

« *Vive la bamboche* »

PART II

FROM 1970 TO 1990

Alain Sinibaldi

Art - Gallery

Rare Prints & Photobooks

\* **Vive la bamboche:** Long live the partying, drinking, debauchery, bamboola, feast, bombance, etc...  
"Bamboche" is an old-fashioned word put back into fashion in October 2020 by a French politician during a televised debate to explain the curfew that would be introduced at the beginning of the second wave of the Covid-19 epidemic. "*The bamboche is over,*" he said at the time, expressing the need to end private meetings.

Cover photography from item 58: Shinoyama Kishin, *Olele Olala*, 1971.

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#### 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**  
**Art - Gallery**  
**Rare Prints & Photobooks**

*« Vive la bamboche\* »*  
*Party, love, dance, music, bar...*  
*Life in photography*  
*from 1892 until the lockdown in 2020*

**Part 2 : 1970-1990**

**Stefanie Gattlen**

**Art director**

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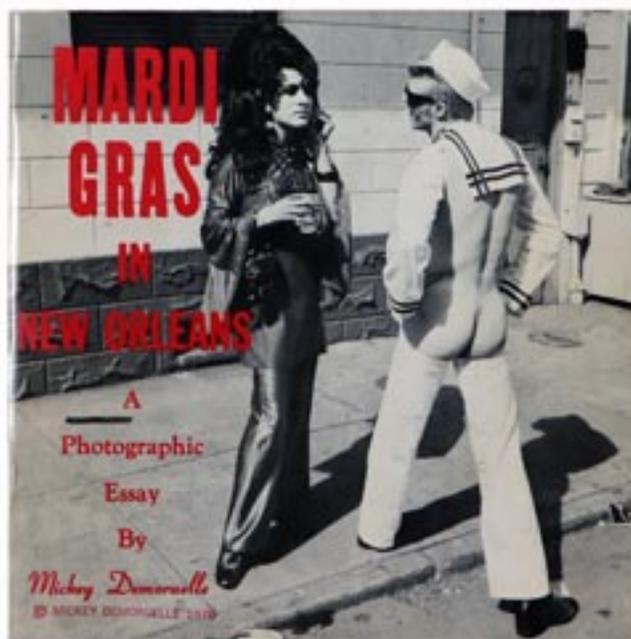
...They have almost nothing in common with one another yet are brought together by the irresistible spirit of the moment: Exuberance, tolerance, excess.

## DEMORUELLE, Mickey

1970

*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), bike riders, 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.



### 55. Mardi Gras in New Orleans.

A Photographic Essay By Mickey Demoruelle.

*[Privately printed: Self-published, 1970].*

8vo square [215 x 215 mm. ] 120 pp.

Original photo-illustrated stapled wrappers.

SCRACE FIRST EDITION, FIRST PRINTING.

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

Foreword by David Mynders Symthe.

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.



*The decisive event in the history of the counterculture of Mexico.*

1971

ITURBIDE, Graciela

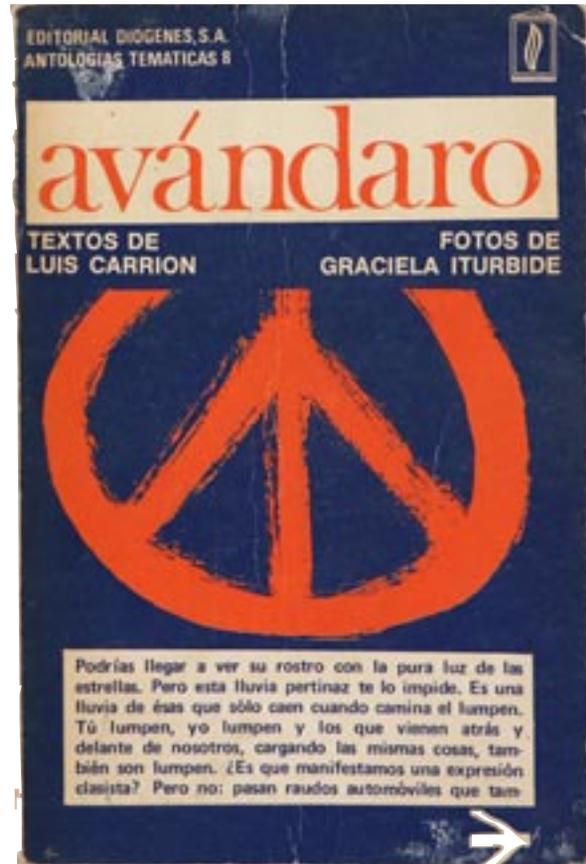
*Mexican photographer (Mexico, 1942)*

Maria Graciela del Carmen Iturbide Guerr is a Mexican photographer. She is considered, alongside Manuel Alvarez Bravo, as one of the most important photographers in Mexico. From an early age, she was inspired by the work of artists such as Josef Koudelka, Henri Cartier-Bresson and Sebastião Salgado.

On September 11 and 12, 1971 Graciela Iturbide and filmmakers Luis Carron and Jorge Fons recorded a festival that the organizers announced as the most important rock event to date. The festival was held in a very particular social context: the repression of the student movements of October 2, 1968 and June 10, 1971 was recent. A youth counterculture had emerged that expressed itself intensely in various fields; rock bands in particular no longer merely sang covers (Spanish translations of songs from the American hit parade) and risked composing their own music, although frequently sung in English.

A large number of cultural processes have been reflected in *Avándaro*, some contradictory. Iturbide depicted the perplexity of a society recognized for the first time outside the cultural margins of nationalism, or of a sober modernity conceived by cultural elites.

This legendary Rock and Wheels Festival in *Avándaro* led the Mexican government to ban rock concerts in the country for a decade.



**56. *Avándaro*.** Textos de Luis Carrión.

Fotos de Graciela Iturbide.

[Ciudad de México], Editorial Diógenes, S.A. *Antologías Temáticas 8*, [26 de octubre de 1971].

12vo, [183 x 120 mm.], [148] pp.

Paperback, illustrated cover

FIRST EDITION published in the collection *Antologías temáticas 8*.

Text and introduction by Luis Carrión and 120 pages of black and white photographs by Graciela Iturbide, accompanied by a few rare captions. This first Mexican "Woodstock", although successful and peaceful, was severely repressed by the authorities and was not repeated. This is Graciela Iturbide's first book before she became Alvarez Bravo's assistant. Designed by Antonio Serna. Print: 4000 copies.

📖 Horacio Fernández, *Latin American photography books*, p. 96-97.



The Dutch « Woodstock » : "a big happy gang"...

1971

KNIPPENBERG, Theo & Patty

Work by different photographers

Photographic impression of one of the most famous pop-festivals in the Netherlands. In a park in Rotterdam, The Byrds, T. Rex, Santana, Jefferson Airplane, with headliners Pink Floyds, and many others performed for more than 100 000 people during June 26-28, 1970.

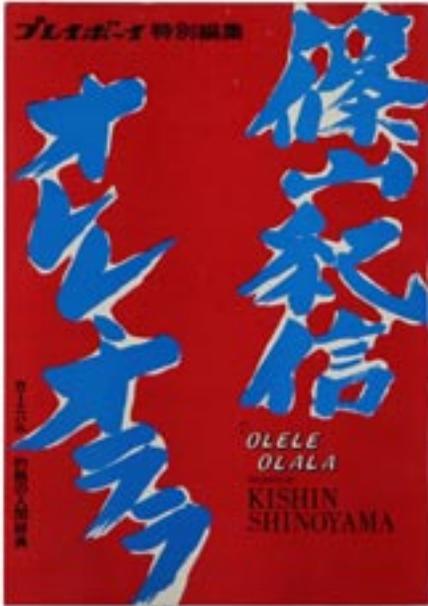
**57. Kralingen'70 'n grote blijde bende.**

Utrecht, Knippenbergs Uitgeverij, [1971]

12vo oblong, [170 x 230 mm.], [96] pp. Paperback, illustrated cover.

FIRST EDITION. Illustrated with 170 pictures by Mike Toner, Jan Heuff, Jaap Timmer, Lon van Keulen, Rob van het Hof, Kees Bakker, Bram Bom, Herman Lowie.





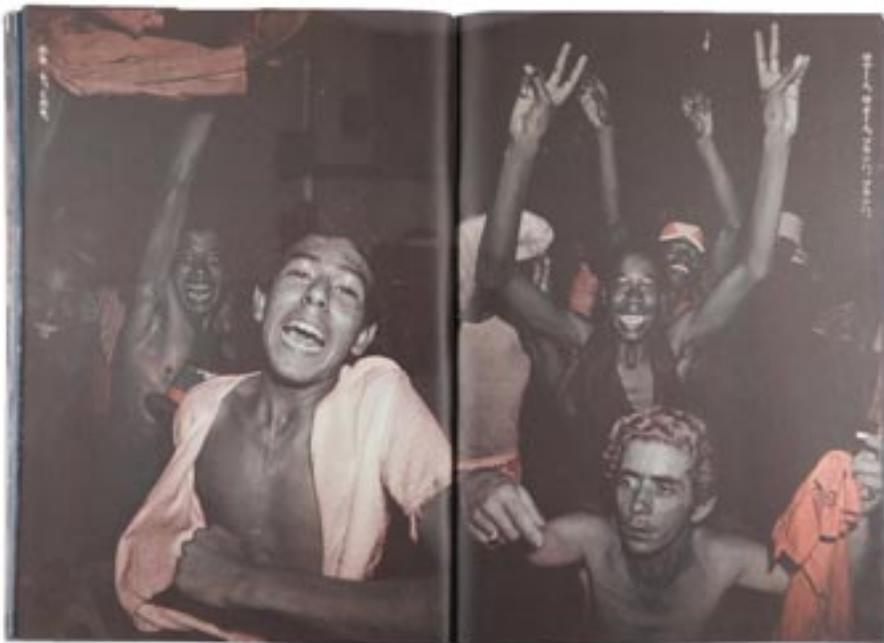
"Kishin Shinoyama and his mad crew challenged Brazil..."

1971

## SHINOYAMA, Kishin

Japanese photographer (Tokyo, 1940)

Shinoyama's inimitable look at the decadence of Rio de Janeiro at Carnival time. It was published as a special edition of Japanese *Playboy* in 1971, funny ads of Hitachi razor throughout the book. The publisher's text: "Kishin Shinoyama and his mad crew challenged Brazil, the land of dazzling sex-craze at the other end of the Globe!! Here!! The Human Document of his bitter-comic struggle for 25 days!"



### 58. Olele Olala. Presented by Kishin Shinoyama.

Tokyo, Shueisha, Showa 46-5-30 [May 30, 1971].

8vo, [255 x 181 mm.], [276] pp. Paperback, illustrated cover.

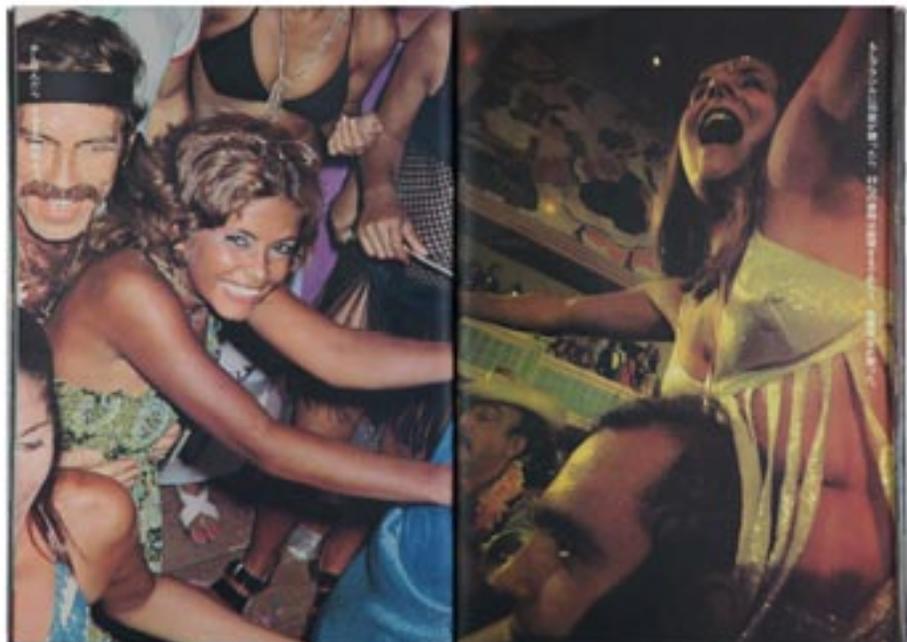
FIRST EDITION.

Text in Japanese.

Illustration with 271 black and white photographs and full-page or double-page in color by Kishin Shinoyama.

12 photographs inserted are advertisements for Hitachi razors.

☞ Martin Parr & Gerry Badger, *The Photobook*, III, p.37.



" This is a personal document of the rock festival "Celebration of Life" which was held in McCreas Louisiana, U.S.A., June 23-27, 1971." Ikko Narahara.

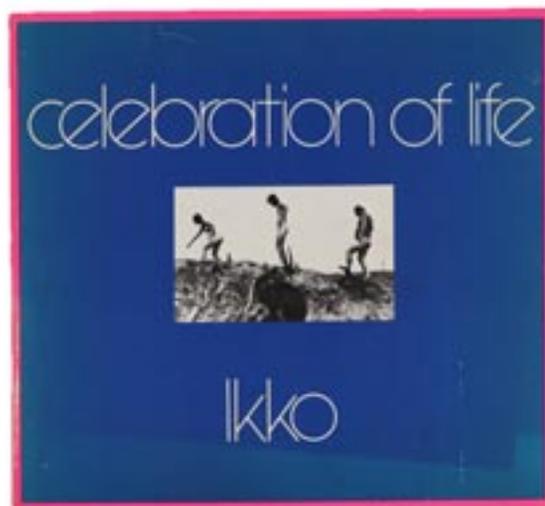
1973

## NARAHARA, Ikko

Japanese photographer (Omuta, 1931 - Tokyo, 2020)

Brilliant representative of the new post-war Japanese photography and co-founder of the legendary agency *Vivo*. Together with photographers Shomei Tomatsu, Kikuji Kawada, Akira Sato and Akira Tanno, Ikko Narahara helped create the "School of The Image" movement, whose style will leave a lasting imprint on The Japanese photographic aesthetics of the 60s and 70s.

"Music was only played at night so the most pleasurable thing to do in that tremendous heat was to go swimming, especially since we all swam in the nude. Being at the river, with all those people, laughing and naked in the water, made me think that we had returned to the time of an ancient mythology. [...] My reason for going to this festival was not primarily to photograph, but simply to take part in the life of the country for a few days as a lover of rock and country music. [...] This book was formed from a delicate balance of my act of living there as a participant and my taking photographs as an operation. I lived together with the people there and this book is a portrait of the time we shared."



### 59. Celebration of life.

[Tokyo, Camera Mainichi, 1972]

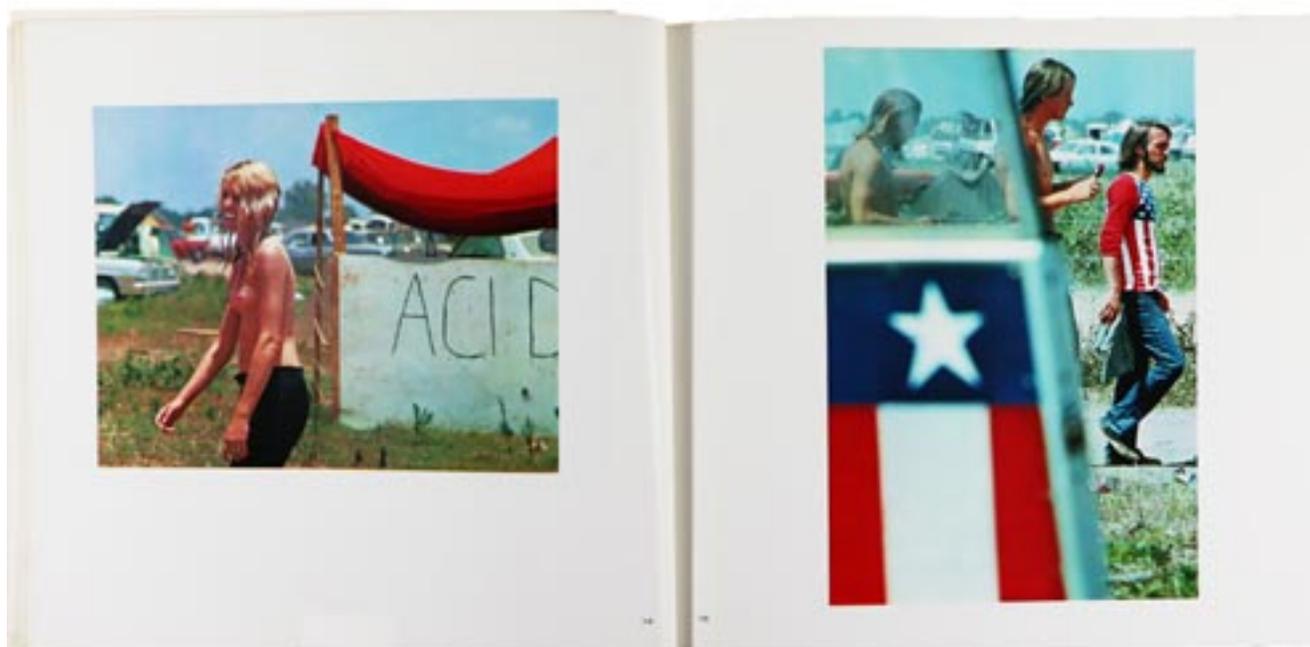
Oblong 4to, [245 x 265 mm.], [6], 88, [6] pp.  
Softcover. (The rare obi is missing).

FIRST EDITION.

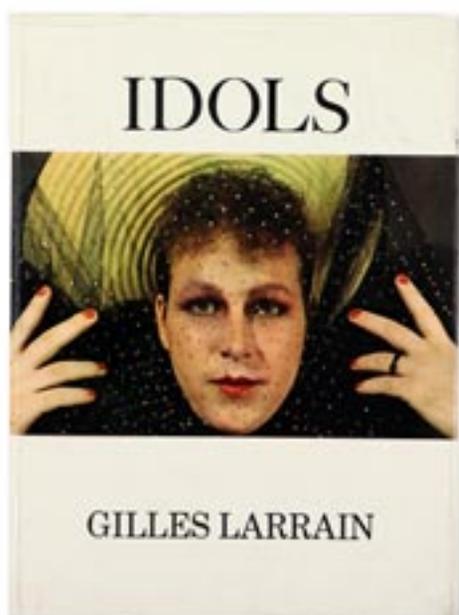
88 pictures by Ikko Narahara.

Text by Narahara in Japanese & translated in English by Theresa O'Connor and Hirotsugu Aoki. Cover design: Shinichiro Tora.

Layout: Shinji Honda.



1973



LARRAIN, Gilles Michel Léon

*French-American photographer (Dalat (Nord-Vietnam), 1938)*

In 1973, Larrain published the highly successful and controversial book, *Idols*, which presented portraits of New York's most talented, outrageous, glamorous transvestites, and mostly gay personalities, who posed in his legendary SoHo studio. *Idols* is an authentic compendium of 1970s Warhol era New York style and attitude, featuring Holly Woodlawn, members of the San Francisco based psychedelic drag queen performance troupe, the Cockettes, Taylor Meade, and John Noble.

**60.** *Idols*. Gilles Larrain. Edited by Ralph Gibson.

*New York, London, Links, [1973]*

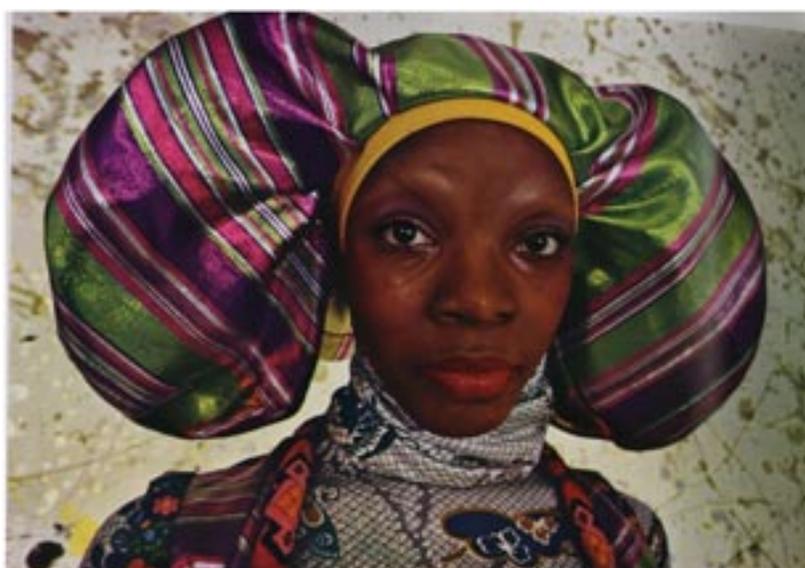
In-4°, [305 x 225 mm.], [64] pp. Film-coated hardcover, title in black letters on the front cover, illustrated dust jacket.

FIRST EDITION of 53 color photographs.

📖 M.+M. Auer, *Collection*, p. 567.

AN EXTREMELY SCARCE HARDCOVER COPY WITH A DUST JACKET.

A simultaneously issued softcover.



1973

## MERA, Masaru

*Japanese photographer*

A collection of photographs of the home edition of photographer Masashi Mera from *Light Publicity*, a Japanese advertising production company known for belonging to Norinobu Sasayama and Takashi Homma. Although the details are unknown, the attendees of the costume party hosted by Furtamarico are captured. The 30 photographs are not spelled out, and each one has a separate sheet-like appearance. The pamphlet is written by Mutsuro Takahashi and designed by Katsumi Asaba, also from *Light Publicity*, reminiscent of Les Krims his photographic production in the 1970s.

### 61. Masquerade Party - Masaru Mera 1.

*[Tokyo, Self-published, 1973].*

In-4°, [210 x 200 mm.], [4] pp. + 30 pl. Printed white and red cardboard box.

RARE FIRST EDITION. Text by Mutsuo Takahashi. Evening produced by Mariko Furuta.

Booklet with preface in Japanese by Mutsuo Takahashi (ink-corrected spelling).

Design by Katsumi Asaba.

30 photographic loose plates by Masaru Mera.

Printer: Kosei Printing Co.





1973



## WATANABE, Katsumi

*Japanese photographer (1939 - 2006)*

Katsumi Watanabe was an itinerant portrait photographer working primarily in Shinjuku in Tokyo. The subjects in Watanabe's photographs are the prostitutes, street people, Drag Queens, entertainers and gangsters (Yakuza) that populated Kabukicho at night. Essentially, Watanabe made his living by selling the photographs to his models. He would offer three prints for 200 yen. A modest gentleman, Watanabe had a keen sensitivity to the natural posturing of his models which allowed them to uninhibitedly reveal their identities. This book, his first, is populated by images of the citizens of Shinjuku, almost exclusively portraits, with little of the violent or blatantly sexual overtones noted in other major books covering this neighborhood.

### 62. Shinjuku Guntoden 66/73.

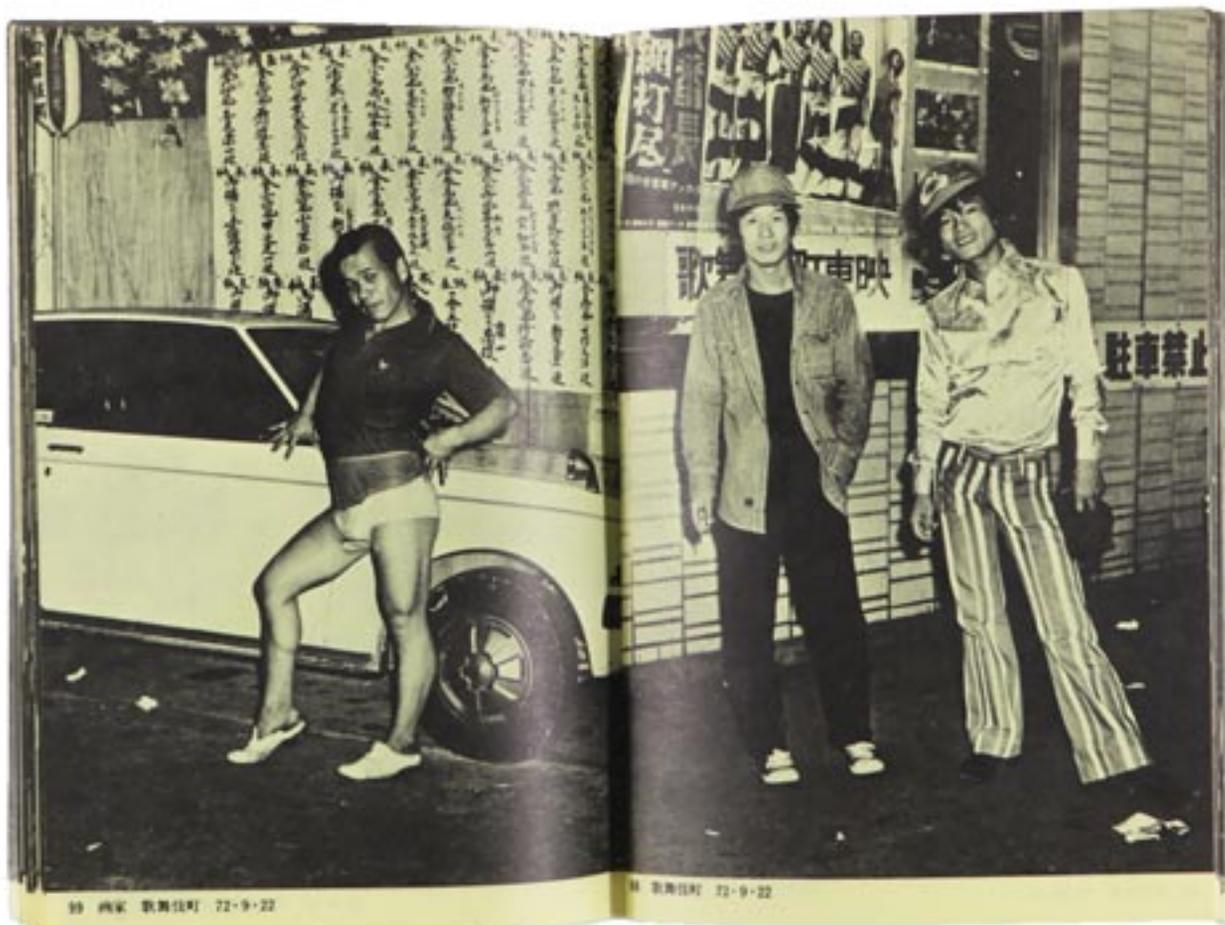
*Tokyo, Bara gaho-sha, 1973.*

12vo, [185 x 130 mm.], [128] pp. Stapled, folded illustrated wrappers.

FIRST EDITION.

128 photographs by Katsumi Watanabe reproduced on yellow paper, without text. Photographer's first book.

📖 Martin Parr & Gerry Badger, *The Photobook*, III, p. 221. - M.+M. Auer, *Collection*, p. 570. - Ryūichi Kaneko, Ivan Vartanian, *Japanese photography books, 1960-1980*, pp. 140-143. - Antoine de Beupr e, *I wanna be me*, p. 26-27.



99 作家 歌舞伎町 72-9-22

100 歌舞伎町 72-9-22



123 ガンコーナーで働く人 73-7-14

124 舞台「歌舞伎」 73-5-8

*Starkly vivid and often grotesquely personal portraits taken by Lyle Bongé during visits to New Orleans for Mardi Gras throughout the early sixties.*

1974

## BONGÉ, Lyle

*American artist and photographer (Biloxi, Mississippi, 1929 - 2009)*

"Shooting film in the French Quarter, 1964 was best for me," Bongé said in his book. "Photographers were few and ignorant of what they saw. The streets were thick with people and the participants outnumbered the gawkers." His Mardi Gras photographs are characterized by a close-up intimacy, which tames the wildness of the New Orleans festival, while his landscapes and cityscapes combine strong lines with hallucinogenic abstractions.

### 63. The Sleep of Reason: Lyle

#### **Bongé's Ultimate Ash-Hauling Mardi Gras Photographs.**

Interview by James Leo Herlihy.

Preface by Jonathan Williams.

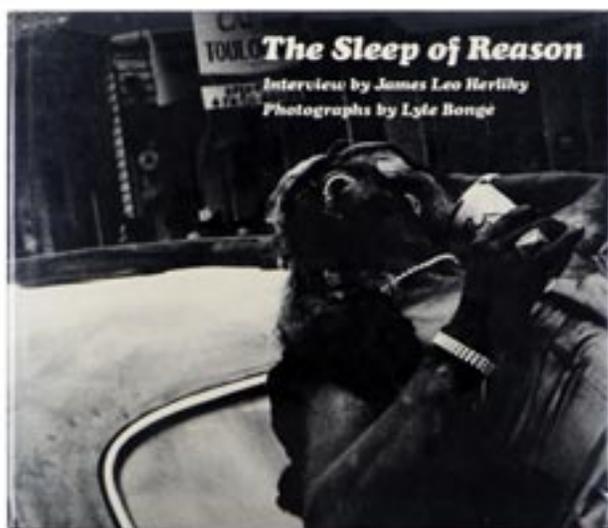
[Highlands, NC], The Jargon Society, Inc.,  
1974.

Oblong 4to, [228 x 265 mm.], [120] pp.  
Hardcover, illustrated dust jacket.

FIRST EDITION, illustrated with 93 full-page photographs in black and white by Lyle Bongé.

Lyle Bongé began photographing the Mardi Gras festivities in New Orleans in 1955 and has returned every year since.

He and James Leo Herlihy (author of *Midnight Cowboy*) first met at Black Mountain College.



**"Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive."**

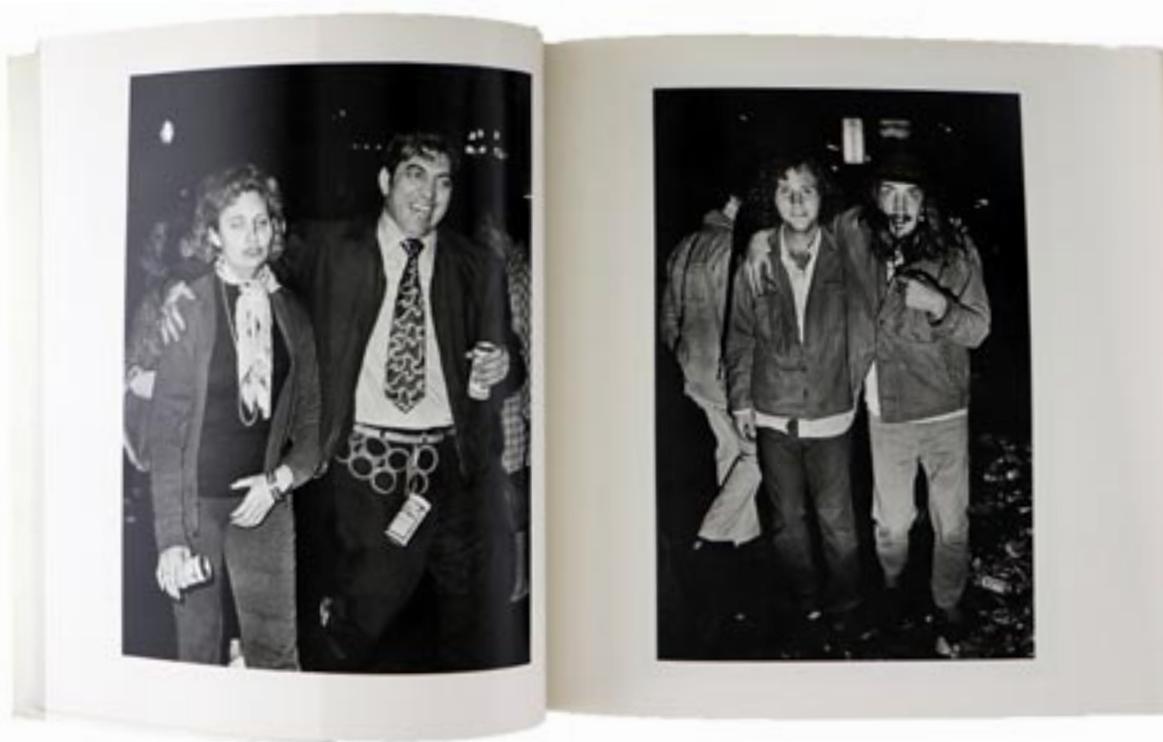
(A.D. Coleman, *New York Times*)

1975

## GATEWOOD, Charles

American photographer (Elgin, Illinois, 1942 - 2016)

Charles Robert Gatewood was a photographer, writer, videographer, artist and educator, who lived and worked in San Francisco, California. In 1975, *Sidetripping*, Gatewood's first photography book, was published, with a text by William S. Burroughs. The book was widely praised. A.D. Coleman, writing in *The New York Times*, said, "Gatewood's work is freakish, earthy, blunt, erotic--most of all, terribly and beautifully alive." Gatewood's work during this period included shots of Mardi Gras in New Orleans (12 times), Gay Pride celebrations and Manhattan's downtown music and art scene. The notables he photographed in this time span include Andy Warhol, Allen Ginsberg, Sly Stone, Luis Buñuel, Bernardo Bertolucci, Ron Wood, Carlos Santana, Abbie Hoffman, Etta James, Gil Evans and Nelson Rockefeller.



### 64. Sidetripping. Charles Gatewood. William S. Burroughs.

[New York, Strawberry Hill Publishing, 1975]

4to, [255 x 255 mm.], [80] pp. Paperback, illustrated cover.

FIRST EDITION OF THE ARTIST'S FIRST PHOTOGRAPHY BOOK.

Texts by William Burroughs illustrated with 51 photographs by Charles Gatewood.

Layout by Herman Strohbach.

Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 151. - M.+M. Auer, *Collection*, p. 594.

COPY SIGNED BY GATEWOOD.

*A remarkable look at everyday social life in the 70's.*

## 1975 OWENS, Bill

*American photographer (San Jose, California, 1938)*

Between 1968 and 1972, Bill Owens photographed what was to become one of the definitive documents of life in the American suburb. *Suburbia* exemplified Owens' understanding of the evolution of the American Dream and captured a quintessential moment in the heart of a California subdivision.

*Our Kind of People* (American Groups and Rituals), photographed between 1969 - 1975, continued the project of *Suburbia*. This volume concerns itself exclusively with the groups, clubs, organizations and rituals in the suburbs. From the leaders and members of the Kiwanis club, the Elks, The John Birch Society, VFW, to the bridal shower, voter registration, band practice and outdoor painting class.



### 65. Our Kind of People. American

Groups and Rituals by Bill Owens.  
[San Francisco, Straight Arrow Books, 1975]  
In-4°, [250 x 250 mm.], [132] pp.  
Hardcover, illustrated dust jacket.

FIRST EDITION of this selection of 121  
black and white photographs by Bill  
Owens.

Owens's second photobook. A remarkable  
look at everyday social life in the 70's.  
Designed by Brent Beck.

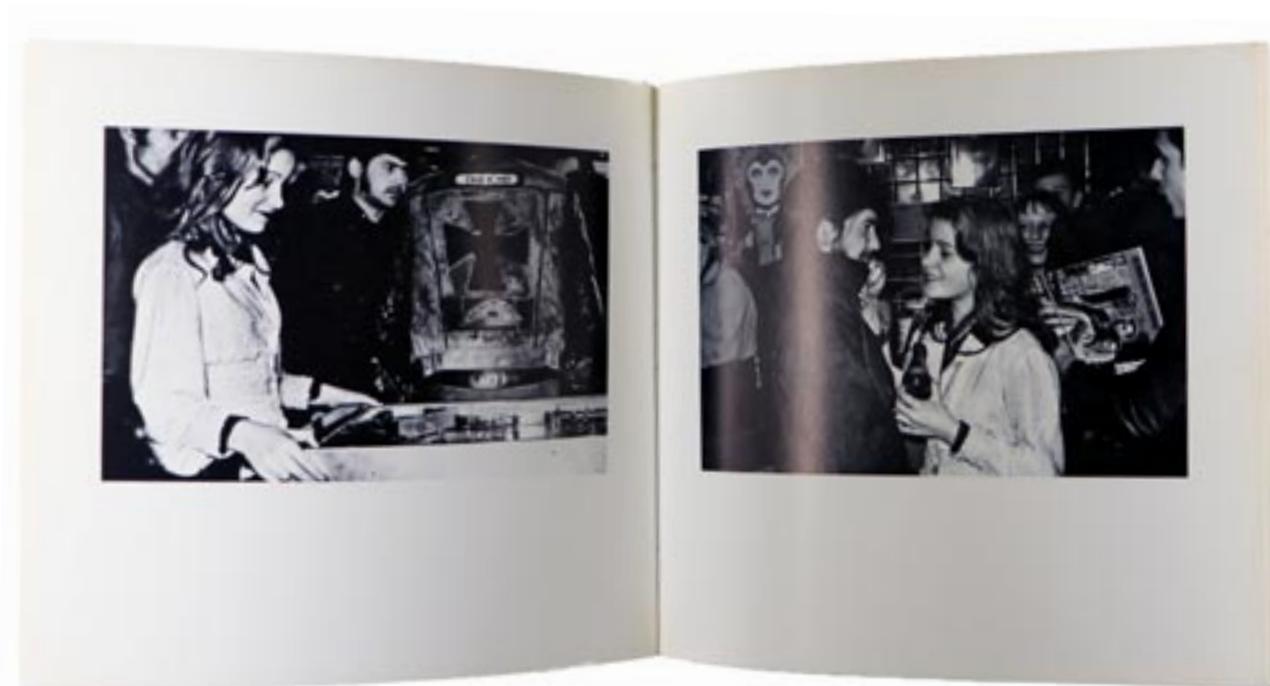
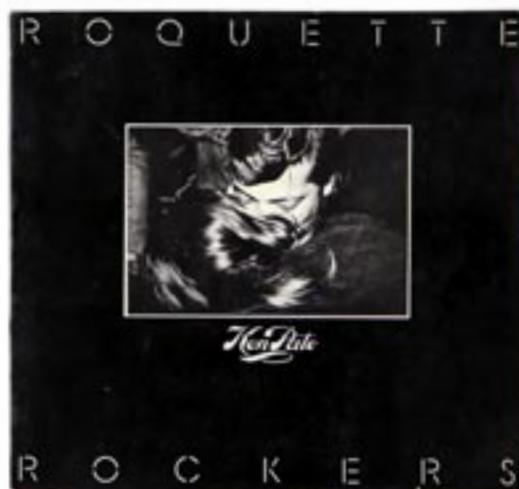
COPY SIGNED AND DATED 1979 BY BILL  
OWENS.



## PATE, Ken

American photographer (Californian, 1943)

The first book published by Nori's Contrejour imprint and Pate's only book. Subculture classic of the kids of the Rue de la Roquette in the 11th arrondissement. Brilliant, and very unique images of Parisian rockers in the early 70's, who gave an individual touch to an American classic. A beautiful project that deserved wider recognition. Shot by American ex-pat Pate, who decided on his birthday to shoot some work for himself - rather than the ballet work he shot to earn a living. A chance meeting with Nori in the darkroom gave birth to the book, and the beginning of the career of one of the most important publishers of photography in France.



### 66. Roquette / Rockers. Ken Pate.

[Paris, Contrejour, December 1975]  
8vo, [205 x 220 mm.], [52] pp. Paperback,  
illustrated film-coated cover.

FIRST EDITION.

Original illustrated edition of 42 black  
and white photographs by Ken Pate.  
Text by Carole Naggar. Designed by  
Brent Beck. Text in French.

📖 Antoine de Beaupré, *I wanna be me*,  
p. 28-29.

*By Getting drunk, little by little my intellectual faculties are impaired to a point where they are not functioning anymore.*

1975

TORRES, Francesc

*Spanish visual artist (Barcelona, 1948)*



Artist Francesc Torres was born in Barcelona but has spent the majority of his career working outside in Paris, Berlin, and New York. In 1967 Francesc Torres moved to Paris to continue his art studies at the Ecole des Beaux Arts and became an assistant to the artist Piotr Kowalski. He moved back to Spain to do his military service. Shortly after he moved to Chicago and then to New York, where he has lived since 1974.

Known as a pioneer of installation art in the 70's, Torres's aesthetic strategies are varied, complex and shifting. Torres his activities include making of photographs, writing of essays, curating exhibitions, films, language-based works, and performances in public space.

**67. Sobre el comportamiento. Tres trabajos. About Behavior: Three Works.**

*Barcelona, Edicions Alternes, n° 5, [May] 1975. 12vo, [210 x 153 mm.], [56] pp. Paperback, printed white cover.*

FIRST EDITION. 18 full-page illustrations. Text in Spanish and English. The book includes three action-performances by Torres: *Imitation of Myself* and *Identity of an Image* (Montreal, March 1974) and a third action: *Getting drunk* (New York, October 1974).



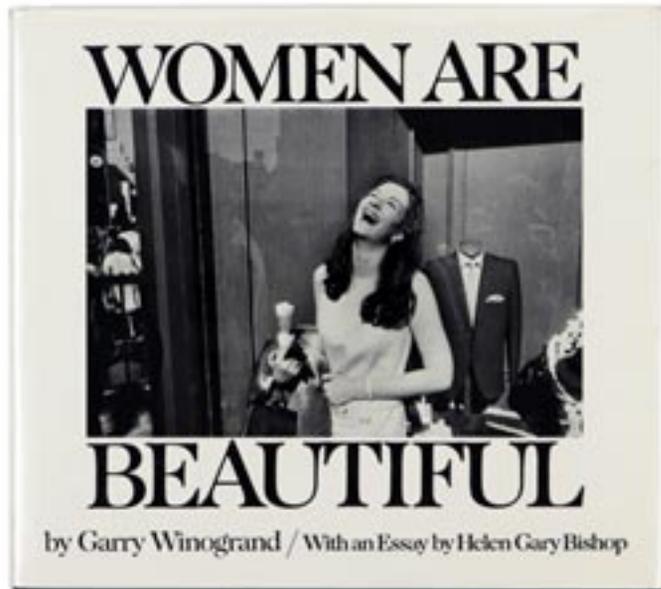
*"Women Are Beautiful" what more can I say?*

1975

## WINOGRAND, Garry

*American photographer (New York, 1928 - Tijuana (Mexico), 1984)*

A collection of 85 "seemingly casual" pictures of women that are at once "insightful and provocative, amusing and empathetic". In her accompanying essay, Helen Gary Bishop writes, "Garry Winogrand has done more than record artful compositions of beautiful breasts and bodies. I believe he is genuinely attracted by the dynamics of the female being. But with the unerring instinct of the artist, he has caught the conflicts of the female creature: the body as object vying with the self as a person".



**68. Women Are Beautiful.** With an Essay by Helen Gary Bishop.

*New York, a Light Gallery Book, Farrar, Staus & Giroux, [1975] 8vo, [190 x 215 mm.], [96] pp. Black cloth, silver title, illustrated dust jacket.*

FIRST EDITION and first printing of the 85 photographs by Garry Winogrand. Text by Helen Gary Bishop.

Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 150. - Hasselblad Center, *The Open Book*, p. 306-307. - M.+M. Auer, *Collection*, p. 500.



*Susan Meiselas her seminal work presents a nuanced view on the dynamics of America's traveling 'girl shows' in the early 70's*

1976



## MEISELAS, Susan

*American photographer (Baltimore, Maryland, 1948)*

From 1972 to 1975 Susan Meiselas spent her summers photographing and interviewing women who performed stripteases for small town carnivals in New England, Pennsylvania, and South Carolina. As she followed carnivals from town to town, she portrayed the dancers on stage and off, photographing their public performances as well as their private lives. She also taped interviews with the dancers, their boyfriends, the show managers, and paying customers.

"Only 25 years old when she began to photograph and interview strippers from New England's carnival circuit, Meiselas' landmark first book ranks as one of the most enduring documentaries of the past fifty years." (Roth 238-239).

### 69. Carnival Strippers.

*New York, Farrar, Straus and Giroux, [November 19, 1976]*

4to, [220 x 255 mm.], [2], 148 pp.

Hardcover, silver paper-covered boards, illustrated dust jacket.

FIRST EDITION, first printing of the 73 photographs by Susan Meiselas. Designed by Carl Laanes.

📖 Andrew Roth, *The Book of the 101 books*, p. 238-239. - Hasselblad Center, *The Open Book*, p. 312-313. - M.+M. Auer, *Collection*, p. 599.

Anonymous photographs "dusted down by Bruno Locci... and afterwards constructed with feeling..."

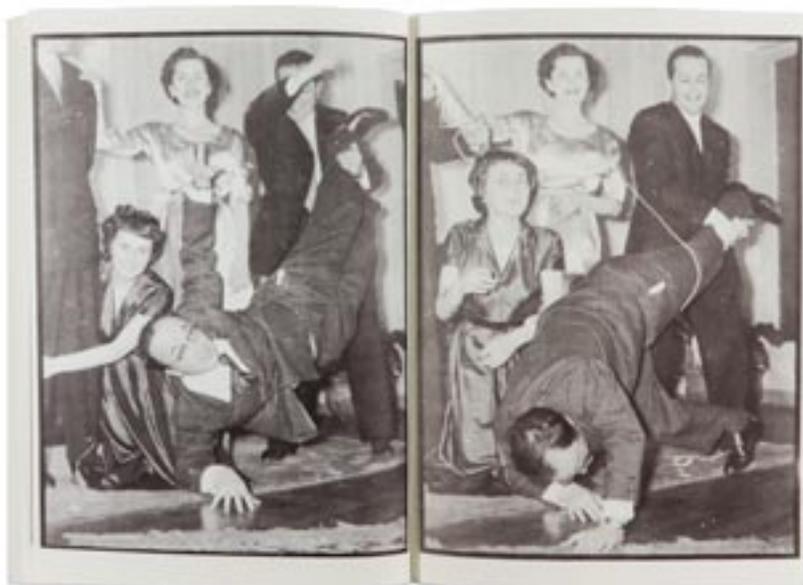
1977



## LOCCI, Bruno

Italian artist and photographer (Cagliari, Sardinia, 1937 - Savona, 2010)

Snooping through photographs of a private archive of Mr. Roberto Pavese, Bruno Locci identifies a series of images that he rips from the sphere of the private and inserts into his own narrative path. The book thus becomes the place of an imaginary story, built in retrospect. It shows us a glimpse of small bourgeois domestic life of the 50's, when house parties with friends served to forget the war just ended and all the difficulties of reconstruction as well as the noise of progress and rebirth. These people, "domestic clowns" of a time that was, caught in their anonymous and banal everyday life, in their grotesque and ridiculous joy, immediately appear funny to us, but just after a bit squalid and arouse in us a certain discomfort, when irony leaves room for the melancholy of memory and then the contrast with the hardness of life and history.



### 70. «Signore e signori qui si da inizio al gioco» « Ladies and Gentlemen We Start the Game ».

[Milano], Giancarlo Politi Editore, [1977]  
8vo, [240 x 170 mm.], [64] pp. Paperback,  
illustrated cover.

FIRST EDITION OF 500 COPIES. Text in Italian and English by Ilaria Bignamini. Anonymous photographs "dusted down by Bruno Locci... and afterwards constructed with feeling...". Designed by Gabriella Cove.

Dematteis & Maffei, *Libri d'artista in Italia 1960-1998*, n° 1545. - Bibliothèque d'un Libraire. Réappropriation publications 1969-2015, no. 37.



1977-1979

## SEARCH & DESTROY

American Periodical (1977-1979)

Influential punkzine, published and edited by V. Vale, which chronicled the Anglo-Saxon Punk Rock scene. Chronicles and interviews of all the major bands of the moment: *Sex Pistols, The Ramones, Pere Ubu, Crime, Dead Kennedys, Patti Smith, Iggy Pop, Screamers, Clash, Throbbing Gristle, Buzzcocks, Talking Heads, Devo, Weirdos*, and *Suicide*. Search and destroy was also a link between the punk movement and the many artists who influenced or were influenced by it: *Ginsberg, Burroughs, Ballard, Acker, John Waters, David Lynch, Bruce Conner, Russ Meyer*, and *Nico Ordway*. Number 10, for example, is dedicated to William Burroughs.

Illustrated with photographs by Richard Peterson, Ruby Ray, Judy Park, Marcus, Shahn Kermani, Jean Gindreau, etc.

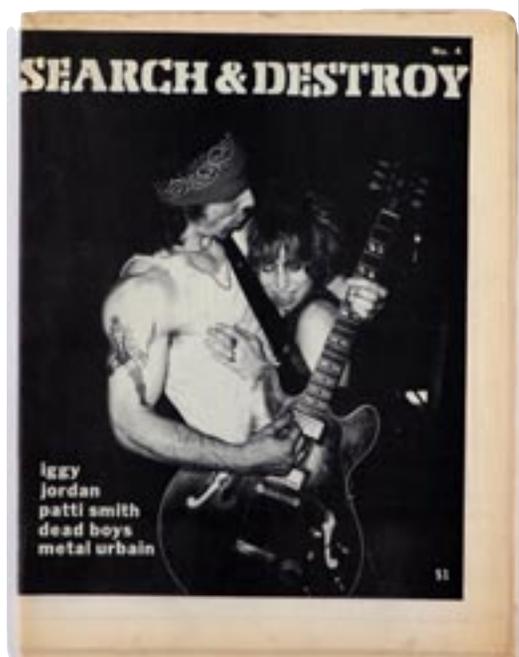
### 71. Search & Destroy: New Wave Cultural Research.

San Francisco, Search & Destroy, c/o City Lights Bookstore, No. 1 - No. 11 [all publ.], 1977/1979.

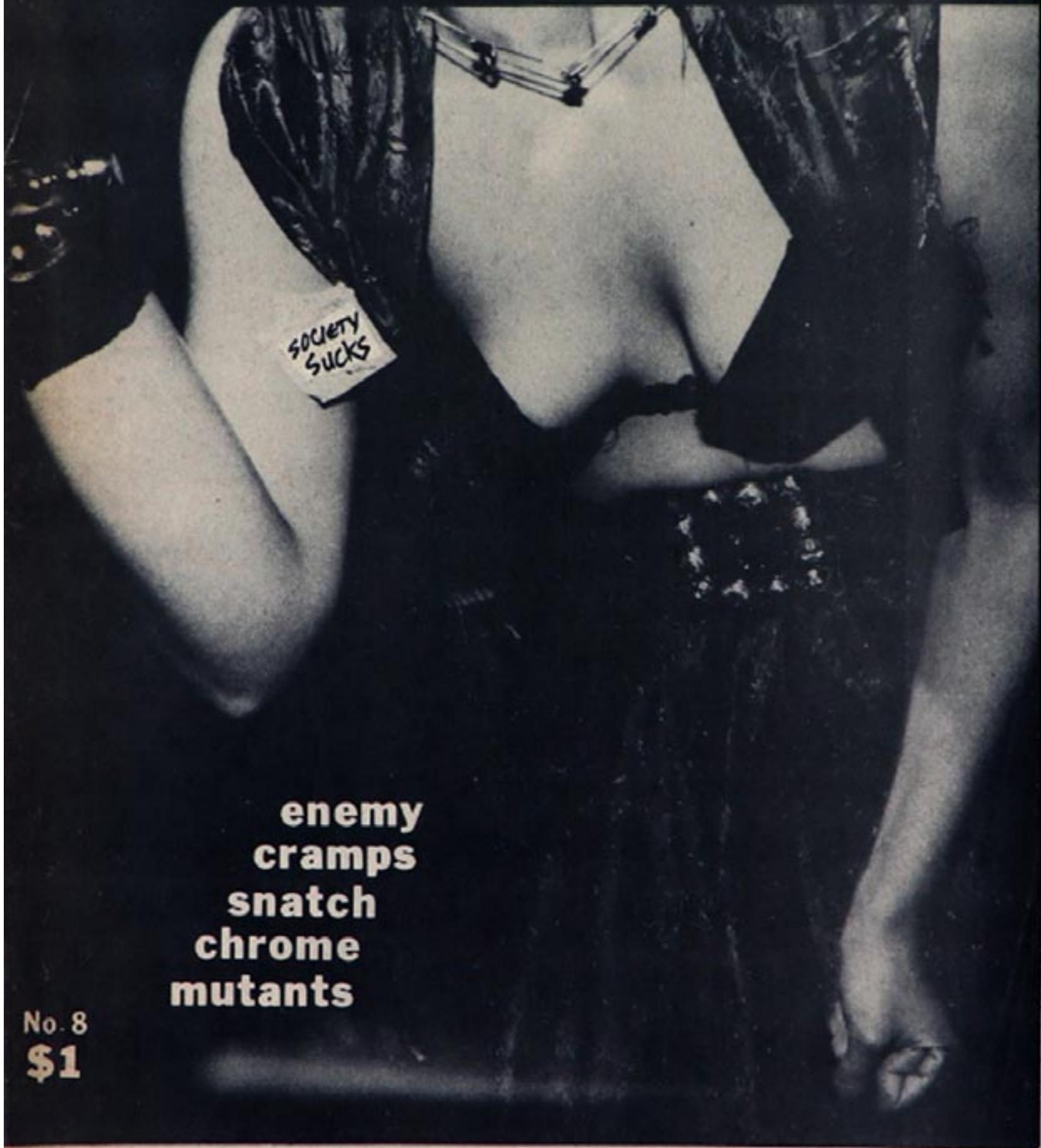
11 in-folio papers, [450 x 290 mm.] folded in two: no.1: 16 pp. - no. 2: 20 pp. no. 3-4-5: 24 pp. no. 6-7-8-9-10: 28 pp. no. 11: 32 pp. In sheets.

Of the No. 1, which had 2 prints very soon one after the other, a copy of the second printing, and the number 10 is a reprint from 1988. Faded copies with a fold.

📖 Antoine de Beupré, *I wanna be me*, p. 60-63.



# SEARCH & DESTROY



**enemy  
cramps  
snatch  
chrome  
mutants**

No. 8  
**\$1**



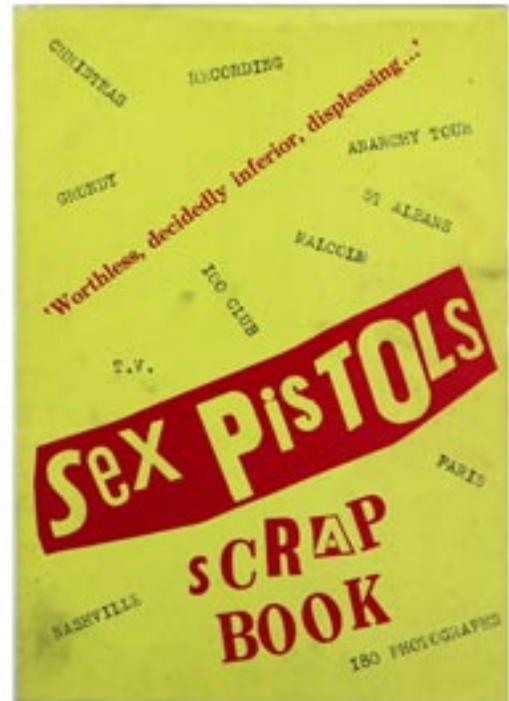
*There never was a punk movement. There was the Sex Pistols and there was the rest. The Sex Pistols ARE punk; the rest are "punk rock".*

1977

## STEVENSON, Ray

English Photographer

In 1966 Ray Stevenson was working in a professional darkroom. He then began shooting folk musicians at *Les Cousins* and *Marquee* folk-night. Ray didn't photograph the famous, he photographed the talented: who went on to become famous... *Sandy Denny, Roy Harper, Marc Bolan, David Bowie*. In 1967 he embraced the Hippy Movement as well as still enjoying the folk performers. Seeing Jimi Hendrix sound-checking at the *Marquee* opened him up to electric music. There are three of his pictures on the back cover of *Are You Experienced*. Ray shot all of the 1976/77 punk bands, particularly the *Sex Pistols* whom his younger brother Nils was co-managing with Malcolm McLaren. Ray took some pretty remarkable photos of the punk rock movement during the mid-70's. Many of his snaps had punk luminaries like *Johnny Rotten, Siouxsie Sioux, Jordan, Johnny Thunders* and *Vivienne Westwood* just hanging out. In 1999, his image of *John Lydon* was selected as part of the *Faces of the Century* exhibition at the National Portrait Gallery in London. His images of *Tyrannosaurus Rex* were also used in the NPG's exhibition, *Icons of Pop*.



### 72. Sex Pistols Scrap Book.

London, Ray Stevenson, 1977.  
4to, [297 x 210 mm.], [56] pp.  
Paperback, square back, printed yellow cover.

FIRST EDITION WITH THE FIRST COVER.

Layout and 180 photographs by Ray Stevenson.

A bunch of *Sex pistols* photos, press cuttings and printed ephemera collated and collaged in 1977 by Ray Stevenson.

The book was originally issued at the end of 1977 but subsequently withdrawn as Malcom McLaren threatened to sue Stevenson over the original cover. The book was later updated and reissued as *The Sex Pistols File*.



*The last « Festival del proletariato giovanile » was a pop music festival organized in Milano by Re Nudo magazine in June 1976.*

# 1978

## ORTOLANI, Franco

*Italian photographer*

The photos of Franco Ortolani in *La Festa del Parco Lambro* document the 6th festival of *Re Nudo* (third and last held in Milan), that of June 1976. Although it went down in history for unrest and looting, the party wasn't just that, and Ortolani's photos prove it. The author's attention focuses on the bodies and faces of the participants, many shots are dedicated to naked dances and gyro rounds, and except for a single image, no photos of the artists appear on stage. As Marisa Rusconi rightly noted in the introduction, from this festival "the need to find other ways, other ways" was born; the party for a few initiates of the following year - in *Guello* - proved in fact the attempt to regain a more human dimension, far from provocation and violence. On the images are recognizable: Jacopo Fo, Filippo Scozzari, Italo Bertolasi (with camera), Stefania "Duck" Maggio and Pino Masi.

**73. *La Festa del Parco Lambro*.** Libro fotografico di Franco Ortolani.

Introduzione di Marisa Rusconi.

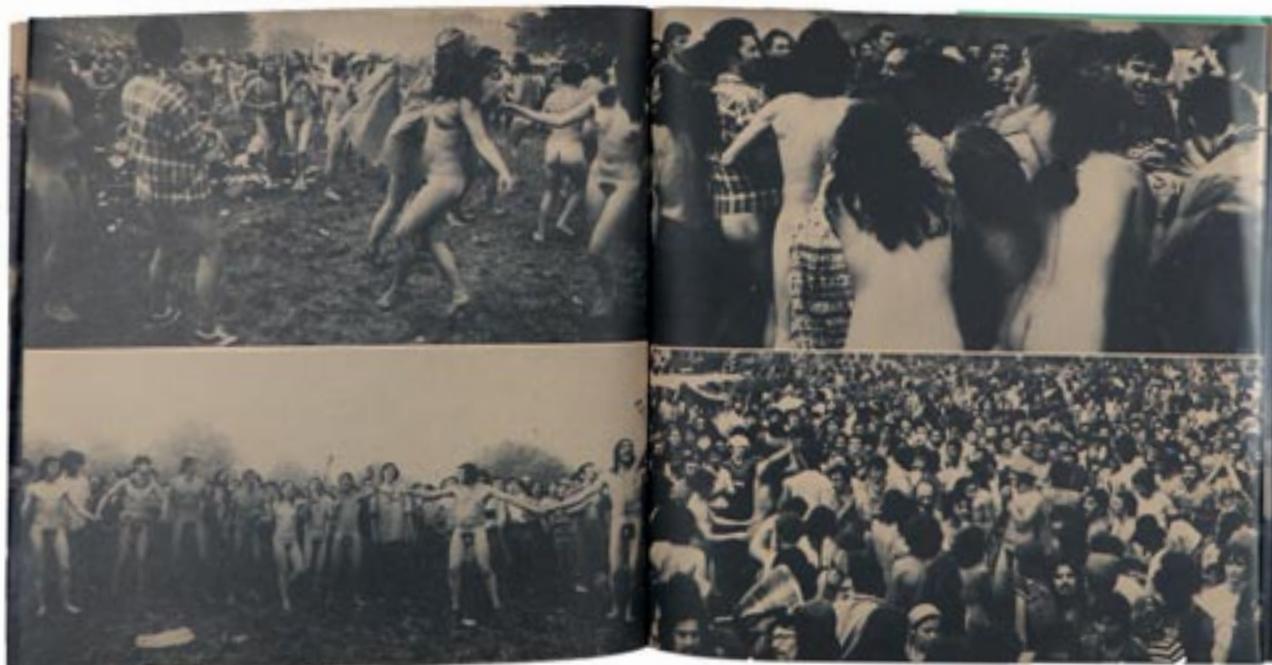
*Padova, Mastrogiacomo Editore, Images 70, [march 1978]*

8vo square, [220 x 220 mm.], [96] pp.

Paperback, illustrated soft cover.

ILLUSTRATED ORIGINAL EDITION of 78 photographs by Franco Ortolani, printed on paper of different grammars and colors.

📖 Martin Parr & Gerry Badger, *The Photobook*, III, p. 86-87.



The monologue *Liquidi* was successfully staged in non-official theaters, and sometimes stirred up scandal and attempts of censorship.

1978



PUTATTI, Sergio

Italian photographer (Follonica, 1939)

Sergio Putatti, representative artist of the most restless and creative generation of Post-War Turin, that same generation that saw the artists, critics and galleries giving life to *Arte Povera* and important individualities such as Mondino, Piacentino and Paolini. At the beginning of the 70's, after a period of reflection and research, he shifted his attention to spatial and conceptual issues along the developments of contemporary art. In the early 80's, however, he faced new interests in the field of design, stylism and photography. In particular as a photographer, he follows cinema and experimental theater. Written, directed and performed by Lucia Poli, the monologue *Liquidi* debuted at the *Cabaret Voltaire* in Turin in December 1976 and the following year was successfully represented by the theaters off, in some cases eliciting scandal and attempts at censorship. The play, on the difficult search for her own identity, stages a photo shoot; the protagonist is a model who, while stripping for a photographer (silent all the time of the performance), masks her insecurities through the word; to interrupt this fiction, with her body, which claims its true nature, saliva, milk, tears, menstrual blood (the liquids of the title) as out, returning truth to the woman. In the finale, the photographs hung by the photographer are not those taken during the performance/play; they are images of a past life, the clichés of a bourgeois life.

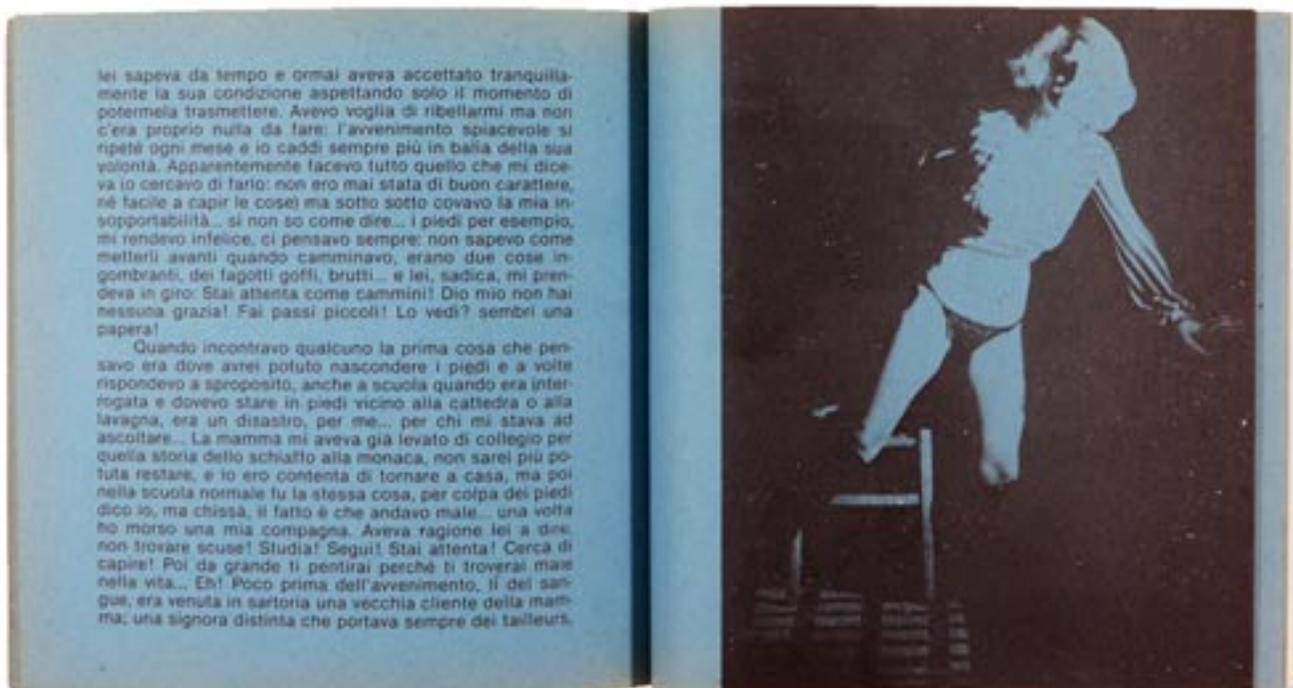
#### 74. Teatro Oggi. *Liquidi* di Lucia Poli.

Padova, Mastrogiacomo Editore, *Images 70*, [October 1978]

8vo square, [220 x 220 mm.], [96] pp.

Paperback, soft cover illustrated.

FIRST EDITION illustrated with 10 photographs of actress Lucia Poli by Sergio Putatti, printed on blue paper.



*The Café Lehmitz, haunted by sailors in the gutter, prostitutes, losers and alcoholics of the neighborhood.*

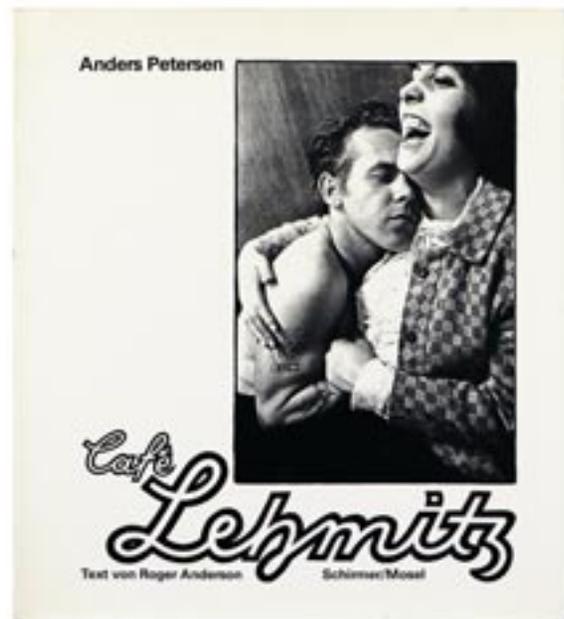
1978

## PETERSEN, Anders

Swedish photographer (Solna, 1944)

"Christer Stromhölms former pupil and friend remains, as always, attached to the human being, his enigma, his loneliness and the depth of the complex feelings he has been able to highlight in both the psychiatric hospital and prison. To achieve this profound *truth*, he lives with those he photographs. He sums up his dilemma perfectly: "I know that to make good photographs, to be at the right distance, I have to have one foot in and one foot out. My problem is that I always end up having both feet in it!"

This dates from the very beginning, when, in 1967, he moved for three years to a bistro in the port of Hamburg, the *Café Lehmitz*, haunted by sailors in gutter, prostitutes, losers and alcoholics of the neighborhood. There, we drink, we dance, we love each other, we cry, we sing. Anders lives there, takes photos in flight and paints a moving portrait of a drifting humanity that he deeply loves. And it reveals, in situations of marginalization, a rare intensity and truth of feelings. (Christian Caujolle).



### 75. Café Lehmitz. Text von Roger Anderson.

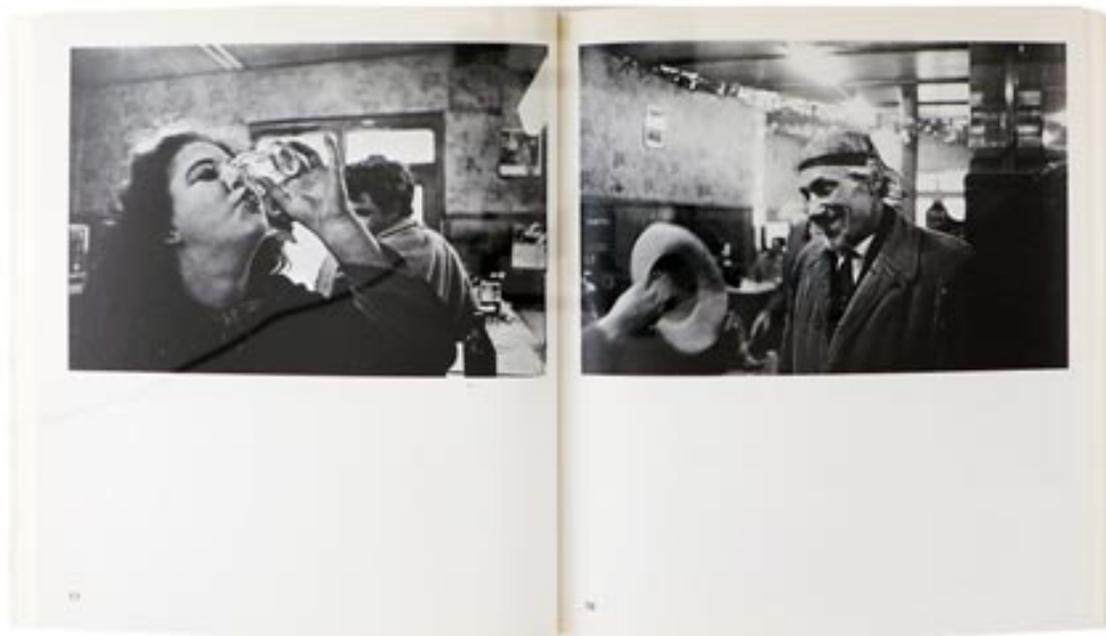
[München], Schirmer/Mosel, [1978]

4to, [240 x 215 mm.], 18, [98] pp.

Paperback, illustrated dust jacket.

FIRST EDITION illustrated with 88 black and white photographs.

☞ Hasselblad Center, *The Open Book*, p. 318-319. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 230-231. - M.+M. Auer, *Collection*, p. 612. - Antoine de Beaupré, *I wanna be me*, p. 38-39.





ROY

PUNK

ROCK



100 NIGHTS  
AT THE  
ROXY

EATER  
EAT  
NO BR



## PUNK

*Cultural protest movement (United States-Great Britain, 1976-1980)*

### 76. Punk Rock... 100 Nights at The Roxy.

1978

London, Michael Dempsey for Big O Publishing Ltd, 1978.  
4to, [297 x 210 mm.], 96 pp. Paperback, illustrated cover.

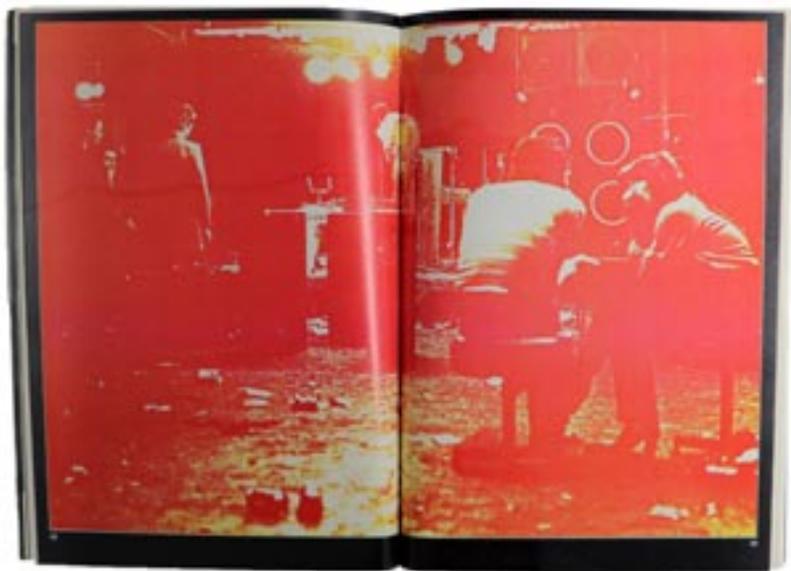
FIRST EDITION.



"In 1976 Punk Rock was rejected by the music industry, the media and established venues. Despite this on 1st January 1977 The Roxy Club, London WC2, opened exclusively for Punk Rock. The Roxy Club became the focal point of this new phenomenon. In its short intense existence, the club featured every available Punk band. Then on 23rd April 1977 the club changed hands. But not before the spirit had been captured." (from the preface). Credited to the late Michael Dempsey, who was manager for The Adverts (one of the bands pictured). Features early punk bands including The Damned, The Slits, Wire, Siouxsie & the Banshees, The Clash, Penetration, Buzzcocks, X-Ray Spex, The Heartbreakers and others.

Design and layout by Edward Barker. Front cover design by Archie Schwert. Back cover design by Ralf Jederaszczyk. Photos by: Derek Ridgers, Humphrey Murray, Richard Braine, Crystal Clear, Steven Davis, Peter Kodiak, Ralf Jederaszczyk.

📖 Pas dans Antoine de Beupré, *I wanna be me.*

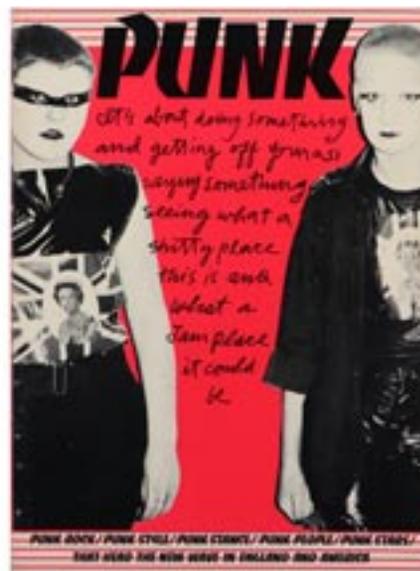


## PUNK

### Protest cultural movement (United States-Great Britain, 1976-1980)

# 1978

The term "punk" remains associated today with the period 1976-1980, embodied by the *Sex Pistols*, *The Clash*, *The Damned*, *Stiff Little Fingers*, *Buzzcocks*, *The Saints*, *Ramones*, *Strychnine* and *Stalag* in France, among others and a new form of energy, aesthetics and radicalism taking the lead on the hippie protest of the previous decade. In London, Malcolm McLaren, the manager of the *Sex Pistols* was seen as the Machiavellian and secret initiator of the movement. We also note the influence of the situationist movement and the Dada movement in punk aesthetics and activism, dominated by an economy of means and a keen sense of self-deprecation. These currents have marked the vanguard of the British punk movement, with the *Sex Pistols* and their "satellites": the *Bromley Contingent* (their close circle), the Sex shop of Malcolm McLaren and the stylist Vivienne Westwood, Jordan, "creature" working for them, *The Flowers of Romance*, etc. The McLaren-Westwood couple skillfully made *Sex Pistols*, their most media-savvy ambassadors, laying the foundations for the punk appearance as it remains rooted in popular culture.



#### 77. Not another Punk! book. Text

by Isabelle Anscombe and Dike Blair.

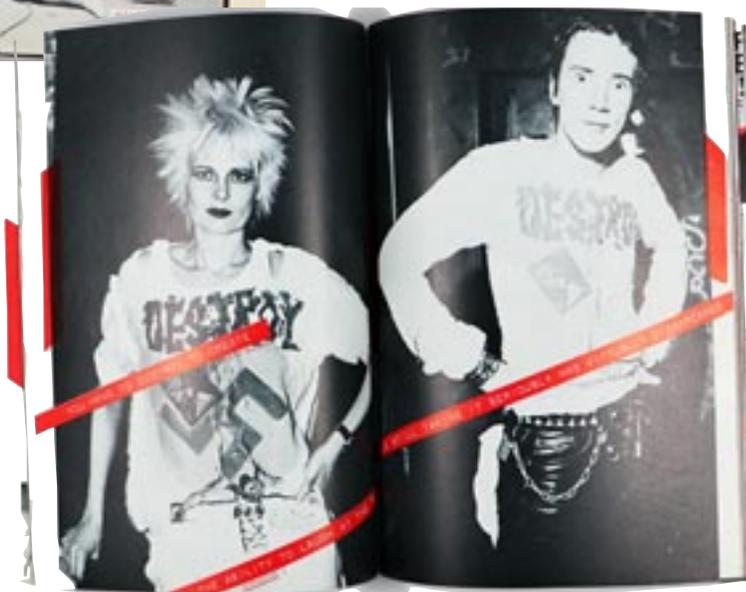
New York, Urizen Books, Inc., 1978  
4to, [290 x 210 mm.], [128] pp.  
Paperback, illustrated cover.

FIRST EDITION OF THE AMERICAN VERSION.

Scrapbook in style with numerous original photographs, quotes and interview extracts and featuring pretty much anybody who was a part of the phenomenon including Iggy Pop, Vivienne Westwood, Rotten, Sioux, Joan Jett, Jordan, The Buzzcocks etc.



📖 Antoine de Beupré, *I wanna be me*, p. 42-47.



...They're all here.

1978

## SANTISI, Donna Bose

*American photographer (New Jersey, 1950)*

Donna Santisi's cult classic 1978 book of black and white images, which were among the first to capture the dynamic transitional period between West Coast New Wave and the emerging punk rock scenes. Donna Santisi allows her provocative, evocative photographs to speak for themselves, revealing a surreal time and place where New Wave champs such as Patti, Cale, and Verlaine frolicked with Masque-era punkeroos the Bags, X, Go-Go's, the Alleycats, along with plenty of influential visitors from New York, London, San Francisco and Cleveland who co-mingle with West Coast art school dropouts like the Weirdos and Screemers... They're all here.

### 78. Ask the Angels. Photographs

by Donna Santisi.

*Orange, Calif. Marcy Blaustein,*

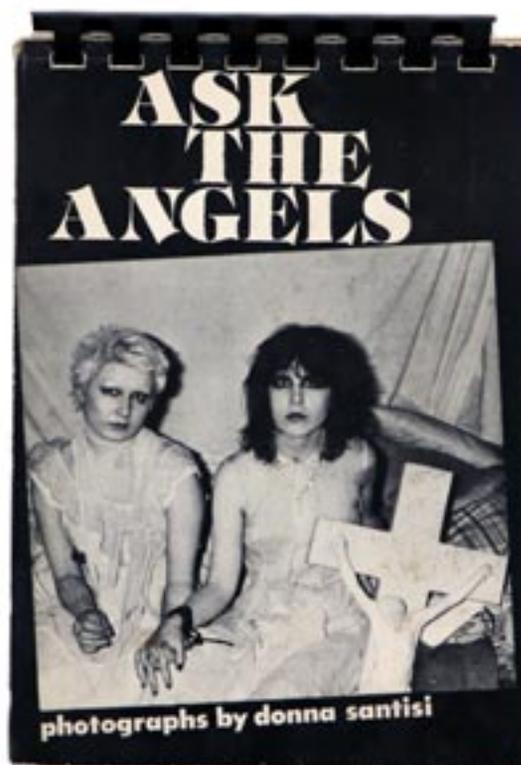
*Double r Books, 1978.*

12vo, [180 x 130 mm.], [3], 60, 2, [1] ff.

Spiral binding, illustrated cover with rhodoid.

FIRST EDITION dedicated to Patti

Smith: *for inspiration motivation and communication.*



Compiled and edited by Marcy Blaustein. Graphic by Matt. Limited edition (copy no151).

New edition in 2010.

OCLC locates a single copy of this first edition (at Mills College).

📖 Parr and Badger, *The Photobook*, Vol. 3, p. 220.



1979

## ARAMASSA Taku

Japanese photographer (Tokyo, 1936)

### 79. Carnaval. Aramassa e os anjos.

[Tokyo] Canon, [July, 1, 1979].

Oblong 4to, [225 x 300 mm.], 136 pp. Paperback, soft printed cover, illustrated jacket, white cardboard case with red label.

FIRST EDITION.

79 color photographs, 20 of which are double-page panoramic views.

Written and prefaced by Shoji YAMAGISHI, model of Tetsuva Oaa.



**Paris, 1977: Three young photographers launch the "Belle Journée en Perspective" collective. Together, they will capture the youth who revolt, show off and vibrate to the rhythm of Gasoline and Clash: the French punks.**

BALI Alain, COSSET, David and MABIT, Jean-Luc

1979

French's photographer.

"Punk wasn't their thing. While a small fringe of French youth falls in love with the Clash and dreams of overthrowing the established order, Jean-Luc Mabit, David Cosset and Alain Bali vibrate to the rhythm of funk and reggae. Yet we owe it to them the capturing with the most ardor and insolence the punk wave that has hit the French capital. Hidden behind their Nikon and under the cover of the collective "Belle Journée en Perspective", the three young photographers, in the early twenties, follow the Parisian punks and continue collaborations with the mythical groups of this period. Proletarians, rich, neo-situationist and transvestite kids, all gathered at the *Gibus* and the *Palace*, exulted at the rhythm of Urban Metal, Asphalt Jungle and Gazoline and spit their irreverence into the audience and into the microphone." (Eric the Ray, *Self-Made Punk*).



## 80. I am a cliché. Belle Journée en Perspective.

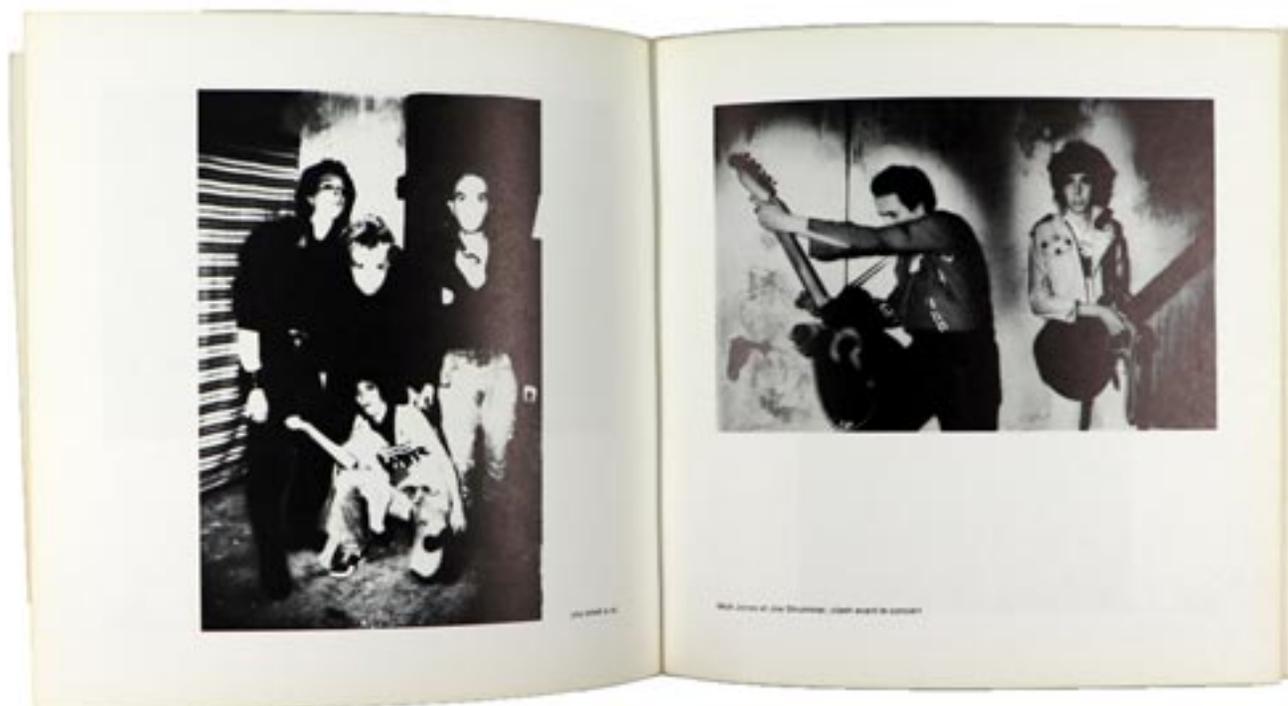
[Paris, Baudoin, Éditions de Nesle, 1979].

8vo square, [240 x 240 mm.], [56] pp. Paperback, illustrated cover.

Foreword by Marc Villard and 80 black and white photographs.

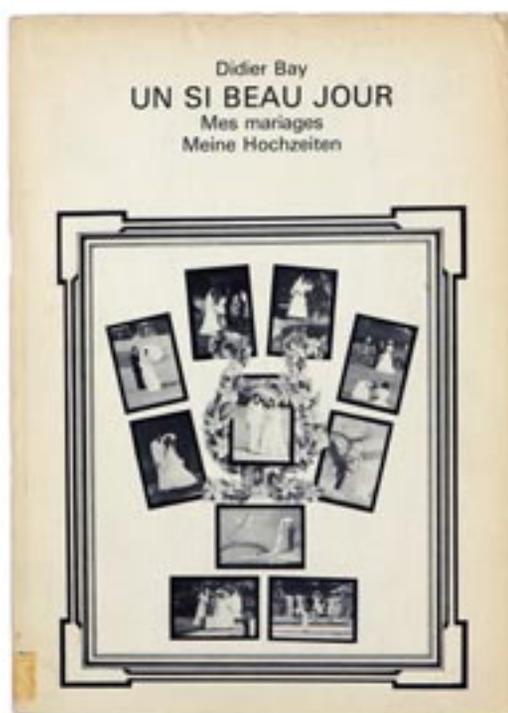
Work made in Paris, Birmingham and London by 3 photographers: Alain G. Bali, David Cosset and Jean-Luc Mabit, under this generic label of *Belle Journée en Perspective*.

📖 Exposition "I am a cliché", *échos de l'esthétique punk*, Rencontres d'Arles, 2010. - Expo Europunk de la Cité de la Musique, 2013. - Pas dans Antoine de Beauré, *I wanna be me*, 2012. - Exposition: *Self-Made Punk*, Printemps de Bourges 2017.



Such a beautiful day. My weddings.

1979



BAY, Didier

French artist of the "narrative art" movement (Beauchamps (Seine-et-Oise) 1944)

During a few years Bay used to photograph marriages he saw passing, while resting in a park in Paris during the summer + his reflections on this work.

**81. Un si beau jour. Mes mariages.**

Meine Hochzeiten.

Berlin, Künstlerprogramm des DAAD, [1979].

4to, [295 x210 mm.], 216 pp. Paperback, illustrated cover.

FIRST EDITION illustrated of 800 photographs.

Text in French and translated into German by Monika Thuret.

Print: 600 copies.



*"a street killer in broad daylight."*

1979

KITAJIMA, Keizo

Japanese photographer (Suzaka, Nagano, 1954)



In his legendary experimental series Photo Express (1979), Kitajima photographed people at bars and on the streets in Shinjuku at night right outside the CAMP, converted the gallery into a darkroom to make wall sized prints as a public performance event, and even published the images as an instant booklet. Through these processes of delivering images immediately, the artist explored the ways that time affects photography in terms of documentation, record and memory.



## 82. ShashinTokkyūbin

"Tokyo n° 1-12"

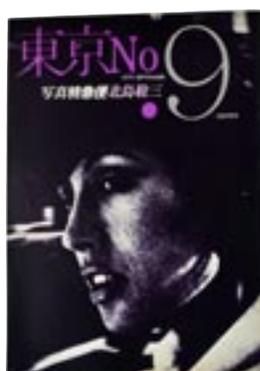
[Tokyo, Parol-Sha, January - December 1979]

12 monthly zines 4to, [258 x 183 mm.], of [16] pp. each. Stapled, illustrated cover.

RARE FIRST EDITION COMPLETES OF THE 12 BOOKLETS.

"From January 1979, Keizo Kitajima organized a series of twelve-monthly exhibitions at CAMP. In each of these exhibitions, the photographer published *Photo Express Tokyo*, No. 1 to 12."

📖 Ryuichi Kaneko, Ivan Vartanian, *Japanese Photography Books, 1960-1980*, pp. 222-227. - Martin Parr & Gerry Badger, *The Photobook*, III, p. 222.

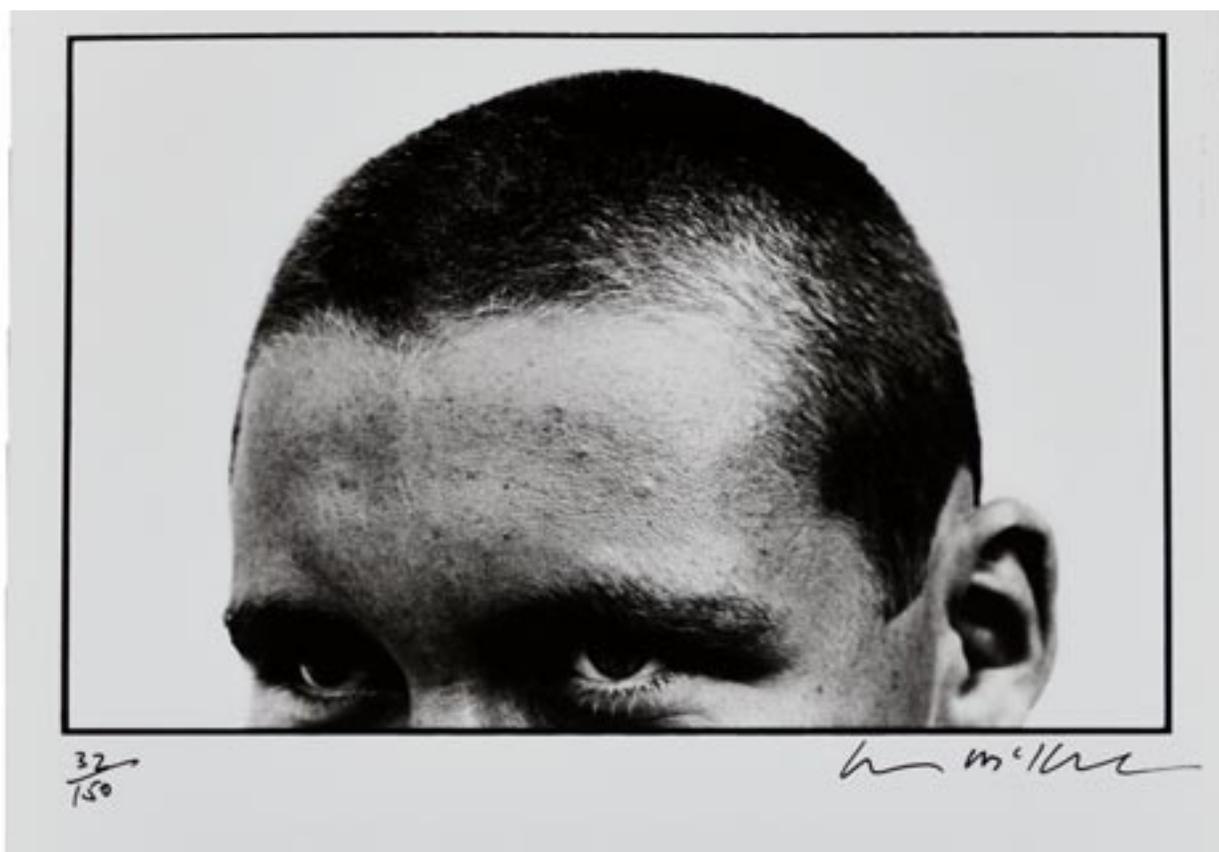






*Sub Culture* features shots taken on day trips to Southend, the streets of East and North London, a squat in Kings Cross and at the cult clothing shop 'The Last Resort' on Brick Lane

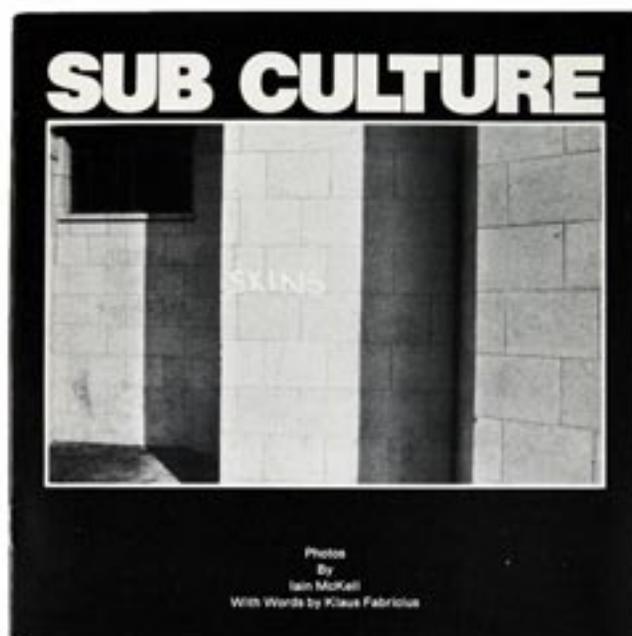
1979



## McKELL, Ian

English photographer (1957)

Iain McKell's revered *Sub Culture* focuses on the UK's 2 Tone movement during the years 1978/79. Initially intended as a self-published portfolio in an edition of 1000 copies for connecting with photographic agencies and galleries, but only 250 were actually produced and a small number of these were sold to the public through the legendary Claire de Rouen in London at that time. The rest then sat in Ian's archive while the few in circulation garnered cult status in the secondary market trading from dealer to collector. *Sub Culture* features shots taken on day trips to Southend, the streets of East and North London, a squat in Kings Cross and at the cult clothing shop 'The Last Resort' on Brick Lane. Thirty-six years after its initial publication the remaining archive copies were repackaged with a signed bromide print.



### 83. *Sub Culture*. Photos by Iain McKell with words by Klaus Fabricius.

[London, November Press, 1979].

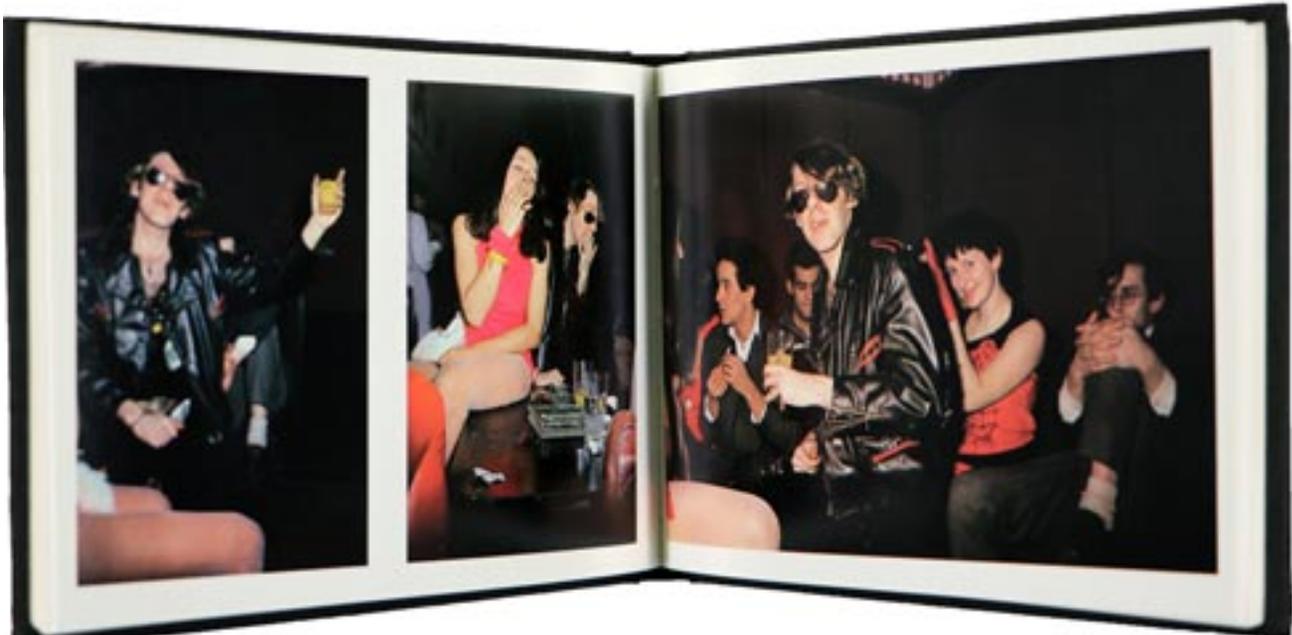
8vo square, [210 x 210 mm.], [12] pp. Stapled, black cover illustrated.

150 copies of the first edition were released again by *Wild Life Press* in 2015 in a portfolio in a printed plastic envelope and accompanied by an original photograph, numbered and signed by Iain McKell.

📖 Antoine de Beauré, *I wanna be me*, pp. 64-65.

When the All-Paris of the 1970s danced at the Palace, the Main Bleue or the Bains Douches.

1979



## SALOFF, Michel

*French photographer (Paris, 1955)*

Michel Saloff-Coste is particularly well known for his research, lectures and books on the issues of the transition from the "Industrial Society" to the "Information Society".

Between 1978 and 1981, Michel Saloff made photographs of the Punk movement and parties given at the *Palace*, the *Main Bleue* and the *Bains Douches*. These photos lead to the publication of a book in 1979.

## 84. Vêpres Laquées.

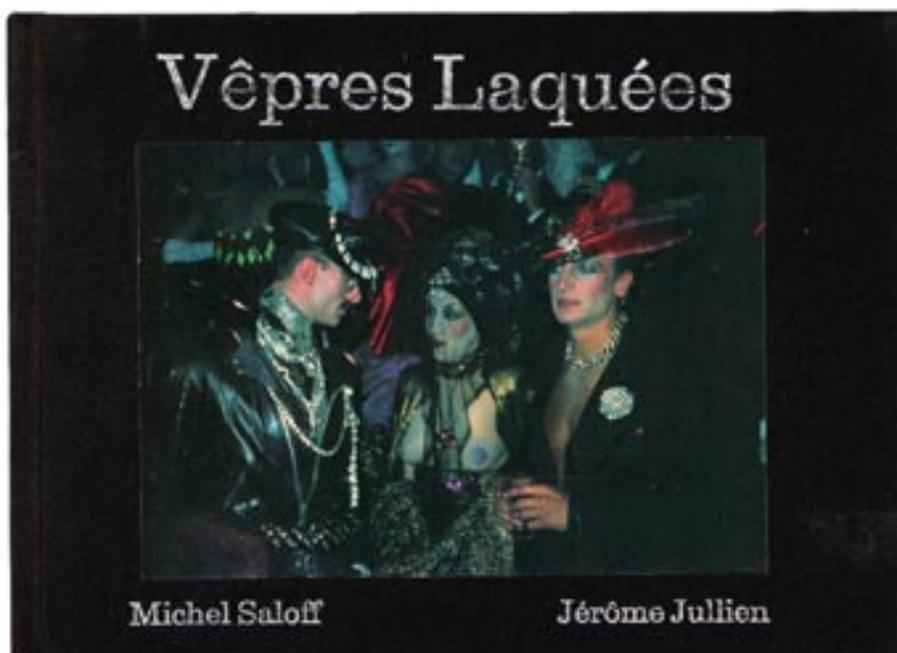
*[Paris, Éditions] Baudouin, [November 27, 1979]*

12vo, [120 x 168 mm.], [128] pp.

Hardcover, silver title, photographic image pasted on the front cover.

FIRST EDITION. Introduction by Dorothea Lalanne. Texts by Jérôme Jullien and 76 colour photographs by Michel Saloff. Post-face by Jean-Michel Gravier.

📖 Antoine de Beaupré, *I wanna be me*, 2012, p. 66-67.



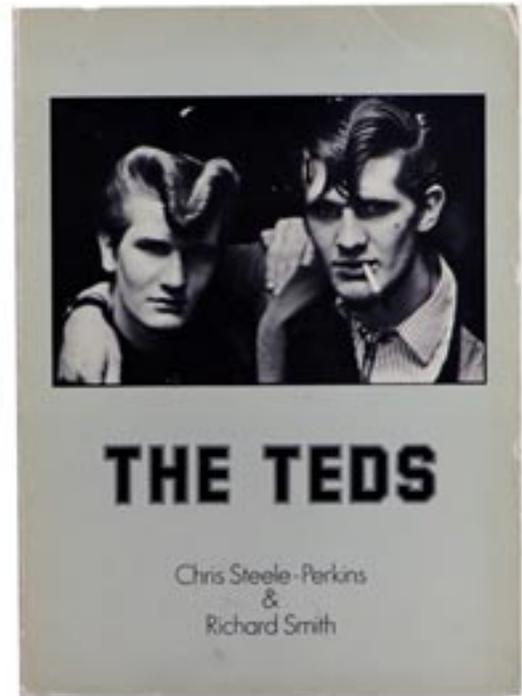
*The invention of the 'teenager' in the 50's was a global, almost simultaneous phenomenon.*

1979

STEELE-PERKINS, Chris

*British photographer (Rangoon, Burma, 1947)*

The invention of the 'teenager' in the 50's was a global, almost simultaneous phenomenon. Defined by groups of youths rebelling against the expectations of their parents and wider society in their behaviour, attitudes and clothing, movements sprang up in America, Australia, Japan and beyond. Identifiable by their clothes and the music they'd play, these youths reveled in a post-war freedom not enjoyed by the previous generation. In the United Kingdom, one facet of this newly emerging youth culture was working class youngsters adopting the formal and flamboyant tailoring of Edwardian dress. Known as the 'Teds' (nodding to the Edwardian era their look was borrowed from) their jackets - often sumptuous velvets - had wide notched lapels accessorized with a skinny tie or bootlace, and they wore brothel creeper shoes on their feet. "*The Ted swaggered with it all out front, male sexuality overt,*" wrote journalist Richard Smith. As well as a way of dress and a style of music, owing to several high-profile incidents, the Teds were also associated with wayward and yobbish behaviour and public fights that led them to being banned from some venues. (Magnum Photo).



**85. The Teds.** Chris Steele-Perkins & Richard Smith.

[London], *Traveling Light / Exit*, [1979].  
4to, [280 x 204 mm.], [128] pp.  
Paperback, illustrated cover (rubbed edges with folds, small scratches on the front and upper right corner).

First edition of 72 black and white photographs. Text by Richard Smith. First edition. *The Teds* began as an assignment for *New Society magazine*. Steele-Perkins went on to spend almost three years on the subject and cites it as the work that got him

accepted into *Magnum*.

📖 Antoine de Beaupré, *I wanna be me*, 2012, p. 52-55.

**INSCRIBED COPY.**

## VOLLMER, Jürgen

German photographer (Hamburg, 1939)

"Jürgen Vollmer, with Astrid Kirchherr and Klaus Voorman (the "Exy's"), befriended The Beatles during the band's time in Hamburg in the early 60's. Young Vollmer was attending Hamburg's Institute of Fashion at the time he met The Beatles, who at the time included drummer Pete Best and bassist Stu Sutcliffe. Vollmer quickly became one of the group's photographers, and was responsible for the "Beatles haircut" and some of their most iconic images in their leather-clad days prior to Brian Epstein. John Lennon was particularly impressed with Vollmer's photos, and used one of his favorites on the cover of his 1975 album Rock 'n' Roll. During the time Vollmer lived in the USA, he worked as a film set photographer in several Hollywood productions."



### 86. Rock'n'roll Times.

Photographed and designed by Jürgen Vollmer.

Paris, Editions de Nesle, 1979,  
[February 1980]  
4to, [275 x 215 mm.], [88] pp.  
Paperback, illustrated cover.

FIRST EDITION.

Text in English and French.  
98 photographs reproduced in  
black and white.

## The big holidays



1980

### FAUCON, Bernard

*French photographer (Apt, 1950)*

Bernard Faucon is a French photographer and visual artist belonging to the neo-Romantism movement. He was one of the first artists to explore major photographic staging. He was awarded the National Grand Prix of Photography in 1989. In the 70's, chance allowed him to take an interest in the children's modeling business of the 30's. Bernard Faucon explains: *"In the summer of 1976, it all started with a bang. I felt my strength and my youth burst. I filled the Mehari with mannequins and invaded the paths, the dormitories of my parents' children's house, the cemetery of Lioux, the swimming pool of Saint-Saturnin, the beaches of Saintes-Maries de la mer in Camargue. I was staring in haste at the poses, after the click, I was packing everything, I was leaving."*

This series of works entitled *Les Grandes Vacances*, which shows groups of models of children dressed and installed in well-studied staging, sometimes accompanied by a few real children, made him famous.



**87. Les grandes vacances.** Mises en scène photographiques 1976-1980.

[Paris], Herscher, [October 1980].

4to, [263 x 238 mm.], [56] pp. Hardcover, illustrated dust jacket.

FIRST EDITION illustrated with 41 color photographs. Model Bea Feitler.

📖 Sally Eauclaire, *The New Color Photography*, p. 235-236, 240, 256-57.

"Koza City" After the end of the Vietnam War, the city went through a crazy and rowdy period.

1980



## KITAJIMA, Keizo

Japanese photographer (Suzaka, Nagano, 1954)

1980 "Koza City" After the end of the Vietnam War, the city went through a crazy and rowdy period. A cacophonous place where Japanese culture clashes and becomes intimate with African-American trends and culture. Stylistically, the four volumes of Okinawa are a kind of twins of the Tokyo Twelve published the previous year (see no. 82).

## 88. Shashin tokkyubin Okinawa

### "No. 1-4"

[Tokyo, Parol-Sha, January - July 1980].

4to, [297 x 210 mm.] 4 monthly zines of [24] pp., each including illustrated cover. Stapled.

No. 1: Photo mail from Okinawa by Keizo Kitajima, January. - No. 2: Don't stop the carnival. March. No. 3: Play Map of GT. Street. May. - No. 4: July.



KURATA, Seiji

1980

Japanese photographer (Chuo-ku (Tokyo) 1945)

Kurata is a student of Daido Moriyama with whom he shares a taste for darkness and marginality but with a sharpness, technical quality in the treatment that are his trademark.

*Flash Up* by Seiji Kurata is one of the most exciting photographic excursions into the seedy parts of 70's Tokyo. Kurata, a natural who began his photographing career doing workshops with revered greats such as Daido Moriyama and Araki Nobuyoshi, takes us on a journey through the nightclub scene of Ikebukuro and Shinjuku, he shows us glimpses of the cocky, tattooed yakuza underworld and of violent Boso-zoku street fights, contrasts car crash victims with portraits of nightclub hostesses and the horny salarymen groping them for money, documents ultra-right wingers in Meiji Jingu and on tour in the countryside.

**89. Flash up. Street Photo Random Tokyo  
1975-1979.**

Tokyo, Byakuya Shobo Co. Ltd., 1980.

4to, [297 x 210 mm.], [162] pp. Softcover under acetate dust jacket and obi.

FIRST EDITION. 190 black and white photographs. Texts by Takashi Ueno, Kazuo Nishi and Akira Hasegawa. Design by Akira Suei.

📖 Parr/Badger, volume I, p. 305 - Antoine de Beupré, *I wanna be me*, 2012, p. 70-73.



"written with the rhythm of the eye and the talk, without correction" (Luiz, Alphonsus)

1980

## LUIZ, Alphonsus (de Guimaraens)

Brazilian photographer and artist (Belo Horizonte, Brazil, 1948)

Alphonsus Luiz lives and works in Rio de Janeiro. He is a photographer, painter, sculptor and multimedia artist. He began his career in the late 60's in Brasilia. There he was part of the group formed by artists Cildo Meireles, Guilherme Vaz and Alfredo Fontes. This generation of artists went through the most oppressive period of the Military Dictatorship, a fact that strongly influenced the works of the time.

In 1969 he founded the Experimental Unit of MAM - Rio de Janeiro with Frederico Morais, Guilherme Vaz and Cildo Meireles. He also served from 1993 to 1998 as Director of the School of Visual Arts of Parque Lage.

Using photography and cinema supports, in addition to conceptual work, works that unite their conceptual works with elements of popular culture in Rio stand out. The photographic series *Bares Cariocas* and the short *Rio de Janeiro Brazil* bring to the spectator a cut out of the "wonderful city" of the 70's in its different layers.

In 1980, after three years of photographic research, Alphonsus Luiz gathered a collection of 3000 negatives of photographs of bars.

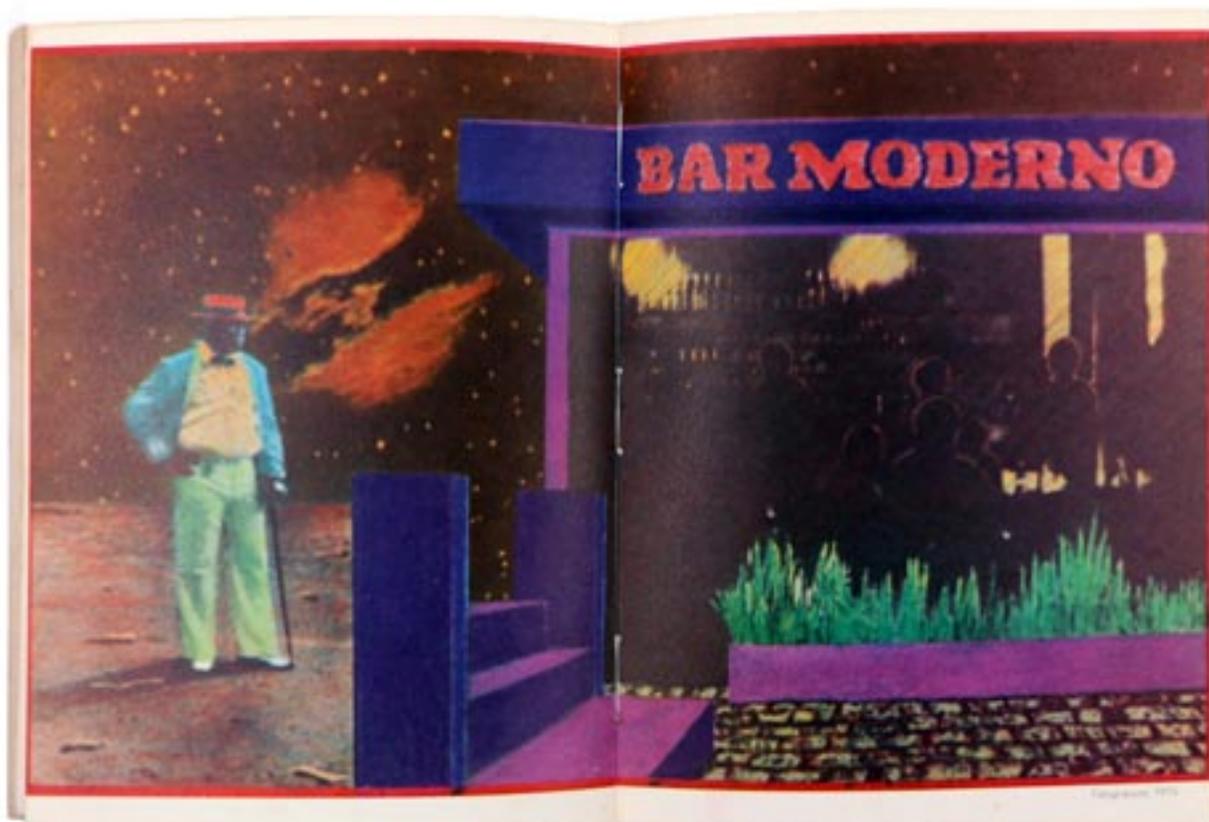
### 90. Bares cariocas.

Rio de Janeiro, Funarte, 1980.

8vo, [240 x 180 mm.], [64] pp. Paperback, illustrated cover.

FIRST EDITION. Illustration of 70 black and white photographs plus one in color. Only 1500 copies.

📖 Horacio Fernández, *Latin American photography books*, p. 132-133.



PUNK

Cultural protest movement (United States-Great Britain, 1976-1980)

1980

91. Sex Pistols. - Pistols Pack

[London], Virgin Records, 1980.

Set of six 45 rpm records. Editor's binding, illustrated jackets.

The Sex Pistols are an English punk band formed in 1975 in London, known for being the initiators of the punk movement in the UK.

Including: God Save The Queen / Pretty Vacant - Holidays in the Sun / My Way - Something Else / Silly Thing - C'mon Everybody / The Great Rock'n'roll Swindle - (I'm Not Your) Stepping Stone / Anarchy in the U.K. - Black Leather / Here We Go Again.



*"...their photographs communicate the joy, the angst, the spirit of the new wave ... something that will never really be on TV ..."* (Howie Klein)

1980

**92. X.Capees.** A San Francisco Punk Photo Documentary by Raye Santos, Richard McCaffree, f-Stop Fitzgerald with text by Howie Klein.

*[Oakland, X-Capees Press, 1980].*

8vo, [203 x 230 mm.], 60 pp. Paperback, illustrated cover.

First edition.

A visual record of the Punk and New Wave scenes in San Francisco, with photographs by Raye Santos, Richard McCaffree and f-Stop Fitzgerald featuring Blondie, the Sex Pistols, Jim Carroll, Dead Kennedys, Devo, David Bowie, Iggy Pop, Patti Smith and many others. With an introductory essay by Howie Klein that looks at the famous, notorious, little known and forgotten figures of the bay area's heyday.

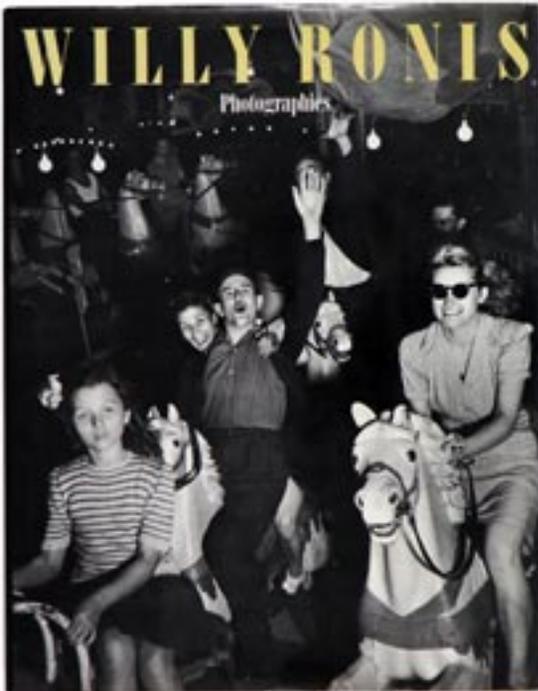


"This book lays out something of what we saw of The New Wave here in San Francisco. These three photographers have captured the vitality and diverseness of the style and substance of what has come to form a San Francisco scene that is today prepared for a next wave. they caught the cycle at its urgent, surging peak of energy. That nadir of energy will be back again and again and again. Catch it whenever you can". Howie Klein November 1, 1979.



Probably Ronis his best book.

1980



## RONIS, Willy

French photographer (Paris, 1910 - 2009)

Willy Ronis devoted himself to photography in 1932. From 1936, he favored reportage. With the rise of the Popular Front, he shared the same ideals as Robert Capa and David Seymour (Chim), already famous photographers. He also has the opportunity to get to know Kertész, Brassai and Cartier-Bresson. But, compared to the vision of his peers, he develops a real originality, marked by the attention paid to "the choral harmony of crowd movements and the joy of popular festivals". After the Second World War, Willy Ronis joined the Rapho agency and was supported by his friend Romeo Martinez, collaborating with *Regards*, *Time* or *Life*. He won the Kodak Prize in 1947, then the Gold Medal at the Venice Biennale in 1957. *Belleville-Ménilmontant*, *Sur le fil du hasard* (an album for which he received the Nadar Prize in 1981) and *Mon Paris* are among the important books he has published. It was then said that with Robert Doisneau and Édouard Boubat, it was "one of the major photographers of this post-war French school who was able to brilliantly reconcile humanist values and the aesthetic requirements of poetic realism".

### 93. *Sur le fil du hasard.*

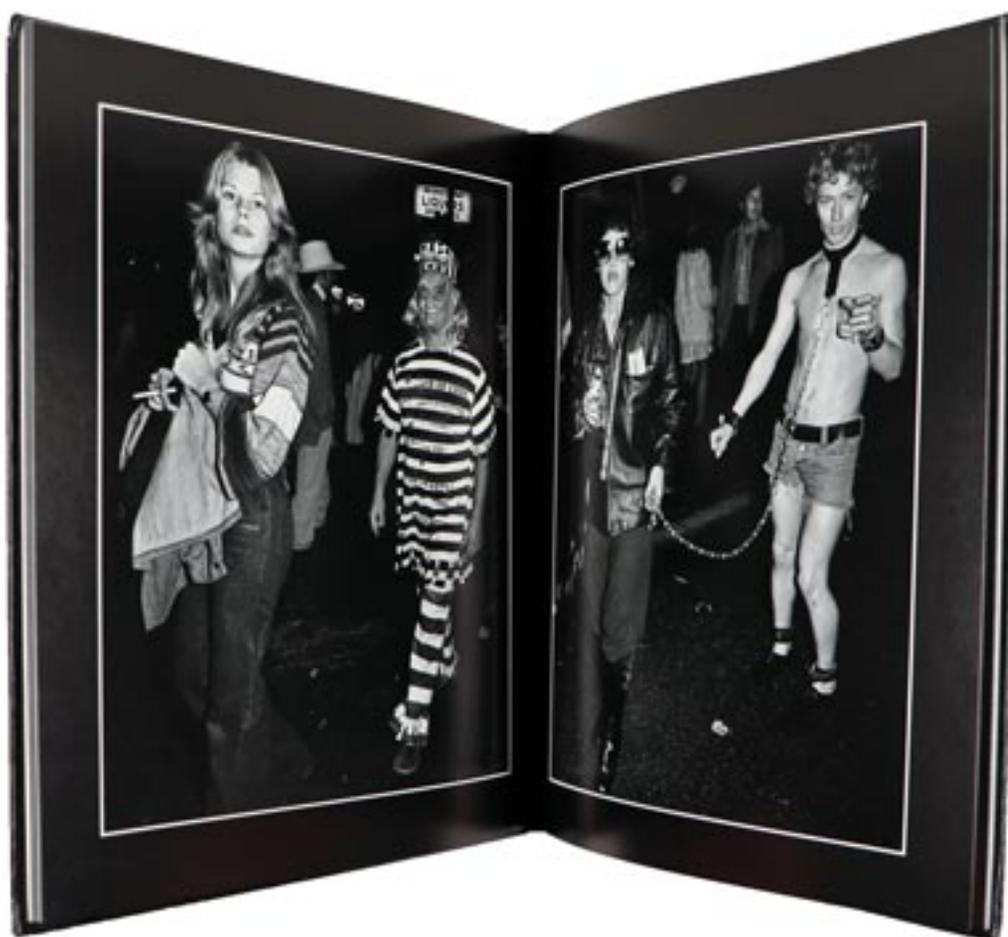
[Paris], *Contrejour*, [1980].

4to, [300 x 233 mm.], 159 pp. Hardcover, illustrated dust jacket.

Probably Ronis his best book. It is illustrated with 111 of the photographer's most famous photographs



*Halloween at San Francisco... The streets abound with spooks, freaks and monsters - maskers and guisers of every shape and form.*

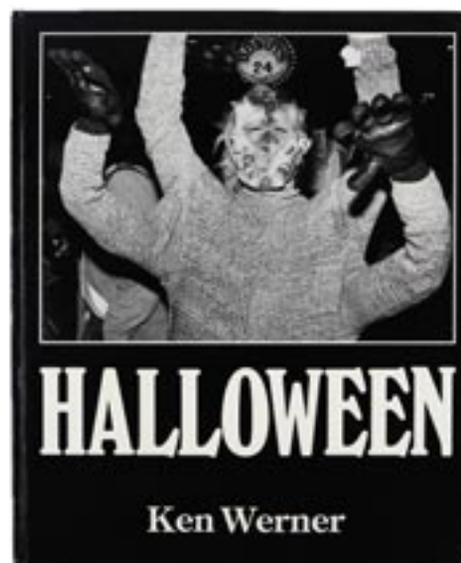


1981

WERNER, Ken

*American photographer, editorial director of Darkroom Photography magazine.*

"The ancient rites of Halloween are celebrated today in the streets of San Francisco as they are nowhere else on earth [...] The streets abound with spooks, freaks and monsters - maskers and guisers of every shape and form. [...] Halloween in San Francisco has become a unique cultural event, an occasion for a spectacular outburst of imagination, humor, sensuality and spirit. Somehow, those of us who love this rich yet fragile tradition must find a way for it to continue - it's too fine a strip to lose."  
(Ken Werner, April 1981)



#### 94. Halloween: A Fantasy in Three

##### Acts.

*San Francisco, New York, Octavia Press, [1981].*

4to, [278 x 228 mm.], [64] pp. Hardcover, cardboard black paper illustrated.

FIRST EDITION.

53 photographs by Ken Werner.  
A photo study of the Halloween

celebrations on Polk Street in 1976, 1977, and 1978; on Castro Street in 1979 and 1980; at the Hookers' Ball in 1978 and 1979, and at the Beaux-Arts Ball in 1980, featuring sexually grotesque costumes and decadent shenanigans.

Only 1500 copies.

📖 M.+M. Auer, *Collection*, p. 635.

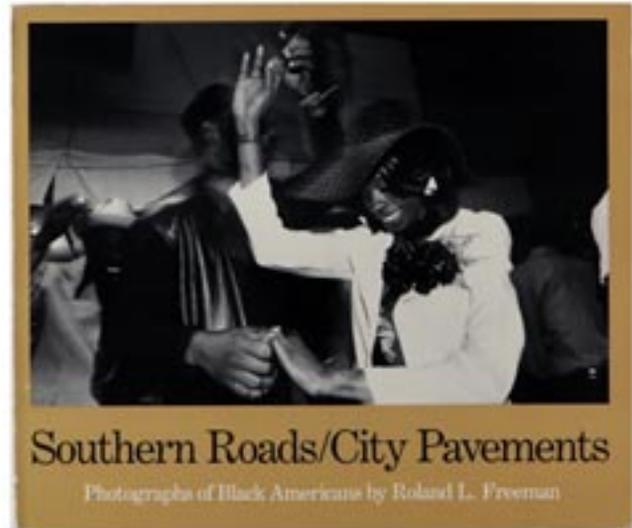
*These images by Roland L. Freeman capture daily life in black American culture during its transition from rural to urban settings and also show how tradition, continuity and change interact in the experience of a people. (ICP)*

1981

## FREEMAN, Roland L.

*American photographer (Baltimore, 1936)*

During the 70's Freeman became the Washington stringer for *Magnum Photos, Inc.* and worked for various magazines, such as *Life*, *Black Enterprise*, and *Essence*. He also taught photography to students at such universities as George Washington and Howard and directed the *Mississippi Folk Life Project*. In 1981 "*Southern Roads/City Pavements: Photos of Black Americans*," one of his finest accomplishments, opened at the International Center of Photography in New York City. The result of a study of the African American experience from 1968 to 1980, it featured the Baltimore Arabers (street vendors), citified residents in fancy hats, close-ups of serious youth, and Mississippi folk life. According to the *New York Times*, "(Freeman's) pictures are in the tradition of Walker Evans and the other photographers of the Farm Security Administration."



### 95. Southern Roads/City Pavements.

Photographs of Black Americans  
by Roland L. Freeman.

*New York, N.Y., International Center of  
Photography, 1981.*

4to, [215 x 254 mm.], [128] pp. Paperback,  
illustrated cover.

FIRST EDITION of Freeman's 107 black  
and white photographs.

These images by Roland L. Freeman  
capture daily life in black American culture  
during its transition from rural to urban  
settings and also show how tradition,  
continuity and change interact in the  
experience of a people.

*Sensibility, wrote Henry James, is "the very atmosphere of the mind." Indeed, the windows that are Braunstein's book open into that atmosphere. (Howard N. Fox)*

1982

## BRAUNSTEIN, H. Terry

*American artist (Washington, DC, 1942)*

Terry Braunstein (born Malikin) is a photomontage artist based in Long Beach, California. Her work has used multiple media - photography, installation, assemblage, painting, printmaking, video, sculpture and large permanent public art. She also creates artists' books (more than 90, between 1972 and 2016) - some published, most one-of-a-kind artists' books.

### 96. Windows.

*[Rochester], Visual Studies Workshop Press  
[Washington, D.C.], William Blake Press,  
1982.*

4to, [270 x 205 mm.], [32] pp. Hardcover,  
illustrated dust jacket.

Original edition of the artist's first book,  
illustrated with black and white  
photomontages and colors.  
Limited and numbered edition.

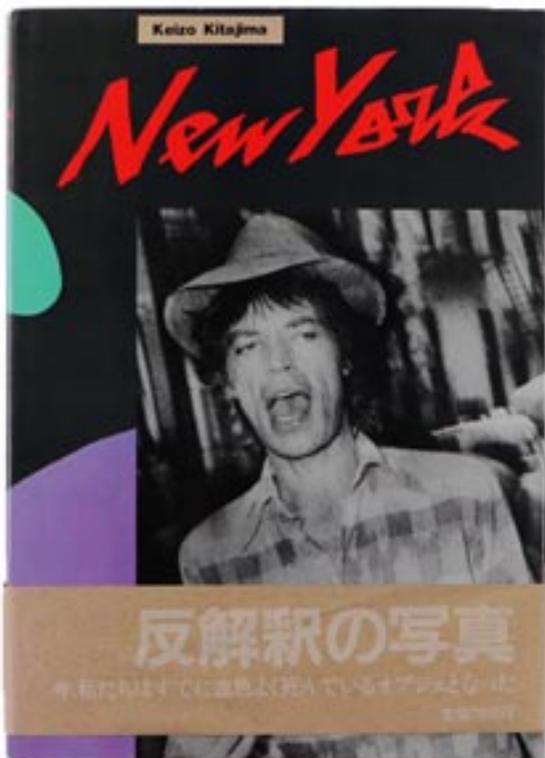
Copy 203 signed by the artist and  
accompanied by an autograph letter  
dated November 15, 1982 to R.M.  
Holland.





A bridge book in Japanese photography, seamlessly merging the Provoke era into the eighties

1982



## KITAJIMA, Keizo

Japanese photographer (Suzaka, Nagano 1954)

Keizo Kitajima spent six months in New York roaming its gritty streets and hanging out in its clubs. He presents a vision of eighties New York, full of energy, decadence and moments of quiet desperation. Like the city the publication is full of stark juxtapositions, flamboyant displays of outrageous behavior live next to pictures of desolation and dejection. With the famous photograph of Mick Jagger on the dust jacket. A bridge book in Japanese photography, seamlessly merging the Provoke era into the eighties.

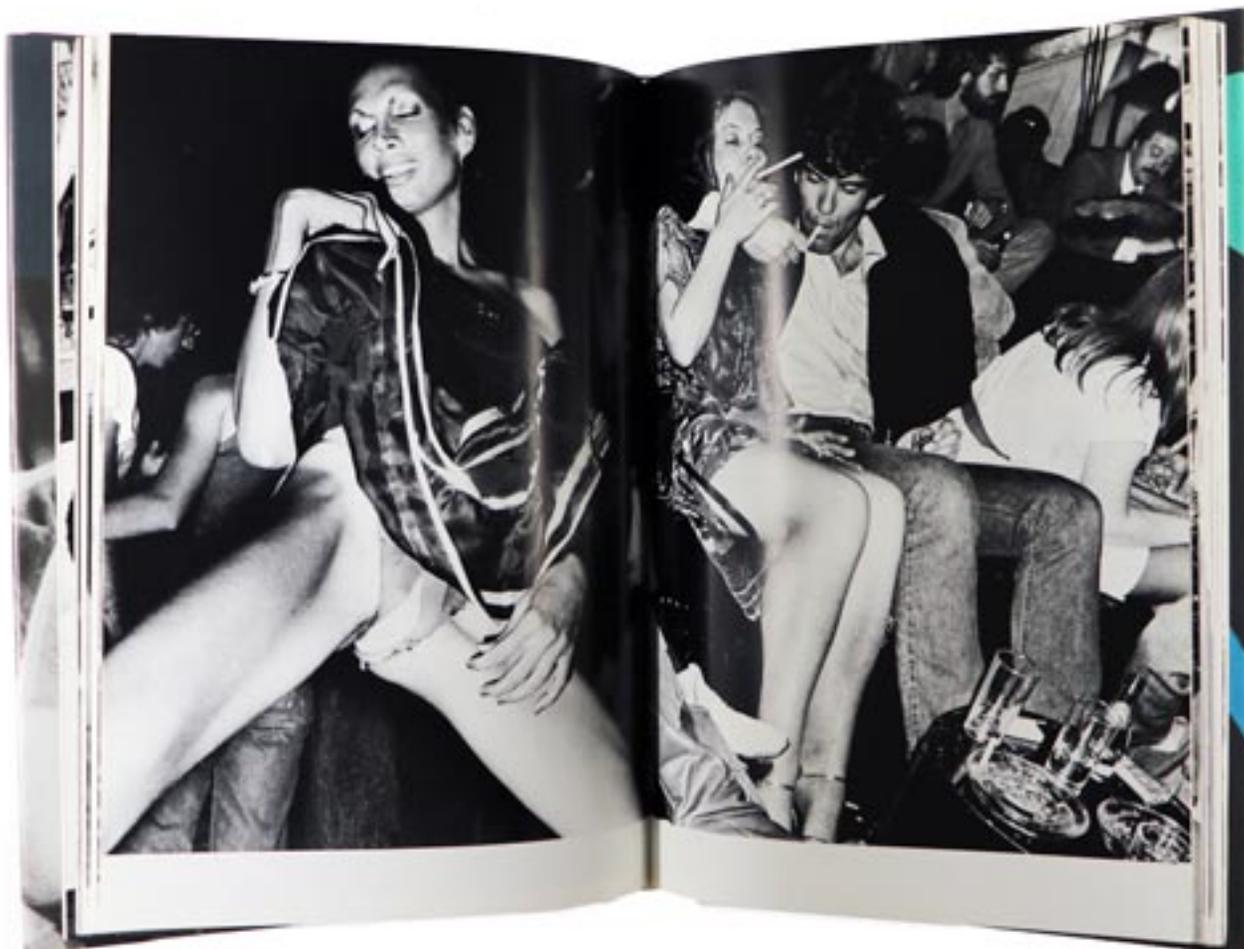
### 97. New York.

[Tokyo, Byakuya Shobo Co. Ltd., 1982].

4to, [298 x 210 mm.], [188] pp. Hardcover, illustrated dust jacket, grey yellow obi printed.

FIRST EDITION AND FIRST PRINT with its grey yellow obi. 141 black and white photographs by Kitajima.

📖 Martin Parr & Gerry Badger, *The Photobook, III*, p. 222 representing the volume with its obi in the second light red state - Antoine de Beupré, *I wanna be me*, pp. 90-93.



More gritty street photography documenting the seamier sides of various criminal and sexual subcultures at the margins of Tokyo nightlife.

1982

KURATA, Seiji

Japanese photographer (Chuo-ku (Tokyo) 1945)

### 98. Photo Cabaret.

[Tokyo, Byakuya Shobo Co. Ltd., 1982].  
4to, [298 x 211 mm.], [174] pp. Paperback,  
illustrated cover of a full-page  
photograph, illustrated jacket and printed  
yellow obi.

FIRST EDITION.

Text by Seiji Kurata, post-script by Arira Hasegawa. Graphic conception by Tsunehisa Kimura. In Cabaret, published two years after Flash Up, Kurata does not confine himself to the marginal and the demi-monde but embraces Japanese society in all its diversity, albeit with his customary darkness of approach. 98 photographs and notes of Kurata.



*Inside the Night.*

1982

WILLATS, Stephen

*British artist (London, 1943)*

During the late 70's and early 80's, Willats became interested in the people that went to private clubs in London which functioned as capsules where they could create their own cultures and contexts. The clubs represented a way for people to express their alienation with the normal, and come together within their own self-organized groupings. The initial body of this work was presented in the Lisson Gallery exhibition of 1982, *Inside the Night*. This work concerned one manifestation of those private clubs: an extreme rejection of society's values, an alienation from its idealizations, that found expression in non-conformity and through the display of aggressively tangential codes of dress and behavior.



**99. Cha Cha Cha.**

*London, Coracle Press; Lisson Gallery, 1982.*

12vo, [204 x 150 mm.], [50] pp. Paperback, glued spine back, black blanket illustrated, cardboard box with printed title.

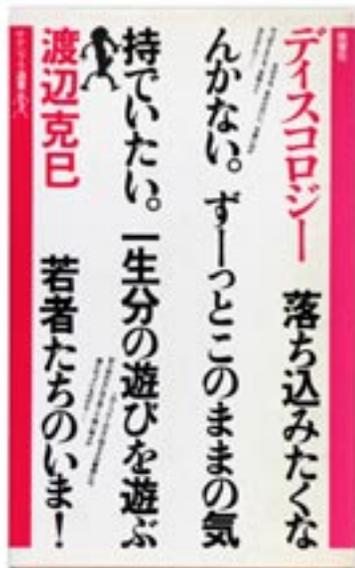
FIRST EDITION illustrated of 48 photographs taken at Cha Cha Cha Club in London.

RARE IN ITS ORIGINAL STATE IN ITS ORIGINAL BOX.



A fantastic, and yet little-known photo documentation of the disco scene in the Shinjuku district of Tokyo during the late 70's and early 80's.

1982



## WATANABE, Katsumi

Japanese photographer (1939 - 2006)

Tokyo street photographer Katsumi Watanabe's usual subjects were the underworld characters of the Shinjuku district. But in his 1982 book, discology, the prostitutes and the Yakuza are mixing it up with the disco punks. New age, new wave.

### 100. Discology.

Tokyo, Bansei sha, 1982.

12vo, [190 x 120 mm.], 221-[3] pp.

Paperback, dust jacket.

FIRST EDITION.

Images from 60's - 80's including black and white photographs shot at night in dance and strip clubs in Shinjuku,

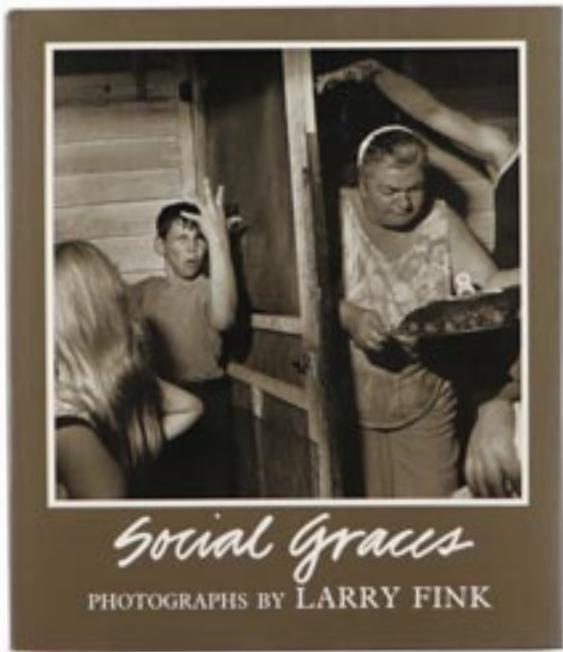


Fink explores the contrasting worlds of chic Manhattanites and rural Pennsylvania city dwellers

1984

FINK, Larry

American photographer (Brooklyn, New York, 1941)



Larry Fink is known for his black and white images of American society. In his seminal series *Social Graces*, Fink explored the contrasting worlds of posh Manhattanites and rural Pennsylvanian townspeople during the late 70's. Fink had lessons from the photographer Lisette Model at the New School of Social Research in New York in the 60's. In 1976 and 1979, the photographer received the Guggenheim Fellowship. He also received the National Endowment for the Arts Individual Photography Fellowships in 1978 and 1986.

### 101. Social graces.

[Millerton, New York], Aperture, A new Images Book, [1984].  
4to, [253 x 220 mm.], 80 pp. Hardcover, illustrated dust jacket.

First trade edition illustrated with 68 black and white photographs by Larry Fink.  
Photographs and text by Larry Fink. Designed by Wendy Byrne.

📖 M.+M. Auer, *collection*, p. 657.



1986

NATKIEL, Max

Dutch filmmaker and photographer (1943)

## 102. Paradiso Stills.

[Amsterdam], Fragment, [1986].

4to, [225 x 205 mm.], [214] pp.

Paperback, illustrated cover.

FIRST EDITION illustrated by 200 black and white photographs.

Short introductory text by Diana Ozon (text in French, Dutch and English) and thereafter a fantastic collection of photos of the party goers at Amsterdam's famed nightclub Paradiso. The photographs capture the end of the first punk-wave and the transition into the eighties, with its diversity of Skins, Rude Boys, Rasta's, Rockers, Mollucans, Teds, Mods, Autonomists, Heavy Metal Hard rockers.

☞ Antoine de Beupré, I wanna be me, pp. 104-107.



*An intimate photo-essay that features images of modeled young people and the sensual Rio de Janeiro scene.*

1986

WEBER, Bruce

*American photographer (Greensburg, Pennsylvania, 1946)*

### 103. O Rio de Janeiro.

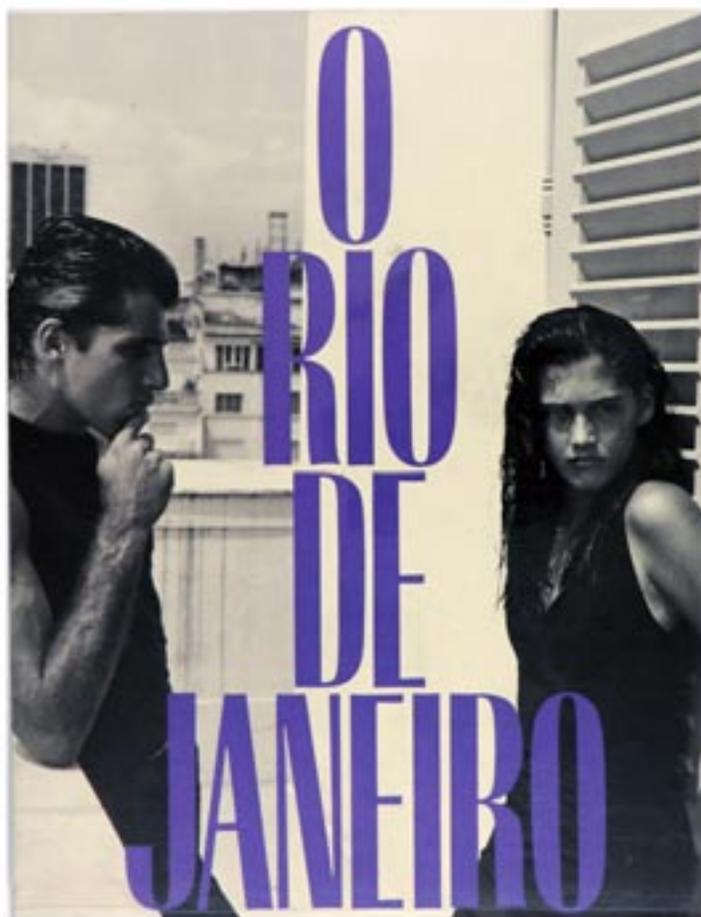
A Photographic Journal by Bruce Weber.

*New York, Alfred A. Knopf, 1986.*

Folio, [366 x 282 mm.], [204] pp. Soft cover.

FIRST EDITION of this imposing photographic diary of B. Weber which has 130 plates including 122 full-page or double-page photographic reproductions, and 8 with color drawings by Richard Giglio. The photo prints were made in black and white, in color, or in various tones (violet, sepia, blue, red and green). The photographs do not show the city of Rio, its neighborhoods and its population but the encounters made by the American photographer during his stay in this city: the champion of Jiu Jitsu Rickson Gracie, the surfer and photographer Alberto Serejo, etc. The people photographed by Weber always present young and athletic faces, muscular and beautiful bodies that the artist likes to capture in their entire scope. Because of the repetition of clichés of naked bodies, the work ends up celebrating a certain feminine and masculine aesthetic, and, a fortiori, the pleasure that is intrinsically attached to it. Design: Sam Shahid, Rise Daniels and Donald Sterzin.

📖 Andrew Roth, *The Book of 101 Books*, p. 254. - Martin Parr & Gerry Badger, *The Photobook*, II, p. 300. - M.+M. Auer, *Collection*, p. 668. - Alessandro Bertolotti, *Book of Nudes*, p. 265





*Herre n'Owe is an Alsatian show, evenings that only men are allowed to attend and where female roles are held solely by men.*

1987

RODRIGUEZ, William

*French photographer (Mulhouse, 1948)*

**104. Herre n'Owe.**

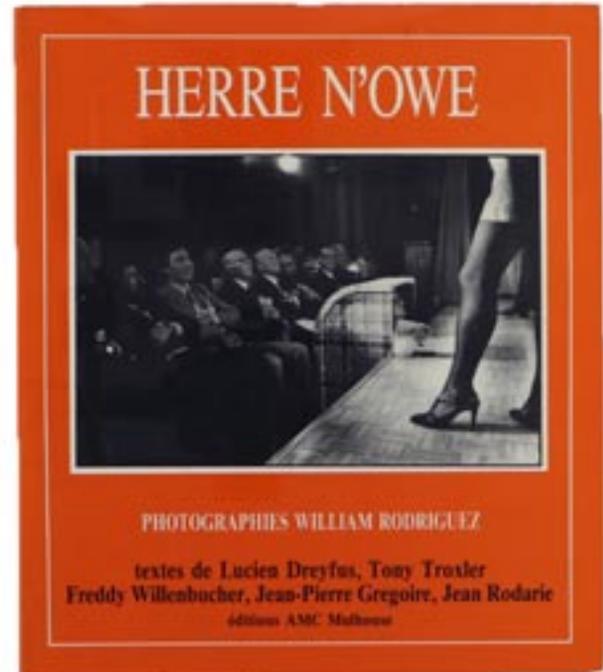
Photographies William Rodriguez.

*Mulhouse Editions AMC, [January 1987].*

8vo, [235 x 205 mm.], 141, [3] pp.

Paperback, illustrated cover.

FIRST EDITION. 57 black and white photographs by William Rodriguez. Texts by Lucien Dreyfus, Tony Troxler, Freddy Willenbucher, Jean-Pierre Gregoire, Jean Rodarie.



"... these subjects, music, with the Gospel and the Blues, or the life of Indians in the United States or Mexico, enlarge my eyes, make me enter different worlds, open my life. (Michelle Vignes)



1989

## VIGNES, Michelle Marie

*French Photographer (Reims, 1926 - San Francisco, 2012)*

Born in France in 1926, photographer Michelle Vignes moved to San Francisco in 1966 and spent the past several decades documenting some of the most influential social movements in North America. She's also explored Oakland's rich blues culture, documenting the music scene throughout the 80's at numerous clubs around the city, including Eli's Mile High Club, Shalimar, and the Deluxe. Her aim in the project was, as she puts it, "to take pictures not of the musicians, but of the music." In a description of her method for the blues series, she adds: "I ended up using a flash consistently; the strobe of the flash and the music syncopated with the blues rhythm."

### 105. Oakland blues. Texte de Francis Hofstein.

*[Paris] Marval, [November] 1989.*

8vo, [220 x 240 mm.], 84 pp. Paperback, illustrated cover.

FIRST EDITION illustrated of 54 photographs of musicians and their audiences in the bars at clubs of Oakland. Text by Francis Hofstein.

ONE OF 30 NUMBERED COPIES, IN A CLOTH-COVERED BOX WITH AN ORIGINAL PRINT (203 x 225 mm.) signed by Michelle Marie Vignes.



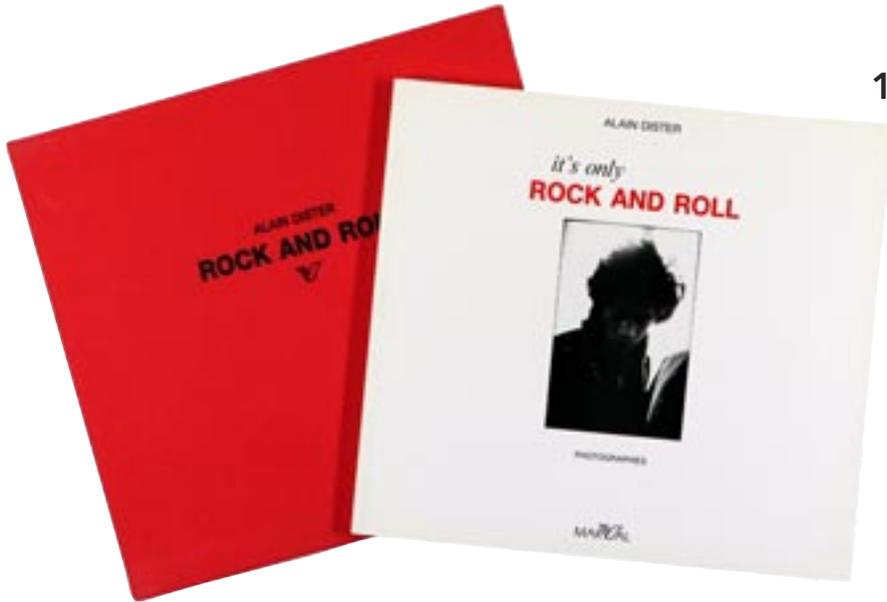
*"Rock and Roll photography...it was a love story" (Alain Dister)*

1990

DISTER, Alain

*French journalist and photographer (Lyon, 1941 - 2008)*

Alain Dister is the author of many books on rock. He co-founded and worked for the trade magazine *Rock and Folk*. His book, *Oh hippie, days!* reports on the America of the late 60's (sexual liberation, drugs, psychedelic music, etc.), which he himself experienced, with a Beat Generation touch.



**106. *It's only Rock and Roll.***

[Paris], Marval, [Janvier 1990].

8vo, [220 x 240 mm.], 88, [8] pp.

Paperback, illustrated cover.

FIRST EDITION illustrated of 61 photographs.

ONE OF THE 30 NUMBERED COPIES, IN A CLOTH-COVERED BOX WITH AN ORIGINAL PRINT signed by Alain Dister.



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102	NATKIEL, Max. <i>Paradiso Stills.</i>	350 €
103	WEBER, Bruce. <i>O Rio de Janiero.</i>	850 €
104	RODRIGUEZ, William. <i>Herre n'Owe.</i>	30 €
105	VIGNES, Michelle. <i>Oakland Blues.</i>	280 €
106	DISTER, Alain. <i>It's only Rock and Roll.</i>	300 €

NET PRICES, SHIPPING COSTS NOT INCLUDED