Limited Editions Club, 1997. First edition, limited. George Dillon's translation of three poems from *Les Fleurs du Mal* (La géante, Hymne, Les Presses d'un Visage — Dillon's name is not mentioned in the book, dismayingly) are illustrated with four photogravures of Henri Cartier-Bresson. French and English face on each opening of this rather lovely large-format book. Numbered 43 of an edition of 300, signed by Cartier-Bresson and printed by Michael and Winifred Bixler (on hand-made H.M.P. Paper). Fine (without dust-wrapper, as issued) in the publisher's red cloth slip-case, which is a little bumped at the upper front fore-corner. \$1,950.

Cartier-Bresson, Henri. *The Decisive Moment*. New York: Simon and Schuster, 1952. First edition. One of the most important photography books ever printed. Cartier-Bresson has selected 126 photos — at random, he assures us — as an expression of his selection of the decisive moment; the point at which the photographer destroys the coating of the film. With its dust-wrapper commissioned expressly from Matisse, this is the flower of mid-century photography books. Published jointly with Éditions Verve of Paris. With the original book of captions laid in. The front board splays a little, and the dust-wrapper is, as nearly always, rather toned, and a little chipped and torn at the peripheries. Still, a very good example of this epochal book. \$1,348.

Cartier-Bresson, Henri, François Nourissier. *Cartier-Bresson's France*. New York: Studio/The Viking Press, 1971. The first American edition of a photographic exploration of France, filled with stereotypes (the girl in beret and boater stripes kissing her beau at the café) and with surprises (the car buried in snow). Mostly black-and-white, but quite a few color snaps as well. Fine in dust-wrapper and publisher's card slip-case. Signed by Cartier-Bresson on title-page. \$950.

[Chim (David Seymour)]. *David Seymour — "Chim"*. New York: Grossman Publishers/Viking, 1974. First edition. Chim (David Seymour) was a co-founder — with Robert Capa, Henri Cartier-Bresson, George Rodger and William Vandivert — of Magnum, the coöperative of photojournalists. The *ICP Library of Photographers* issued this volume some twenty years after his death. Inscribed by Cornell (Capa, younger brother of Robert and series editor of the *ICP Library of Photographers*) to Henry (Margolis, founding director of the ICP): "a first copy that is close to our hearts...". An excellent association copy, near fine save a little toning to the spine of the dust-wrapper. \$475.

Close, Chuck, Bob Holman. *A Couple of Ways of Doing Something*. New York: Aperture, 2006. First trade edition. With poems by Bob Holman and an interview by Lyle Rexler. Close has taken photos — including a self-portrait — of artists and musicians, including Kiki Smith, Laurie Anderson and Philip Glass, and Holman has written poems to face. Rexer concludes with an interview with both Close and Holman. A lovely document of its time. A small splotch on the front cover; else fine in full cloth without dust-wrapper (as issued). Signed by Close and Holman on the title-page. \$150.

Dugdale, John. *The Clandestine Mind*. Brewster, MA: Leo and Wolfe Photography, [2000]. First edition, limited. Volume three of the *Journal of Contemporary Photography*. Dugdale's cyanotypes — still lifes, portraits, figure studies, a landscape or two — haunt the pages. Dugdale explored nineteenth-century photographic techniques after he lost much of his eyesight as a complication of HIV. To the images are added a poem by Morrie Creech, a "prayer" by Robert Oren Butler and an introduction by John Wood. Numbered 423 of an edition of 750, of a total edition of 915. Fine without dust-wrapper (as issued). Signed by Dugdale on the half-title-page. \$550.

Evans, Walker. *Many Are Called*. Boston/Cambridge: Houghton Mifflin/The Riverside Press, 1966. First edition, first printing, with erratum slip. With an introduction by James Agee. Evans, in parallel with his FSA photos from rural Alabama (*Let Us Now Praise Famous Men*), took a series at the opposite end of America: New York's subway riders. With a limited number of formats — mostly a rider or two on the opposite bench — we meditate on the subjects and on the subtle variations in light. With some tears and rubbing to the extremities of the dust-wrapper; very good. Parr & Badger 253; Roth 180. \$695.

Frank, Robert. *The Lines of My Hand*. Tokyo: Yugensha (Kazuhiko Motomura), 1972. Fine (without dust-wrapper, as issued) in publisher's black slip-case and in original shipping carton, with mounted photograph (New York City, 1948), marking it as one of an edition of 500, from a total edition of 1,000 (with a different photograph). Japanese text booklet laid in at rear. Presented in a custom box with chemise. Inscribed and dated (May 6th 1994) on p. 2 by Frank to Harvey Zucker, a founding member of the Photographic Historical Society of New York and proprietor of A Photographer's place, which closed in 2001. As Andrew Roth put it, "Harvey Zucker... single-handedly and despite himself, established the out-of-print, rare photography book market at his legendary SoHo store, A Photographer's Place." Zucker died in 2015. Parr & Badger I.261. \$19,500.

Frank, Robert. *You Would*. Göttingen: Steidl, 2012. First edition, paperback. A collection of photographs — mostly black and white, some color, some Polaroid, from bizarre shots of Allen Ginsberg and Peter Orlovsky in a field to snaps of graffiti in New York City. Printed beautifully by Steidl. Fine in publisher's printed cardboard slip-case, which is a little roughed up. Signed by Frank on the title-page. \$750.

Frank, Robert. *Come again*. Göttingen: Steidl, 2006. Fine paperback (as issued; an unusual binding, consisting of three stitched gatherings, hot-glued so as to be visible with no additional wrap, such that the front cover is in fact the first folium of the first gathering, with an opaque white tape of 5 1/8" with the photographer's name and the title, beginning 2 1/8" below the crown) in fine card slipcase. Signed by Frank on title-page. Presented with Steidl publicity materials and program from NYPL event (September 30, 2006) before which Frank pre-signed copies sold by the library (of which this is one); the event was ended abruptly as Frank was seated at the signing-table, was rushed by the crowd and immediately escorted away by security. \$850.

Frank, Robert. *Valencia 1952*. Göttingen/Madrid: Steidl/La Fábrica, 2012. First edition. Frank settled with his family in Valencia and there recorded post-War Spain, from stereotypes — bull fights, processions of pious widows — to quintessences — a boy gawking at a beached boat, laundry hung out to dry. Many of these photos are here published for the first time. Fine in dust-wrapper. Signed by Frank on the title-page. \$950.

Frank, Robert, Jack Kerouac. *The Americans*. New York: Aperture, 1969. Revised and enlarged edition. Frank's kaleidoscopic photo-essay of the country. Men in FDR hats, a black nurse with a white baby, an abandoned gas station, a blurry starlet in front of her in-focus fans. With accounts at the end of Frank's experiments in film, including his last, with Sam Shepard. Very good, with a slightly grubby and chipped dust-wrapper (as so often). Signed by Shepard on the final page of text (the description of his collaboration). As copies of the first edition become astronomical, this enlarged edition becomes more desirable. \$750.

Goldin, Nan. *Diving for Pearls*. Göttingen/Hanover: Steidl/Kestner Gesellschaft, 2016. First edition. Not exactly an exhibition catalogue, this was "published on the occasion of the exhibition" at the Kestner Gesellschaft of Goldin's work. A richly various collection of Goldin's photographs, with essays by her and by Lotte Dinse and Glenn O'Brien. Fine in blue cloth with a laid-on photo, without dust-wrapper (as issued). Inscribed by Goldin on the title-page. \$250.

Goldin, Nan. *The Other Side*. New York: Scalo, [1993]. First English-language edition. Goldin makes a book, she writes, "about beauty." From Boston to New York, Berlin to Bangkok, she chronicles beauties — many trans — where she finds them. Faintest bumps to the extremities of the dust-wrapper; else fine. Signed by Goldin on the title-page. \$325.

Goldin, Nan, James Crump. *Variety*. New York: Skira/Rizzoli, 2009. First edition. Based on the film by Bette Gordon. A young woman begins to work at a porno-palace, and is ensorcelled by a patron — the classic love story. Goldin has taken production stills and elevated them with her superlative skill. Fine in dust-wrapper. Signed by Goldin on the half-title-page. \$225.

Hopper, Dennis and Marin Hopper. *Drugstore Camera*. Bologna: Damiani, 2015. First edition. When Hopper was in New Mexico for the filming of *Easy Rider* (you should see our magnificent poster of it!), he took a series of photos with disposable cameras he bought and had developed in drugstores. From bronzed babes to crumpled cans. With an essay by Hopper's daughter Marin, who has signed the title-page. Fine without dust-wrapper (as issued). \$75.

[Journal of Contemporary Photography]. *Culture & Criticism*. Brewster, MA: Leo & Wolfe Photography, [1998]. First edition, limited — deluxe edition. Volume one of the Journal of Contemporary Photography gathers together the work of fifteen contemporary photographers (Keith Carter, Luis González Palma, Bernard Faucon, John Metoyer, Willie Robert Middlebrook, Michael Kenna, Ernestine Ruben, Duane Michals, Patrick Bailly-Maître-Grand, Steven Albahari, Holly Wright, Olivia Parker, Jock Sturges, Mark Klett and Sandy Skoglund) as well as a woodcut by Leonard Baskin, who died before the volume was published. Not only are there fine photogravures but also essays and articles on the subject of contemporary photography. Numbered 190 of an edition of 235 of a total edition of 285, signed by all the artists. Fine in a half burgundy morocco over midnight cloth, in the publisher's midnight cloth clam-shell box all within the publisher's original cardboard carton. (We also have the deluxe editions of voll. 2-5.) \$2,500.

Kinoshita, Akira. *Ishi. Portrait with a Stone*. Tokyo: Asukashinsa Publishing, 2009. First edition. Kinoshita, who died in 2015, established himself from the 1970's as a leading photographer of musicians. In this collection, Kinoshita presented an egg-shaped stone — photographed alone on the cover — to 200 artists (a sampling: Claudio Abbado, Martha Argerich, Pierre Boulez, Jose Carreras, Christoph von Dohnányi, Renée Fleming, Sir James Galway, Nikolaus Harnoncourt, Yo-Yo Ma, Riccardo Muti, Itzhak Perlman, André Previn, Andras Schiff, Toru Takemitsu, Dame Mitsuko Uchida, Wolfgang Wagner, Franco Zeffirelli) and asked them to pose with the stone and to express what they think of it. Inscribed by the author to Maestro André Previn-San on the half-title- page. A few bumps to the dust-wrapper, else fine in publisher's printed cardboard slip-case. No copies of this title are available for sale as of February 2019. \$475.

Kuran, Peter. *How to Photograph an Atomic Bomb*. Santa Clarita, CA: VCE (Visual Concept Entertainment), 2006. First edition (the paperback was issued simultaneously with a hardcover format). Kuran — whose bona fides include work as an animator on the original Star Wars — has assembled a guide on the documentation of the nuclear era. Organized roughly chronologically, the book shows as much the process as the results. A nick or two to the corners, else fine. \$75.

Lyon, Danny. *The Bikeriders*. New York: The Macmillan Company, 1968. The first edition, first printing of Lyon's first book (softcover; published simultaneously with the hardcover). After his work with SNCC in the civil rights movement, Lyon moved on to his work in documenting America in the mode of New Journalism: the rejection of reportorial self-abnegation. Lyon didn't shoot these bikers, he joined them and rode with them. Photo or die. Some nicks to the head and to the tail; else fine. \$395.

Lyon, Danny and Carlos Ferreira. *Bushwick. "Let Them Kill Themselves"*. Paris: Le Point du Jour, 1996. First edition. Published only in France (one hardly need ask why), Lyon's photographs and Carlos Ferreira's words (translated by Corinne Reti with Beth Weinstein; each page is biligual) document a neighborhood — vanishing even then — that has now become synonymous with hipster cool. Even, mild toning around the edges. Else fine in paperback with French flaps. \$95.

Mailer, Norman. *MoonFire*. [Los Angeles]: Taschen, 2009. First edition, limited. Excerpting Mailer's *Of a Fire on the Moon*, published serially in *Life* from 1969 to 1970 and then as a monograph in 1970, *MoonFire* interweaves hundreds of archival photographs in a vast format to create a definitive illustrated account of the Apollo XI lunar landing. With an introduction by Colum McCann. Published in a hard resin case with a convex Plexiglas window, and presented with a separately-boxed photograph taken by Neil Armstrong on the moon — Apollo 11 LMP Buzz Aldrin, Sea of Tranquility July 20, 1969 AD — that has been signed by Aldrin and framed in Plexiglas. Numbered 1482 of 1969 copies, of a total edition of 2181 (twelve of which came with their own folding legs and a piece of lunar asteroid). A magisterial work, fine in its shrink-wrap. Photo fine in its slightly-roughened publisher's cardboard case. \$2,750.

Misrach, Richard. *On the Beach*. New York: Aperture Foundation/ Distributed Art Publishers, 2007. First edition, first printing. Misrach's bird's-eye-view large oblong photos of people, mostly individuals or pairs, at the beach or in the sea were inspired by images of suicides jumping from the World Trade Center, but also recall Hopper's paintings of isolation and even images of Apollo 11. Named by *Photo District News* as one of the most influential books of the decade. Fine in printed acetate dust-wrapper in publisher's card-board carton. Signed by Misrach on the title-page. \$750.

Mitchell, Joseph, Berenice Abbot. *The Bottom of the Harbor*. New York: The Limited Editions Club, 1991. First edition, limited. Mitchell's short stories, which appeared originally in various issues of *The New Yorker*, are here presented in a new arrangement, and illustrated with five photogravures by Berenice Abbott. Numbered 43 of an edition of 250, signed by Mitchell. Fine in the publisher's cloth slip-case without dust-wrapper (as issued). \$1,250.

Pamuk, Orhan. *Balkon*. Göttingen: Steidl, 2018. First edition. Pamuk buys a camera at B&H in New York (where we bought ours too, thank you very much) and brings it back, with a tripod, to the balcony of his home in Istanbul. Thence he records the light, atmosphere and transient visitors to the city. Pamuk muses briefly on the experience. Signed by Pamuk on the title-page at the Strand in October 2018. Fine in full cloth with an inset photograph without dust-wrapper (as issued). \$250.

Smith, Patti. *Cross Section*. Tokyo: Hysteria Glamour, 2003. First edition. An extraordinarily rare collection of Smith's Polaroids. A small print run, with no copies known to us (and, indeed, something of a surprise to Smith herself!). Fine in original (?) acetate dust-wrapper. Signed by Smith at the foot of the essay. \$450.

Smith, Patti. *Land 250*. Paris: Fondation Cartier pour l'art contemporain, 2008. First edition. A collection of photos taken by Smith with her Land 250 camera, a folding pack film camera. Printed small on the page, with lots of white space, many subtitled in Smith's lovely hand-writing. Fine without dust-wrapper (as issued). Signed — additionally, not part of the signed limited edition — by Smith on the title-page. \$275.

Soth, Alec. *From Here to There: Alec Soth's America*. Minneapolis: Walker Art Center, 2010. First edition. In quite a different way but in the same mode as the great American photo-documentarians, Soth captures his slice of America: backstage at a rock show, a motel pool, a chain gang in front of a mega-church. Includes at the rear the pamphlet *The Loneliest Man in Missouri*. Fine in polychrome-blocked cloth without dust-wrapper (as issued). Signed by Soth on the title-page. \$250.

Warhol, Andy. *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York and London: Harcourt Brace Jovanovich, 1975. First edition, first printing (with full BCDE below First Edition). Somewhere between a book of aphorisms and an autobiography, Warhol tickles with wit and name-dropping. Signed by Warhol (AW) on the half-title-page with felt-tipped pen. Two copies: one lacking the printed tissue guard at the title-page in a near-fine dust-wrapper; one with the printed tissue guard with an (inexplicable) transverse wrinkle to the upper third of the back of the dust-wrapper. \$375/475.

[Warhol, Andy]. *Andy Warhol*. Brisbane: Queensland Art Gallery, 2007. First edition, limited. How is it even remotely fair that one of the richest Warhol exhibitions took place in... *Queensland*? The QAG and the Warhol Museum in Pittsburgh joined forces to bring together a rich and representative sample of Warhol's work, from his Disaster series to his celebrity multiples and much besides. Replete with essays and richly illustrated, this might be one of the best Warhol books we've seen. Numbered 517 of an edition of 1000. Near fine. \$350.

[Warhol, Andy]. *Andy WARhol*. Stockholm: Wetterling Gallery, 1999. First (and only) edition. Produced in association with the show “liquid pop” at the Wetterling Gallery in Stockholm, this is a large-format (some 19 inches tall) staple-bound catalogue with fine images of Warhol’s work having to do with beverages. This includes advertising work for Perrier, La Grande Passion, Absolut and others, as well as his “Alcoholism” series — mostly from the 1950’s. With catalogue essays by Bo Nilsson (in Swedish) and by Vincent Fremont (in English; Fremont is now the CEO of *ARTnews*, and was a protégé of Warhol’s). With a large diagonal crease to the front upper fore-corner. Else fine in the publisher’s printed card-board clam-shell case. \$575.

Weber, Bruce. *Sam Shepard*. New York: Little Bear Press, 1990. First edition. Issued to support Film Forum, and laced with Weber’s recollections of Bowles et al. in Tangier and of Shepard and Jessica Lange in the US. Fine in red cloth with a laid-on photograph, without dust-wrapper (as issued). Signed by Weber on title-page. \$350.

The prices in this list are valid only for the Greenwich Village Antiquarian Book Fair, 16-17 February 2019. Books sold by us may be returned to us, in the same condition as sold, for any reason, within fifteen days of purchase.



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