

We specialize in primary source materials related to the transformative cultural movements of the 20th-century, modern conflicts, disruptive technologies, music, design, and the visual arts.

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## A TOPICAL LIST FOR ATTENDEES OF THE 60TH ANNUAL RBMS CONFERENCE

*Please note that we're pleased to offer institutional clients delayed invoicing through August for all orders placed before July 15th, 2019 (upon request)*



- I. AFRICAN AMERICAN MUSIC & POETRY (p. 2)
- II. LATIN/X AMÉRICA: photography, poetry, artists' books & stories about migration (p. 3-8)
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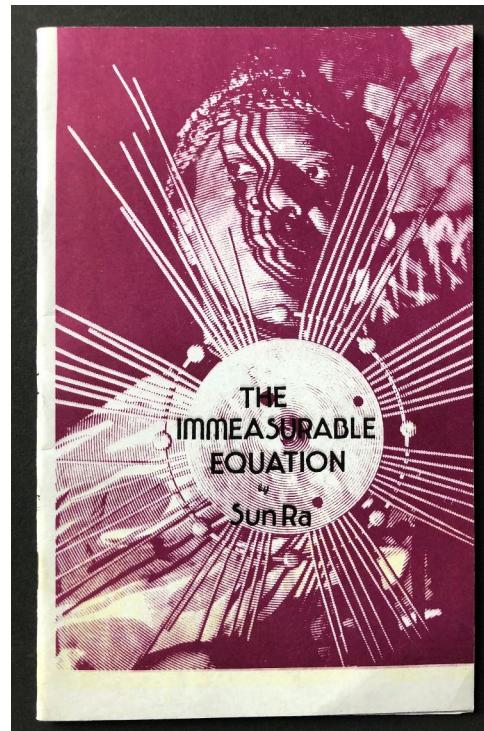


## I. AFRICAN AMERICAN MUSIC & POETRY

1. Simone, Nina, Ron Dellums, et al. [souvenir program].

**Dignity Day Extravaganza. In Concert: Nina Simone, The Chambers Brothers, and the New Generation Singers.**

Oakland, Calif.: 1971. Unpaginated [20 pp.] illustrated booklet printed in purple and orange inks presenting the program of events for Dignity Day celebrations at the Oakland Coliseum. 4to. Very good, light handling marks. Illus. stiff wraps, stapled. [831] **\$250** *Dignity Day celebrates the anniversary of the Supreme Court's decision to desegregate schools in the United States with its landmark ruling on Brown v. Board of Education. This 1971 souvenir program contains profiles of the performers, banquet menus, and much promotional material about congressman Dellums, who used the occasion to deliver a "Report to the People" concerning his activities as a civil rights advocate in Washington. Scarce.*

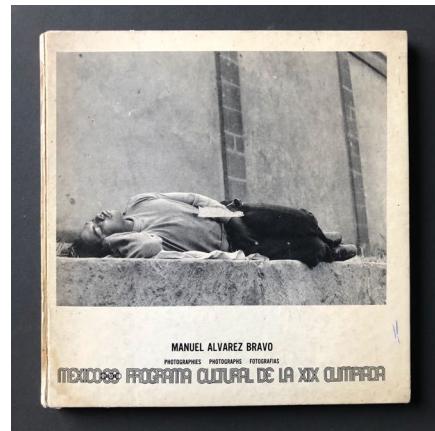


2. Sun Ra. **The Immeasurable Equation.** Philadelphia: El Saturn Records / Danny Thompson, 1985. Self-published second edition, revised. Crisp, near-to-fine copy of the scarce work, printed in various fonts on differently colored commercial paper stocks and substantially revised from its original release in 1972 by Saturn Research Press (a division of Saturn Records, Sun Ra's private recording company.) 8vo. Illus. stiff wraps. [877] **\$500** *As of May 2019, OCLC records only one institution with a verifiable holding of this edition. A rarity.*

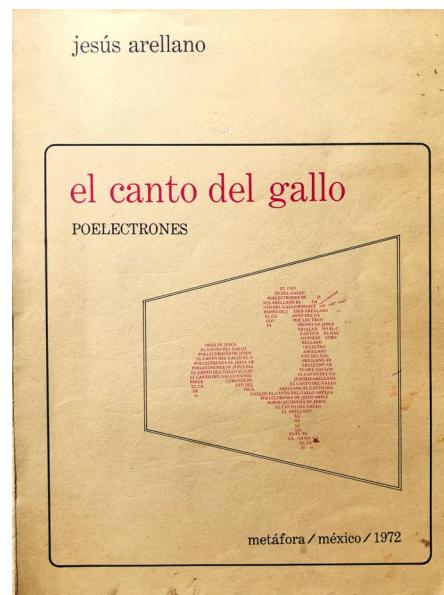
**LATIN/X AMÉRICA : PHOTOGRAPHY, POETRY, ARTISTS'  
BOOKS & STORIES ABOUT MIGRATION**

3. Alvarez Bravo, Manuel. **Photographies 1928-1968 / Photographs 1928-1968 / Fotografías 1928-1968.**

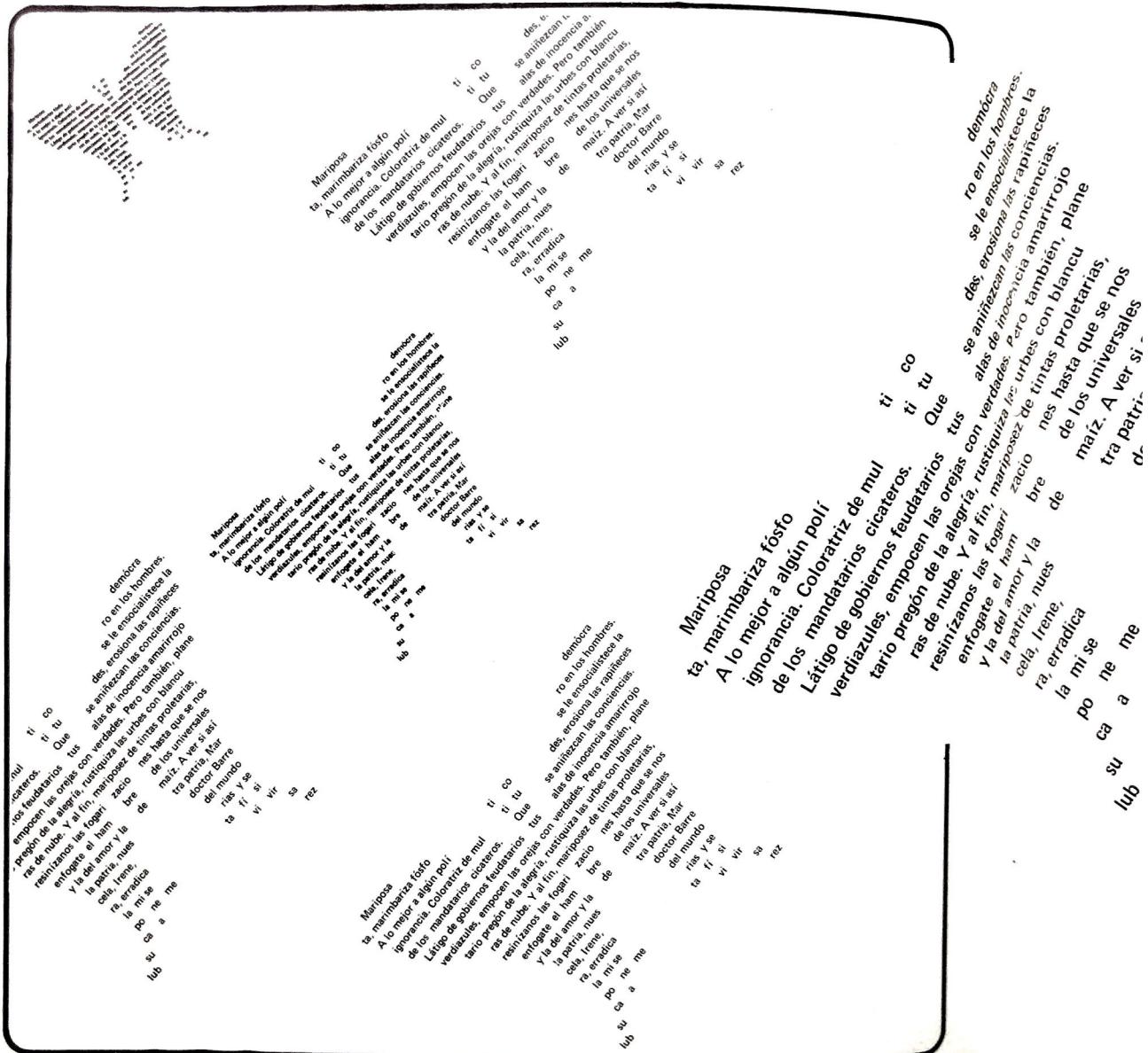
Mexico City: Comité Organizador de los Juegos de la XIX Olimpiada, Departamento de Publicaciones, 1968. First Edition. 112 pp. photographic book with introductory texts and captions in French, English and Spanish. Square 4to. Interior near fine. Illus. glossy hardcover, slight loss to front board, spine unevenly sunned, else very good. [873] **\$1,500** A stunning and spare photobook, printed as a catalog for Alvarez Bravo's exhibition at the National Institute of Fine Arts, Palace of Fine Arts, Mexico City, June 25 - Aug. 5, 1968, organized as part of the 1968 Mexico City Olympics. Pairing his images with fragments of verse by Octavio Paz, Enrique Gonzalez Martinez, Efrain Huerta, Marco Antonio Montes de Oca, Ruben Boniface Nuno, Jaime Sabines, Carlos Pellicer, Margarita Michelena, Gilberto Owen, and others, *Photographies 1928-1968* provides a captivating overview of Alvarez Bravo's work to date, redolent with Mexican folklore and hints of surrealism.



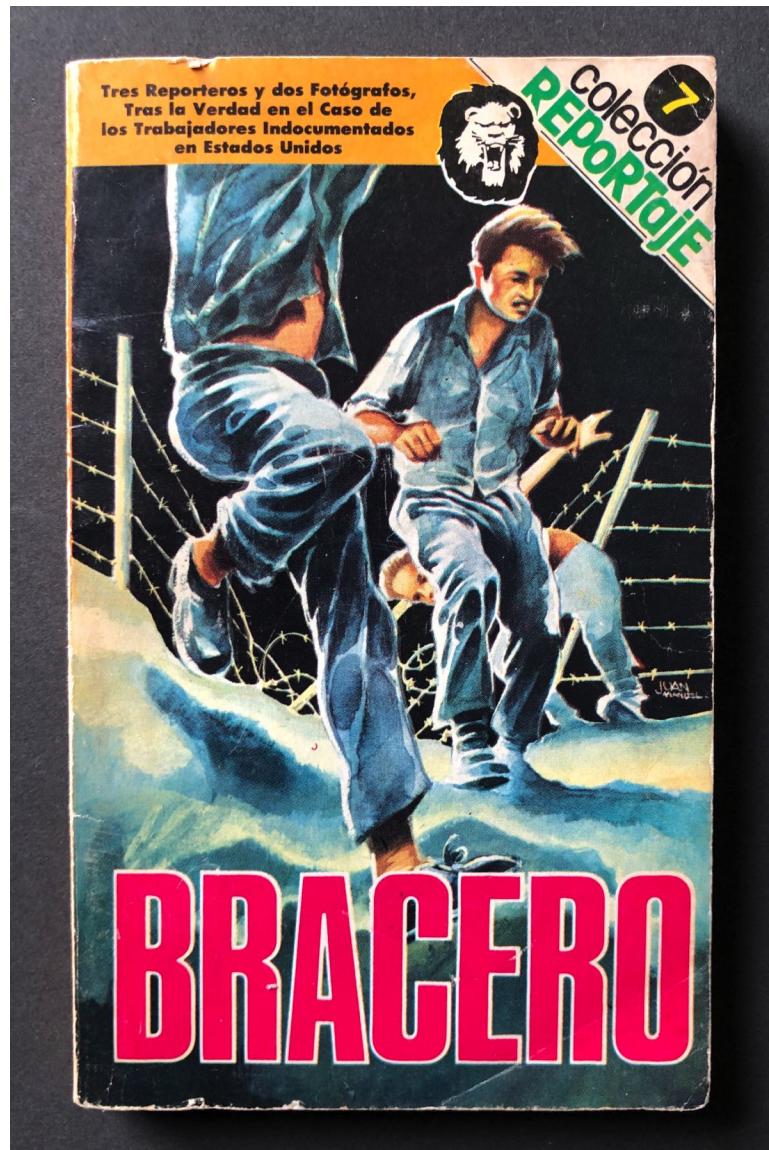
jesús arellano



4. Artellano, Jesús. **El Canto del Gallo : Poelectrones.** Mexico D.F.: Metáfora, 1972. First Edition. Unpaginated (ca. 54, [2] pp.) collection of concrete poetry. 4to. Signed by the author on the half-title page, "Para Papy Ruben." Very good. Illus. stiff wraps. [878] **\$750** Artellano's elaborate calligrams are recognized masterworks of Mexican visual poetry. Re-editioned in 1975 and again in 2018, the original edition of *El Canto del Gallo* (published by Artellano's Metáfora Press) is scarce in the marketplace and institutional collections. As of May 2019, OCLC does not record a copy of this first printing in a North American institutional library.



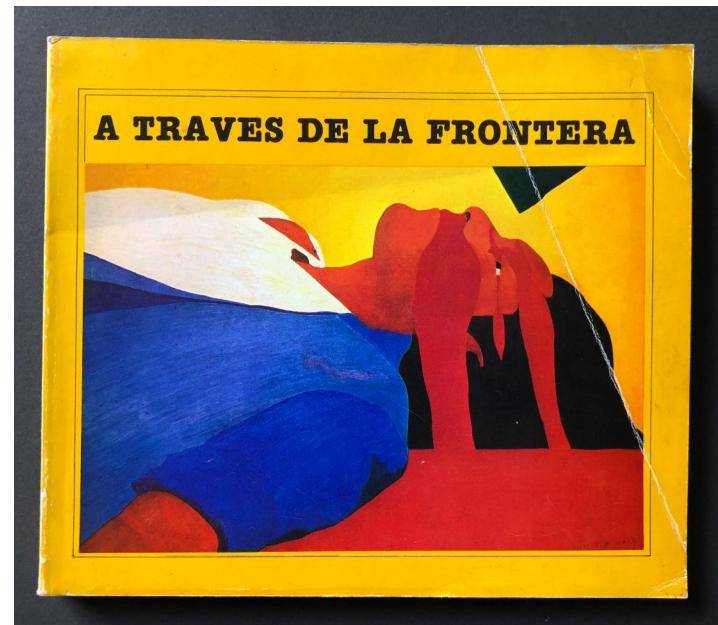
5. **La Jícara. No. 4 (Carnaval de 1995) : Publicacion Xicalpeste.** San Cristóbal de Las Casas, Chiapas, México: Casa de las Imágenes, 1995. First Edition. 32 pp. accordion-fold poetry serial on fine paper, illustrated with woodcuts and silkscreens. Folds to 22 cm. Edition size unstated, but presumed to be 500 or fewer. Very good. Color illustrated sleeve present but roughly opened at seam. [778] **\$350**  
*The fourth issues of La Jícara, with a small evelope housing two silkscreened invitation cards for the issue's release party laid in. Published jointly with Taller Leñateros. Rare.*
6. **La Jícara. No. 5 (Xandú 1996) : Publicacion Xigaguetagui'e.** San Cristóbal de Las Casas, Chiapas, México: Casa de las Imágenes, 1995. First Edition. 39 pp. accordion-fold poetry serial on fine paper, illustrated with woodcuts and silkscreens. Folds to 22 cm. Edition size unstated, but presumed to be 500 or fewer. Very good. Lacks the printed paper sleeve. [779] **\$300**  
*The fifth issues of La Jícara, published jointly with Taller Leñateros, including inllustrations by Delfino Marcial Cerqueda.*
7. Millán, Jorge Adalberto Luna ; Luis Enrique Martinez Bernal ; Victor Hugo Islas ; Carlos Pelaez (Fotógrafo) ; Gildardo Solis (Fotógrafo). **Bracero.** Mexico, D.F.: Populibros "La Prensa", 1979. First Edition. [Cover title - **Bracero : Tres reporteros y dos fotógrafos, tras la verdad en el caso de los trabajadores indocumentados en Estados Unidos**]. 208 pp. text and 16 leaves of photographic plates in color. 8vo. [Collection Reportaje, 7]. Very good; front hinge starting. Illus. stiff wraps (cover drawing by Juan Manuel Hernandez). [874] **\$450**  
*A richly researched popular journalistic account of the struggles of migrant agricultural workers on the border territories of the United States and Mexico during the late 1970s.*





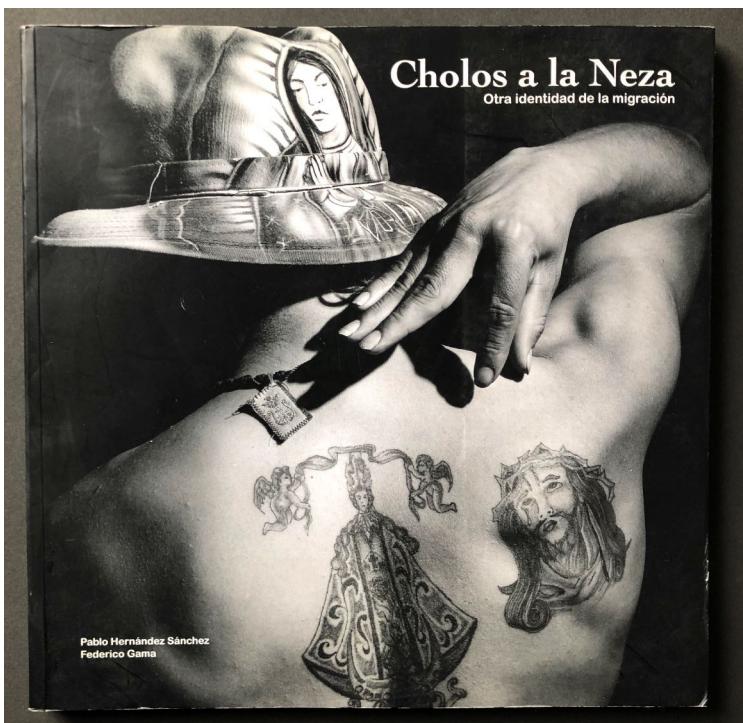
8. Ponce, Tiburcio and Lucas López. **Album Recuerdo de mi Viaje a Michoacán.** [2 vols.] Morelia, Michoacán: Mercería "El Talisman", [c. 1943]. First Edition. Two photographic publications housing a selection of 24 (twelve in each) tipped-in real photo postcards showing the progress of a volcanic eruption which began in 1943, near the town of Parícutin in the state of Michoacán. Prints are captioned in the image at the lower margins. 17 cm (closed books); 16.5 cm x 132 cm (unfolded.) Very good overall, photographs near fine. Two leporello-format albums, one black and the other brown, both rubbed at extremities ; black album has a repaired hinge between the five and sixth photograph. [876] **\$1,800** Several photographs in the collection are credited in the print at the lower margin to Lucas López, a noted photographer from Morelia whose work was recently been featured as part of an exhibition curated by Carlos Blanco for UNESCO's Regional Cooperation Center for Adult Education in Latin America and the Caribbean

(CREFAL). Altogether, the two albums provide a dramatic view of the unusual volcano's dramatic emergence, lava flows and ash plumes under different atmospheric conditions and at different times of day. The Parícutin eruption quickly captured newspaper headlines around the globe, became the subject of both scientific and folkloric fascination across Mexico, leading to a pilgrimage of more than two thousand people within days of its discovery in a rural cornfield owned by Dionisio Pulido. To our knowledge, the albums are otherwise unrecorded.



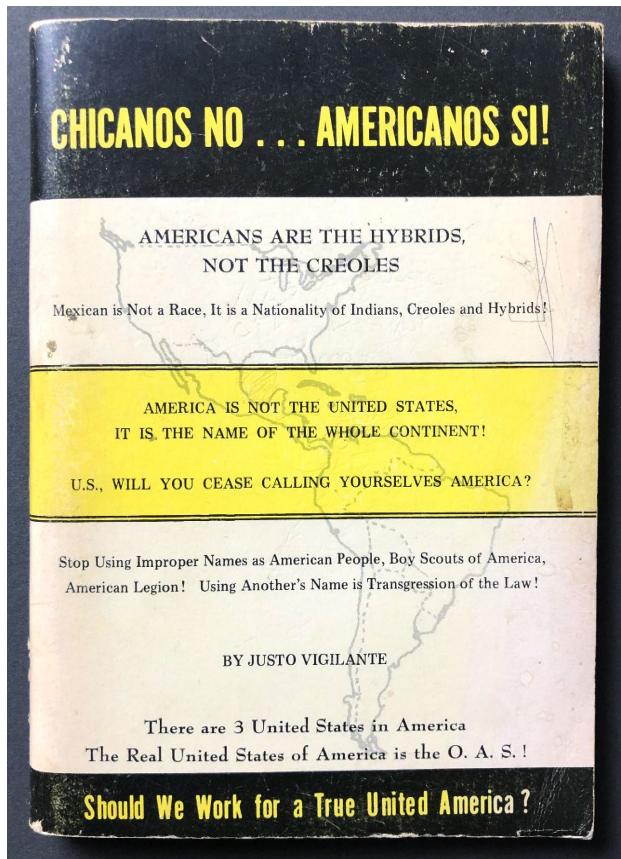
9. Prampolini, Ida Rodríguez ; Haydée Fígoli, etc. **A Través de la Frontera.** Mexico D.F.: Centro de Estudios Económicos y Sociales del Tercer Mundo, A.C. : Instituto de Investigaciones Estéticas, U.N.A.M., 1983. First Edition. 241

pp. illustrated (some color) exhibition catalog, with texts examining the lives of Mexican citizens and U.S. citizens of Chicano heritage along the border, including a well-developed timeline of major border events beginning with the battle of the Alamo through the farm workers' movement of the 1970s, also featuring a substantial bibliography. Oblong 8vo. Limited to 2000 copies. Very good. Illus. stiff wraps, old folds to upper right corner of front cover. [881] **\$350** *A fascinating document of the multidisciplinary exhibition, exploring different expressions of Chicano identity through poetry, murals, theater, film, fashion, music, and popular culture. Institutionally uncommon and scarce in the marketplace.*

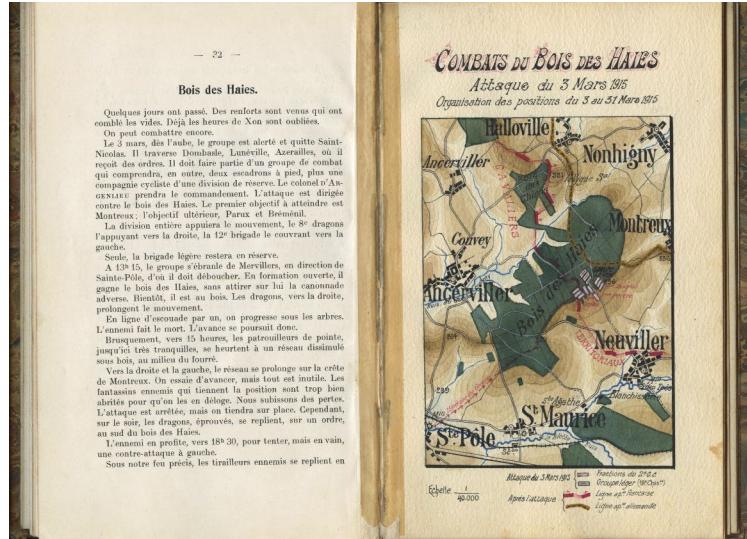


10. Sánchez, Pablo Hernández and Federico Gama. **Cholos a la Neza : Otra Identidad de la Migración.** Mexico D.F.: Instituto Mexicano de la Juventud, 2009. Second Edition. 132 pp. photographic book examining the culture of cholo street gangs in Ciudad Nezahualcóyotl (a neighborhood of Mexico City), including descriptive texts, interviews, gang vocabularies, etc. Square 4to. Stated limitation: 1000 copies. Very good overall, a few pages with light handling marks. Illus. stiff wraps, rubbed at the extremities. [882] **\$375** *A fascinating look at the lives of Chicano gang culture expressions in Mexico City, largely developed via their U.S. based counterparts, including MS13. As of June 2019, OCLC records only five copies in North American libraries.*
11. Santibañez, Enrique. **Ensayo Acerca de la Inmigración Mexicana en los Estados Unidos.** San Antonio, Tex.: The Clegg Co., 1930. First Edition. 105 pp. Very good, the text block is clean and tight, unmarked copy. Wraps. [880] **\$250** *An important early title in the debate over immigration policies at the border between the United States and Mexico. Reprinted in 1970 by R and E Research Associates of San Francisco and available in some collections on microfilm, the original printing remains scarce in such good condition.*
12. Vigilante, Arturo Gomez-Justo. **!Chicanos No... Americanos Si! : America is Not the United States / Bilingual English and Spanish Edition.** N.p. ["U.S.A.": Self-issued, 1979. 91 pp. text in English and Spanish, articulating the author's positions concerning the hybrid identity of Latinx peoples. 8vo. Very good. Illus. stiff wraps, saddle stapled. [883] **\$750** *This unusual document represents a bilingual manifesto, with the author rejecting the legitimacy of Cholo and Chicano cultural formulations in*

favor of a re-claimed "American" identity, described as the rightful heritage of Latinx Americans of Mestizo origin. Vigilante goes on to express the hope that such hybridity, properly embraced, could signal the emergence of a so-called "fifth" or Cosmic Race. He also suggests that U.S. citizens of European heritage should be discouraged from claiming "American" as their colloquial descriptor, and suggests, rather, that they ought to be named "United Statian or USan."

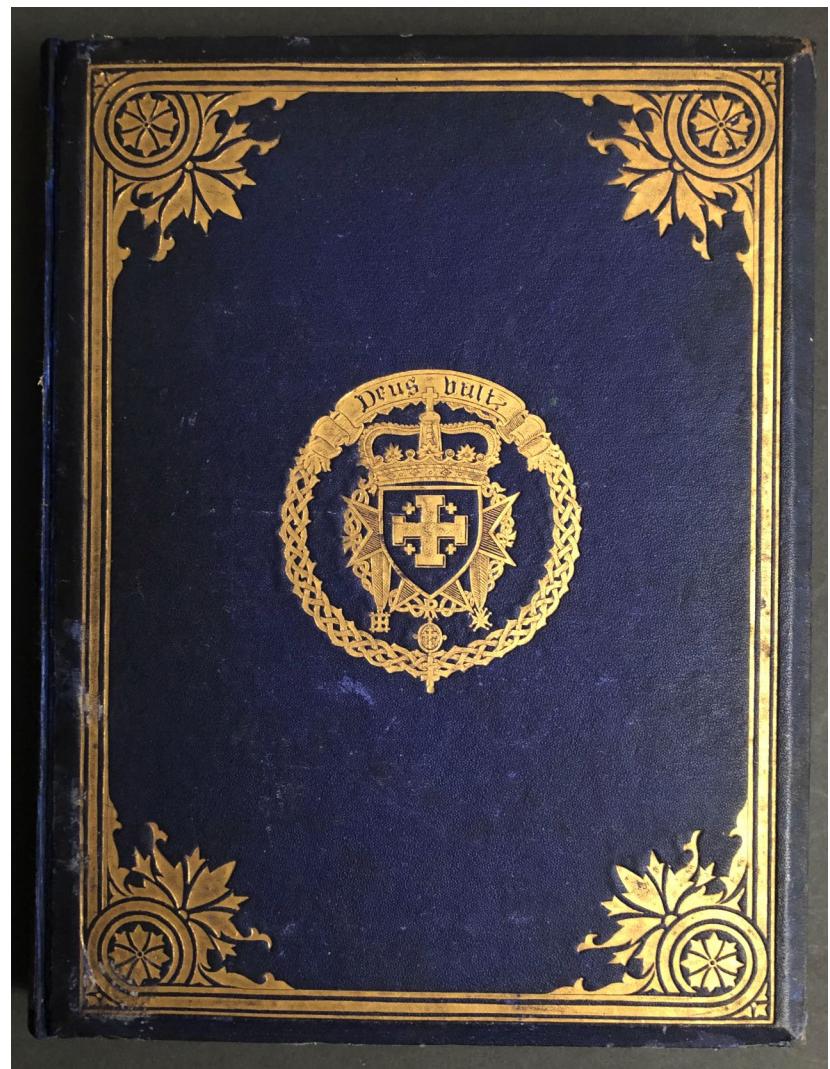


## MODERN HISTORY : CYCLISTS, SOLDIERS, & THE MIDDLE EAST

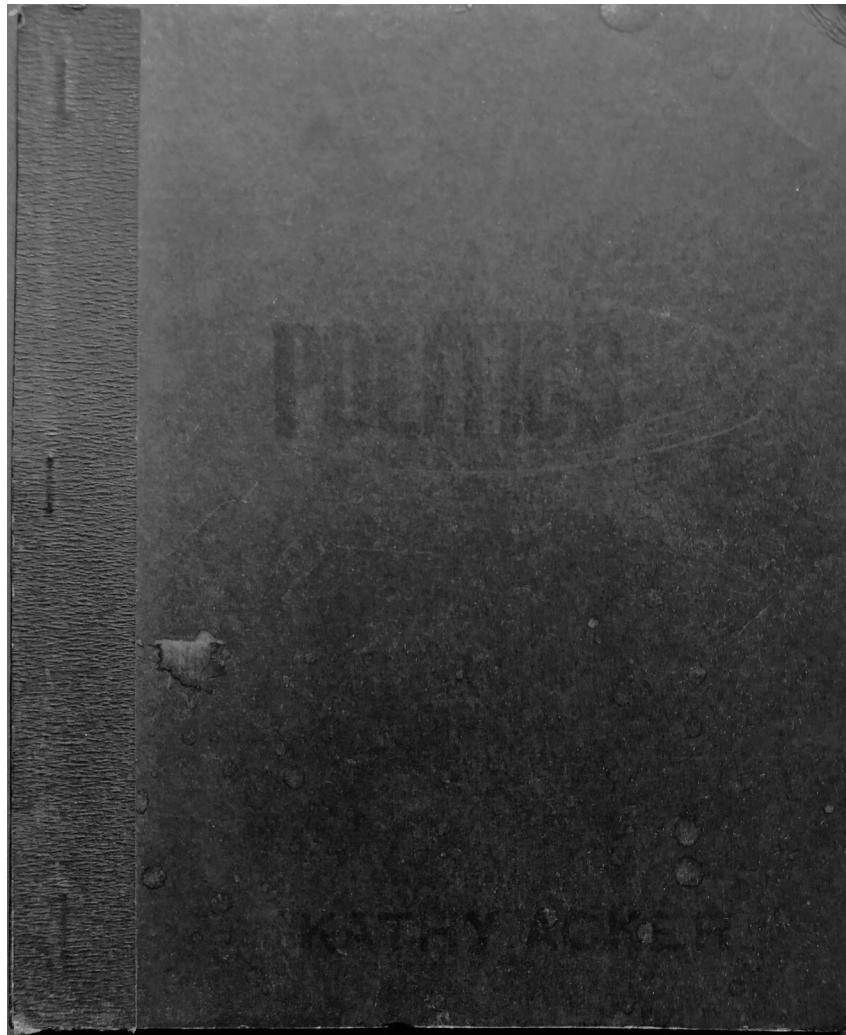


13. UNIQUE COPY - EXTRA ILLUSTRATED WITH ORIGINAL HAND DRAWN MAPS IN COLOR. **Honneur et Patrie. Historique du 2e Groupe Cycliste Pendant la Guerre 1914-1918.** Nancy-Paris-Strasbourg: Berger-Levrault, n.d. [ca. 1920]. 1st Edition. 71 pp. text, extra-illustrated with a gelatin silver print frontis portrait and 24 hand-drawn, vividly colored combat maps on 16 plates, bound-in. 8vo. Very good. 1/2 leather over marbled boards, extremities rubbed, with gilt leather title badge affixed to spine. [761] **\$2,000** A unique and compelling document of the important role played by military cyclists in Alsace-Lorraine, Bois des Haies, Riems, Flanders, Belgium and elsewhere during the First World War.

14. Bedford, Francis. **The Holy Land, Egypt, Constantinople, Athens : a series of forty-eight photographs / taken by Francis Bedford for H.R.H. the Prince of Wales during the Tour in the East, in which, by command, he accompanied his Royal Highness ; with descriptive text and introduction by W. M. Thompson.** London: Day & Son, Limited, Lithographers and Publishers, 186?. viii, 99 pp. text illustrated with 48 leaves of plates, each one an original albumen photographic print depicting a site of historical or architectural interest. 4to. Very good, with foxing on margins of the plates and adjacent pages. Blue cloth over heavy boards; embossed gilt cover decorations; gilt spine (repaired). Back cover blind-stamped. All edges gilt. A nice copy. [767] **\$2,000** Egyptian modern poet and bee scientist A.Z. Abushady's copy, later given to his daughter, Hoda Abushady, with neat ownership signatures of each (his in Arabic and English on the red and black title page, hers simply given as "Hoda" on the ffep.) Francis Bedford (1815 in London - 15 May 1894) was an English photographer and co-founder of the Royal Photographic Society. In April of 1862, Bedford was selected to accompany Prince of Wales Albert Edward on a four-and-a-half-month tour of the Eastern Mediterranean that would take in the major sites of Egypt, the Holy Land, Turkey and Greece. The photographic record of that journey remains an important resource for historians of the modern Middle East.



**SEXUALITY & GENDER : TRANSWOMEN OF COLOR,  
BONDAGE PHOTO ART, & THE 'PATHETIC AESTHETIC'**



15. Acker, Kathy. **Politics**. [New York]: Papyrus Press, 1972. [29] pp. plus 2 leaves of decorated paper. The text was printed to present two pages per leaf, folded backwards and bound at the open edges, producing an unusual effect. 4to. Very good overall; some staining to the front board and a slight crease affecting the back board; internally clean and tight. Title and author in black on heavy black card stock, stapled through the edge and finished off with black cloth tape. [854] **\$3000** *One of Acker's rarest and earliest and most radical works. A true rarity.*
16. Gutierrez, Martine. **Indigenous Woman**. New York: Ryan Lee Gallery & Martine Gutierrez, 2018. First Edition. 124 pp. artist magazine. Folio, ca. 42 cm. New. Illus. stiff wraps. [608] **\$85** *Letter From The Editor: "This is not a magazine about fashion, lifestyle, or celebrity. Indigenous Woman is an independent art publication dedicated to the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity, and the ever-evolving self-image. It is a vision, an overture, a provocation. The word "indigenous" here is used to refer to native cultures from a particular region, but also as a synonym for the natural and innate. It signifies a real, authentic, native-born woman. There was a time when I believed there was no such title for me to claim. I was driven to question how identity is formed, expressed, valued, and weighed as a woman, as a transwoman, as a latinx woman, as a woman of indigenous descent, as a femme artist and maker? It is nearly impossible to arrive at any finite answers, but for me, this process of exploration is exquisitely life-affirming. In working to convey my own fluid identity—an identity that bridges the binaries of gender and ethnicity—I aim in part to subvert cis, white, Western standards of beauty and raise questions about inclusivity, appropriation, and consumerism. From behind long lashes and lacquered lips,*

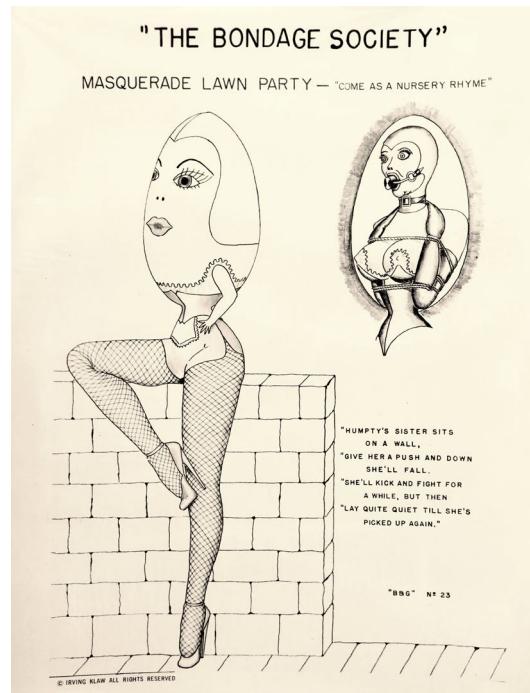
*I use the fashion magazine's glossy framework to play with perception. I employ mannequins, advertorials, and indigenous textiles to reassert control over my own image. Mine is a practice of full autonomy—all photography, modeling, styling, makeup, hair, lighting, graphic design, and product design I have executed myself."*

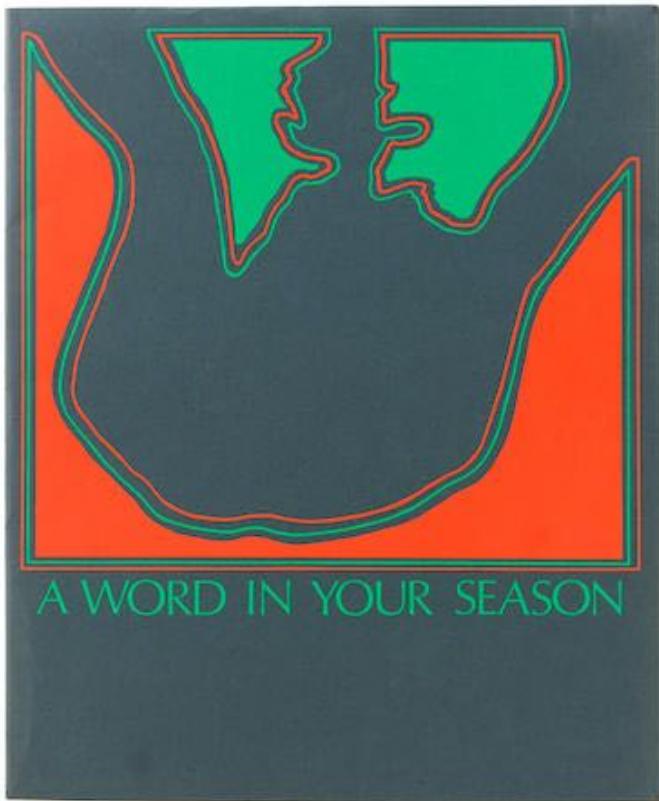


17. **Shrimp. No. 1 (all published).** Los Angeles: Vaginal Creme Davis, [1993]. First Edition. Unpaginated 9ca. 68 pp.) one-shot offshoot artists' book / fanzine, profusely illustrated. 4to, ca. 28 cm. Near fine. Stab stapled glossy pictorial wrappers. [613] **\$650** *Shrimp* is a zine created by Vaginal Davis, related to her *Fertile LaToyah Jackson* serial. In the opening editorial for the zine, Vaginal asks, "If everyone had a nice hefty foot in their mouth all the problems in the world would be solved, right?" The title 'Shrimp', as the editorial explains, refers to a sexual act in which "the licking and sucking of feet is not only encouraged BUT celebrated. Boy feet/girl feet...to shrimp is to love." The essay continues: "If anything in the contents of this publication offends, be noted that this publication is produced by a young militant african american drag queen who not only welcomes confrontation but encourages it, so if you are so inclined to challenge a 6' 6" ghetto warrior raised in the projects of Watts, California, by all means make yourself known to her." Topics and personalities covered include *The Goddess Bunny*; *John Aes-Nihil*; "Spew" the Zine Convergence in Chicago; Pedro Muriel and Esther (or PME, Vaginal's band with Glen Meadmore); and artist G.B. Jones. Notably, Glenn Danzig of the Misfits is interviewed by Ms. Davis. He quickly begins to irritate Vaginal who suggests, "You don't want to get on a 6' 6" black drag queen's raw opened nerve, because honey I didn't just fall off the turnip truck." Glenn admits that he can see that. Ms. Davis also interviews Fugazi and this interview goes better. Ian MacKaye tells Vaginal, "You're my fantasy love goddess" to which Vaginal replies, "This interview is getting off the track."

18. Klaw, Irving, et al. **Collection of original "bizarre underground" photo-art bondage stories.** Including seventy-nine (79) 8 x 10 in. and (100) 5 x 8 in. photographic prints, reproducing works by artists including Irving Klaw, Eric Stanton, Van Rod, John Willie and others. N.p. (New York): n.d. (ca. 1960-1970). First Edition. Rare collection of original issue photo-art print sets for serial cartoon bondage tales by acknowledged masters of the artform. Loose as issued, items currently housed together in acid-free archival box. 4to. Good to very good; some photos with edgewear, extensive handling marks, 5 x 8 in. print sets curling. [838] **\$2,500** A remarkable set of items from a private collection in the United Kingdom, such "bizarre underground" sequential photo-art bondage stories seldom come to market. The present set includes sequential items related to the series "Bondage in History" ; "Bondage Parade" ; "The Bondage Society" ; "Boots and Bondage" ; "Duchess of the Bastille" ; "Fascinating Tyrants" ; "Pleasure Bound" ; "Poor Pamela" ; "The Strap Returns" ; "Sweet Gwendoline" and "Zaza's Perilous Adventure."

19. Leibowitz, Cary aka Candy Ass. **Collection of three artists' pennants, signed.** N.p.: Self-published by the artist, 1989-1991. Includes: **Chanel**, silkscreened white block letters, signed and dated 1991 in red marker by the artist on back of the base, flower brooch pinned at point. Approx. 12 x 30 in ; **Go Fags!** in silkscreened robin's egg blue letters, signed and dated 1989 in marker by the artist at the base. Approx. 9 x 24 in. ; and **Homo State** silkscreened in pink letters, signed and dated 1989 in marker by the artist. Approx. 9 x 24 in. [647] **\$1500** From the series of alternative sporting pennants created the gay Jewish artist who is considered a poster-child of the "Pathetic Aesthetic," "Abject Art," and "Loser Art" movements (Village Voice.)



**CONTEMPORARY ARTISTS' BOOKS & MULTIPLES**

20. Benveniste, Asa and Jack Hirschman. **A Word in Your Season : A Portfolio of Six Serigraphs.** London: Trigram Press, 1967. First Edition. Black silkscreened portfolio housing a four-page letterpress booklet printed on fine paper and six silkscreen prints on reflective silver paper including fragmented images and linked verses by

Benveniste and Hirschman. Large folio. No 30 of 100 copies signed by the artist. Very Good to near fine. Plates loose as issued in original wrapper, barest edges of outer portfolio slightly rubbed. [824] **\$2,000** "The text is from a series of linked seasonal haikai by Asa Benveniste & Jack Hirschman. Renga, or linked verse, originated in the Heian period (794-1191) & continued to be written up to the nineteenth century in Japan. Its composition involved two or more poets sitting down together to write complete poems linked to the series by preceding verses. These poems are linked to each other by subject & image. The question of individuality is no more critical than it is in any act of writing or friendship."

21. Hennix, Christer. **Notes on Toposes and Adjoints.** Stockholm, Sweden: Moderna Museet, 1976. 1st Edition. 53 leaves (printed recto only) describing mathematical systems providing insight into creative consciousness and non-linear systems of thought, published in conjunction with an exhibition by the artist Sept. 4 - Oct 17. 1976. 4to. Very good. Acco International brand spring-clamp binder. [879] **\$750** Sound artist, poet, philosopher, mathematician, and minimalist composer Christer Hennix was affiliated with MIT's AI Lab in the late 1970s and was later employed as professor of mathematics at SUNY New Paltz. In Sweden she was among the pioneers in experimenting with main-frame computer generated composite sound wave forms in the late 1960s. In the 1970s she was a key participant in the downtown scene in New York City along with La Monte Young and Henry Flynt, with whom she collaborated on numerous occasions. She studied with the raga master Pandit Pran Nath and led the just intonation live-electronic ensembles Hilbert Hotel and The Deontic Miracle. As a professor of mathematics and computer science, she was assistant to and co-author with Alexander Esenin-Volpin,

*winning the Centenary Prize Fellow Award of the Clay Mathematics Institute in 2000. Hennix's interest in drone music and the meditative, trance-like state it induces is apparent in her exploration of similar music in many other cultures. Rare. As of June 2019, OCLC locates only two copies in North America.*

22. Yamazake, Carlos [Karurosu Yamazaki with Seiho Shimura]. **All Misemono / オール見世物 / Ōru Misemono [Japanese Sideshow Tents]**. Tokyo: Last Freak Show, 1997. First Edition. Unpaginated (ca. 102 pp.) Japanese language book, chiefly illustrated, with supplemental 11 pp. photocopy English-language "exposition" of images ; 2 photocopy leaves of introductory texts in English ; 4 pp. color-printed paper doll house freak show tent (unassembled) and one leaf of visual directions for its assembly. Oblong 4to. Near fine. Ribbon-tie color printed boards enclosure, spiral bound text and plates. [875] **\$750**  
*Apparently a self-published production, this unusual book records the rich history of Japanese carnival sideshow tents. As of May 2019, OCLC locates only one holding in North America. According to the author's English-language introductory text, "This is a view book realizing an atmosphere of Japanese side-show tent. I wish you feel something by your eye-balls. This book is divided into three parts. The first part shows photographs of Japanese Sideshow Banners. Among all Banners in this book, two thirds were printed by Mr. Seiho Shimura....The second part shows antique photographs of Sideshow performers and Showtents. Very old photographs were taken in 1930s....The third part shows spoken language of Sideshow talkers. Barker messages are written in Japanese letters exactly what they spoke then. Some parts of writings are had writings of talkers' own. This book also offers you two gifts. 1/Postcards*

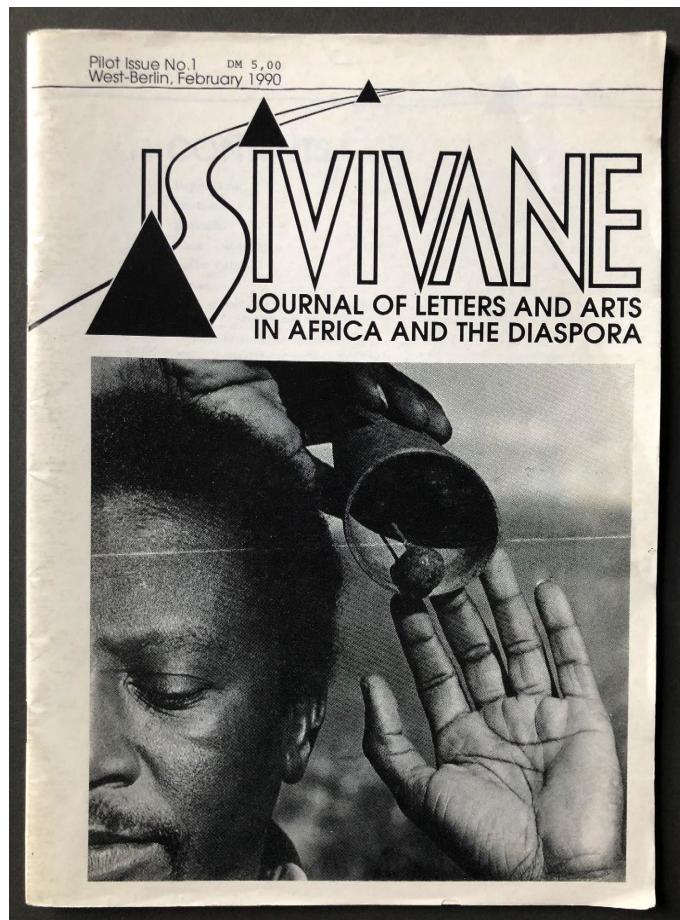
*of Banner Paintings. 2/Paper-model of Sideshow tent. Ladies and Gentlemen, Welcome to my biblio-show. Look Around [ALL MISEMONO] having a big pleasure, please!"*



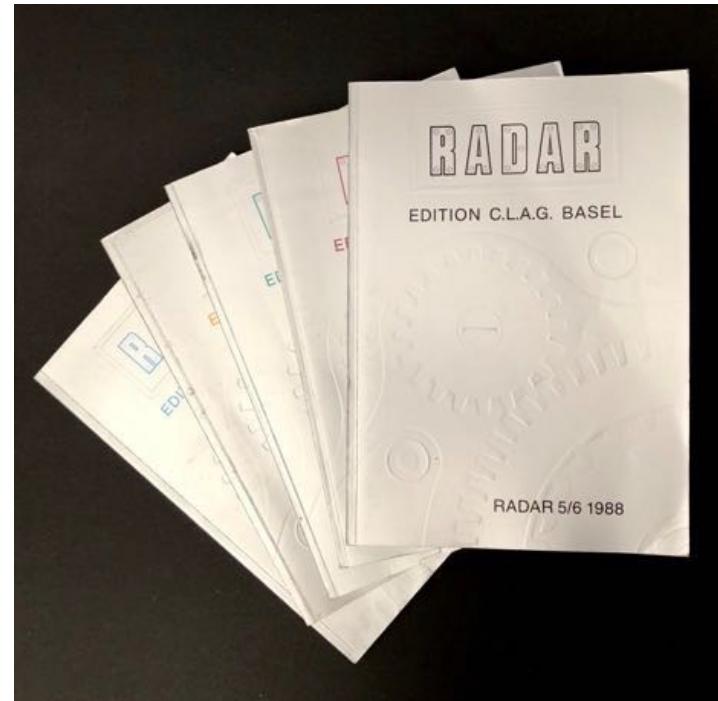
**COMPLETE-RUN SERIALS : NOIR/PULP BIBLIOGRAPHY,  
POST-COLONIAL LIT, HIPPIE FASHION, & THE BEATS IN BASEL**

23. **Bananas. Nos. 1 (Jan./Feb. 1975) to 26 (Apr. 1981) (all published).** London: Bananas Pub., 1975-1981. First Edition. Twenty six issues, ca. 28-64 pp. each, comprising a complete run of provocative literary journal, illustrated throughout with reproductions of photographs and visual art. Nos. 1-16 folio ; 17-26 4to. Very good - as near flawless a set as we've seen. Illus. wraps. [871] **\$2,800** Edited by Emma Tennant, *Bananas upended the literary establishment of its time, favoring an international cast of young writers and emerging dissident and post-colonial voices in Africa, Latin America, and Eastern Europe.* Original contributors included Dambuzo Marechera, Marilyn Hacker, Ágnes Nemes Nagy, Nuruddin Farah, Hélène Cixous, Heathcote Williams, Seamus Heaney, Sylvia Plath, Harold Pinter, Alan Sillitoe, J.G. Ballard, Angela Carter, Williams, Bruce Chatwin, Claud Cockburn, Jon Silkin, Michael Horovitz, Thomas Disch, Brian Patten, Elaine Feinstein, and Frances Horovitz. Very rare complete and in such good condition. As of May 2019, OCLC shows many institutions holding the later *Bananas* anthology as well as scattered individual issues, but fewer than five in North America with complete runs of the original fascicles.
24. **Books are Everything! Vol. 1, no. 1 = no. 1 (Jan. 1988) through v. 7, no. 4 = no. 30 (Oct. 1995) (all published).** Richmond, KY: R.C. & E. Holland, 1988-1995. First Edition. A complete run of the bi-monthly (and later, quarterly) book collectors fanzine edited by R.C. & Elwanda Holland, with articles on books and book covers (particularly pulp novels), book listings, and reviews. 4to. Near fine. Mostly stab- and saddle-stapled, a few issues comb bound. [760]

**\$900** This rare set, noted to be a significant resource for collectors of pulp, noir, and exploitation titles, also includes four supplemental sales catalogs and auction result listings from the mid-1990s. Scarce in the marketplace and in institutions, with OCLC showing fewer than five complete runs in North America, and a scattering of partial sets or individual issues.



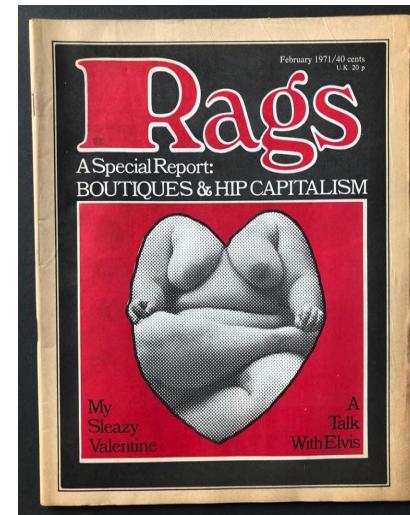
- 25. Isivivane : Journal of Letters and Arts in Africa and the Diaspora, Nos. 1 (February 1990) through 5 (Spring 1992) (all published).** Vusi D. Mchunu, 1990-1992. Five issues, ca. 54, 50, 66, 50, 42 pp., comprising a complete run of the African arts and letters serial, chiefly in English. 4to. Fine. Illus. pictorial wrappers. [884] \$950 *Isivivane* (often rendered in English as a travelers' cairn) is a Zulu word that describes a pyramid-shaped heap of rough stones and earth set up as a landmark or memorial in a traditional setting amongst the Sotho-Tswana and Nguni cultures of Southern Africa. Traditionally, each passerby who embarks on a journey along a footpath heaves a stone upon the pile as a way of registering respect to fellow travelers and local spirits. According to the journal's editors, "Isivivane does not shy away from the critical cultural and literary debate in Africa and the Diaspora. We publish poems, stories, reports and interviews in English, French, German, Portuguese and Spanish." Contributors included Ntongela Masilela ; Keith Gottschalk ; Vusi Thusi ; David Tafaney Gweshe ; Cullen Maiden ; Dennis Brutus ; Itumeleng Wathusi ; Pierette Herzberger- Fofana ; May Opitz ; Monika Idehen ; Widad Kawar ; Essop Patel ; William Tanifeany ; and Christian Neugebauer, writing on topics including ancient African civilizations, the slave trade, neo-colonialism, imperialism, apartheid, as well as global political and cultural changes relevant to African peoples in the era of perestroika / glasnost, and the establishment of the European free market. The journal is scarce institutionally and complete sets rarely come to market.



- 26. Radar. No.1(1982)- no.5/6 (1988) (all published).** Basel: Editions C.L.A.G., 1982-1988. First Edition. [Nos. 2 through 5/6 carry the subtitle: "Zeitschrift Zwischen Basel und New York."] Six numbers in five fascicles (160, 160, 130, 120, 156 pp.) comprising a complete run of the photographically illustrated magazine published by Hungarian-Swiss art dealer and psychoanalyst Carl Laszlo. 4to, ca. 30 cm. Each issue contains an original photographic print: no. 1 (1982) Mapplethorpe, Robert. Portrait of William S. Burroughs, 1982. Unsigned. Verso stamps of the photographer, Radar, and C.L.A.G. Print shows light surface marks and marginal toning ; no. 2 (1983) Manon. Self-portrait. Unsigned, with verso stamps of the photographer and C.L.A.G. Near fine ;

no. 3 (1984) Malanga, Gerard. Portrait of Taylor Mead. Signed in the print and dated 1971 at lower right, verso stamps of the photographer, Radar, and C.L.A.G. Near fine ; no. 4(1984)Bokris, Victor. Portrait of William S. Burroughs. Unsigned, verso stamps of the photographer, Radar, and C.L.A.G. Excellent, with light marginal toning ; no. 5/6 (1988) lacks the called for "Fotokomposition, 1985" by Erik H. Olson. In its place, this exemplar comes with an original photographic print showing Mapplethorpe in conversation with Laszlo, signed in ink on the verso "Für Stefan" by Carl Laszlo and "[copyright] Michael Heitmann '82" by the photographer. Near fine. All photos approx. 6x8 to 8x10 in. Journals are all very good, a few with light rubbing at the extremities. Illus. stiff wraps, embossed in metallic inks, extremities a bit rubbed. [599] **\$2,500** *The exuberant Radar presents Laszlo's mediation on the connections between the European avant-gardes and American beats (particularly William S. Burroughs) woven through the emerging punk and contemporary art worlds of the 1980s. Contributors included Mapplethorpe, Burroughs, Victor Bokris, Christopher Makos, Gerard Malanga, Tseng Kwon Chi, Walter Stedding, Marcia Resnick, Legs McNeil, Richard Hell, Michael Barfuss, Michael Heitmann, Herbert Huncke, Rene Mati, Patricia Highsmith, Allen Ginsberg, and others. Deported to Auschwitz in 1944, and freed in Theresienstadt during the last days of the war, Carl Laszlo moved to Basel to complete his medical studies and later, to Zurich, where he became a student of the renowned psychiatrist Lipót Szondi. Around the same time, Laszlo began trading works of art. In addition to Radar, he published the journal Panderma and a collection of punk photography called No Future.*

27. **Rags. Nos. 1 (June 1970) through 13 (June 1971) (all published).** San Francisco: Rosy Cheeks Publishers, 1970-1971. First Edition. Thirteen issues, ca. 62-78 pp. each, comprising a complete run of the countercultural fashion magazine. 4to. Very good overall. Illus. self-wraps, minor spotting to front covers of two issues; two with chips at extremities of rear covers, else near fine. [872] **\$1,800**  
*Published by Rolling Stone photographer Baron Wolman, Rags provided an anti-establishment counterpoint to the mainstream fashion press of the early 70s. Wolman, along with editors Mary Peacock and Daphne Davis (and art director Barbara Kruger), the journal promoted a more natural, DIY visual of style and beauty, mixed with antifascist politics and a burgeoning awareness about the impact of clothing manufacturing on the planet's ecosystems. Today, it remains legendary among fashion historians and contemporary stylists as a precursor to concerns and trends that would come to prominence in later decades. Scarce complete, often lacking the rare thirteenth issue. (Note: see <http://www.dazedsdigital.com/fashion/gallery/21053/0/rags-s-archive>).*



## **ARCHIVES & COLLECTIONS**

1. **The Papers of Ahmed Zaky Abushâdy (Ahmad Zakī Abū Shādī, 1892-1955)** comprise an invaluable resource for scholars of modern Egyptian poetry, Arab intellectual history, Anglo-Egyptian relations, bee-keeping, and the social fabric and family lives of Arab emigres to the United States in the post-war period. At present, the materials occupy approximately thirty five (35) archival flip-top boxes, five similar containers, and six (6) linear shelf feet at the residence of Abushâdy's granddaughter, Joy Amina Garnett, in Brooklyn, NY. The collection is well organized and has been cataloged at the box and folder level (with an accompanying Excel spreadsheet prepared by Garnett and Arthur Fournier, that provides manipulable data of value to researchers and catalogers.) As such, the archive is available for immediate acquisition and use by a qualified institution. A 58 pp. illustrated descriptive catalog is available upon request. *Price on application.*
2. **The Martha Cooper "Kodak Girl" Collection** is comprised of approximately 6,500 unique items that vividly illustrate the vastly under-appreciated role played by women in the emerging fields of professional and amateur photography between 1860-1970. As such, it provides a powerful corrective to the prevailing narrative of much recent photo history, which, traditionally, has situated the camera as a fundamentally male technology, and casts photography as a predominantly male art form. Painstakingly assembled over the course of more than four decades by award-winning photojournalist Martha Cooper the collection includes nearly two thousand (2,000) rare vintage and vernacular original photographic prints as well as more than eighteen hundred (1,800) real-photo and com-

mercially printed postcards. In addition to Cooper's holdings of original photographic prints and photogravures, the collection also includes hundreds of rare printed magazine advertisements showing women using cameras and other photographic equipment, as well as vast trove of photographic film wallets, supply catalogs, trade cards, posters, commercial signage, and other items of ephemera and realia. In 2011, noted German photobook publisher Gerhard Steidl honored Cooper's achievements via the publication of *Kodak Girl : From the Martha Cooper Collection* (Göttingen: Steidl, 2011), edited by John P. Jacob, with essays by Alison Nordström and Nancy M. West. Unrivaled in size, scope, or importance for its subject area, The Martha Cooper "Kodak Girl" Collection is currently housed in residential storage in Manhattan. As such, it is available for inspection and immediate acquisition by a qualified institutional purchaser. A copy *Kodak Girl : From the Martha Cooper Collection* (accompanied by our own descriptive offer summary) is available upon request. *Price on application.*

3. **FOOD SEX ART | The Starving Artists' Cookbook Archive** is a landmark collection at the intersection of contemporary art and culinary practice in New York City and around the world. As the collaborative duo EIDIA House, Paul Lamarre and Melissa Wolf began their Starving Artists Cookbook project by producing a series of video verité kitchen portraits of downtown artists during the late 1980s. By turns playful and profoundly serious, the project was also an elegy of sorts: New York was gentrifying, HIV/AIDS was exacting an horrific toll on the city's cultural fabric, and the familiar 'art world' was metamorphosing into the global 'art

market.' Over a five-year span, the duo created more than 160 such portraits and collected original recipes and food-related artworks from an extraordinary roster of artists. Lamarre and Wolf's project culminated in a limited-edition artists' cookbook and a ten-hour video series which was screened over multiple nights at Anthology Film Archives in 1989 and again in 2000. From today's vantage point, The Starving Artists' Cookbook Archive offers a time-capsule view of culinary practices among the city's creative class during an era of profound transitions. The collection is comprised of a rich assortment of manuscripts, correspondence, publishing process materials, photographs, ephemera and audio-moving image recordings currently housed in archival binders and bankers' boxes in a temperature-controlled commercial storage space in New York City. **\$40,000 USD**

4. **Paul Sharits : Unpublished original manuscript letters, photographs, and ephemera.** An intriguing collection of items, including extensive and intimate correspondence by Sharits addressed to his lover, "Dagny," for whom we can find no immediate references in the literature on Sharits, save for a letter in the collection of the Burchfield Penney Art Center at SUNY Buffalo. Altogether, the materials present an image of the filmmaker deeply in love and haunted by the memories of intense physical intimacy. The group of materials includes (4) photographic portraits of Sharits, ca. 5 x 7 to 8 x 10 in. each; hand-annotated program for P.A.P. program for the XXIIIe Festival d'Avignon from August 10 to August 14th ; hand-annotated program for Sunday, March 15, 1970, Goucher College / New York Pro Musica presentation of Medieval and Renaissance Music of

England 1300-1600 ; hand-annotated pre-publication (photocopy) typescript for "Blank Deflections : Golden Cinema" (Paul Sharits / Aspen, Summer 1968) ; set of (13) photocopy leaves, one hand-annotated "Happy Set Theory Memory Honey, love&joy, Paul" ; San Francisco Art Institute Cinematheque addressed to "Dagne" (October 1977?) ; newspaper article "The Avant Garde Film," by P. Adams Sitney, concerning the work of Paul Sharits. Items housed loose in manila folder. **\$3,500.00 USD**

