

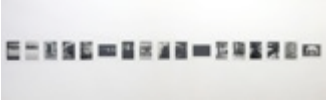



Galerie Buchholz

17 East 82nd Street
New York, NY 10028
Tel +1(646) 964 4276
Fax +1(646) 918 6090
post@galeriebuchholz.com
www.galeriebuchholz.com




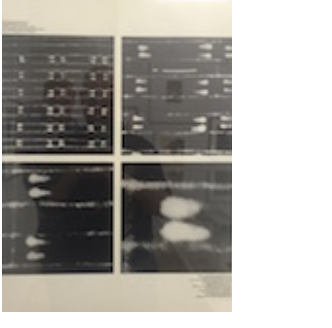


Douglas Crimp *Before Pictures* *New York City 1967-1977*


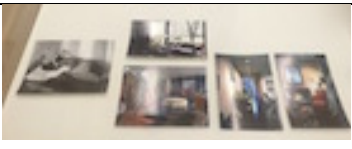

8 September –
22 October 2016






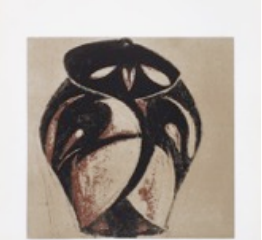
Checklist

	<p>Zoe Leonard “Downtown (for Douglas)”, 2016 17 gelatin silver prints 30.8 x 22.2 cm each 12 1/8 x 8 3/4 inches each Ed. 1/3 + 2 AP</p>
	<p>Massimiliano Vignelli Subway Map of New York, 1972</p>
	<p>Walker Evans Helen Tworikov at her wedding reception (drawing on photo by Helen Tworikov) 12.5 x 8.8 cm 5 x 3 1/2 inches from the archive of Douglas Crimp</p>
	<p>Daniel Buren “Peinture-Sculpture”, 1971 paint on white and blue striped cotton canvas 20 x 10 meters 66 x 32 feet installed, folded 6 x 51 x 35 inches 15 x 130 x 89 cm</p>
	<p>Garry Winogrand “Tenth Anniversary Party, Guggenheim Museum, New York”, 1970 printed 1970s gelatin-silver print signed verso in pencil 27 x 40.3 cm (images), 35.6 x 43.2 cm (sheet) 10 5/8 x 15 7/8 inches (image), 14 x 17 inches (sheet)</p>

	<p>Garry Winogrand “Tenth Anniversary Party, Guggenheim Museum, New York”, 1970 printed 1970s gelatin-silver print estate stamp verso, signed by Eileen Hale, Executor of the Winogrand Estate 27 x 40.3 cm (images), 35.6 x 43.2 cm (sheet) 10 5/8 x 15 7/8 inches (image), 14 x 17 inches (sheet)</p>
	<p><i>Mastercraftsmen of Ancient Peru</i>, exhibition catalogue (Alan R. Sawyer, New York: The Guggenheim Museum, 1968)</p> <p>Photograph from opening reception of the exhibition <i>Mastercraftsmen of Ancient Peru</i>, Guggenheim Museum, New York, 1968</p>
	<p>Frank O'Hara, <i>Art Chronicles 1954-1966</i> (New York: George Braziller, 1975)</p> <p>James Schuyler, <i>Collected Poems</i> (New York: Farrar Straus and Giroux, 1993)</p>
	<p>Photograph of Douglas Crimp, c. 1971 from the archive of Douglas Crimp</p>
	<p><i>The Guggenheim International Exhibition</i>, 1971, exhibition catalogue (New York: The Guggenheim Museum, 1971) cardboard box, 28.7 x 22.7 cm, 44 p. and 19 fold-outs & Daniel Buren, contribution to exhibition catalogue <i>The Guggenheim International Exhibition</i>, 1971 fold-out, 27.7 x 64.3 cm from the archive of Douglas Crimp</p>
	<p>Installation views of Daniel Buren's "Peinture-Sculpture" for The Guggenheim International Exhibition (before the opening) at The Guggenheim Museum, New York, 1971 4 c-prints, 20.5 x 28 cm, 23.5 x 22.5 cm, 24 x 22.5 cm, 25.5 x 19.5 cm from the archive of Douglas Crimp</p>

	<p>Daniel Buren, "Round and About a Detour," <i>Studio International</i>, p. 181, no. 935 (June 1971)</p> <p>"The Guggenheim Affair: Letters to Studio International," <i>Studio International</i>, no. 935 (July-August 1971)</p>
	<p>Louise Lawler, two postcards, Daniel Buren (TBC) from the archive of Douglas Crimp</p>
	<p>Hans Namuth, photograph of Coenties Slip artists on rooftop (Agnes Martin, Delphine Seyrig, Jack Youngerman, Duncan Youngerman, Ellsworth Kelly, Robert Indiana), New York, 1957 exhibition print</p>
	<p>Poster for the Agnes Martin exhibition curated by Douglas Crimp Visual Arts Gallery, New York, 1971 58 x 43.5 cm from the archive of Douglas Crimp</p>
	<p>Installation views of the Agnes Martin exhibition curated by Douglas Crimp Visual Arts Gallery, New York 1971 6 c-prints, 25 x 20.3 cm each from the archive of Douglas Crimp</p>
	<p>Agnes Martin Untitled, 1977 watercolor, graphite, and ink on paper 30.5 x 30.5 cm 12 x 12 inches</p>

	<p>Peter Hujar "Stephen Varble, Soho, Franklin Street (I)", 1976 gelatin-silver print estate stamp verso signed, titled & dated verso in pencil by Stephen Koch, Executor of the Estate of Peter Hujar 35.8 x 36.2 cm (image), 50.8 x 40.6 cm, (sheet) 14 1/8 x 14 1/4 inches (image), 20 x 16 inches (sheet)</p>
	<p>5 photographs of the interior of the DeMenil House in Houston Texas interior design Charles James architect Philip Johnson each approx. 12 x 15,5 cm</p>
	<p><i>The Genius of Charles James</i>, exhibition catalogue (Elizabeth Ann Coleman, Brooklyn Museum, New York 1982) hard cover with dust jacket, illustrations in b&w, 30.5 x 35 cm</p> <p><i>The Genius of Charles James</i>, exhibition Catalogue (Elizabeth Ann Coleman, Brooklyn Museum, New York 1982) soft cover, illustrations in b&w, 30.5 x 35 cm from the archive of Douglas Crimp</p>
	<p>Bill Cunningham, detail photograph of the "flexible sculpture" in Charles James' room at the Chelsea Hotel, c. 1965 vintage print Collection Homer D. Layne</p> <p>Bill Cunningham, photograph of the "flexible sculpture" in Charles James' room at the Chelsea Hotel, c. 1965 vintage print Collection Homer D. Layne</p> <p>Bill Cunningham, photograph of Charles James in the Chelsea Hotel with the "stuffed cape-coat" dress form, c. 1965 vintage print Collection Homer D. Layne</p> <p>Bill Cunningham, photograph of the padded dress form for Lee Krasner at The Art Student's League of NY, c. 1961 vintage print Collection Homer D. Layne</p> <p>Dick Balerian, photograph taken in Carnegie Hall Studios including Antonio Lopez (center front), Juan Ramos (left back) and Charles James (right front), c. 1967 vintage print Collection Homer D. Layne</p> <p>Bill Cunningham, two photographs from the Chelsea Hotel studio of Charles James with Antonio Lopez and Jeanne Bultman exhibition prints Collection Homer D. Layne</p>

	<p>Antonio Lopez “Charles James Ribbon Cape Drawing 2”, 1974 oil pastel on paper 73 x 58 cm 28 3/4 x 22 3/4 in</p>
	<p>Antonio Lopez “Charles James Ribbon Cape Drawing 1”, 1974 oil pastel on paper 73 x 58 cm 28 3/4 x 22 3/4 in</p>
	<p>Peter Hujar “Charles James Chelsea Hotel (I)”, 1977 gelatin-silver print estate stamp verso signed, titled & dated verso in pencil by Stephen Koch, Executor of the Estate of Peter Hujar 37.5 x 37.2 cm (image), 50.8 x 40.6 cm (sheet) 14 3/4 x 14 5/8 inches (image), 20 x 16 inches (sheet)</p>
	<p>Charles James “Telephone Dress”, 1967 greased pencil on paper 31 x 21.5 cm 12 x 8 1/2 inches Collection R. Couri Hays</p>
	<p>Charles James “Owl Dress”, 1963 shoe polish on paper 43 x 32 cm 17 x 12 1/2 inches Collection R. Couri Hays</p>
	<p>Charles James “Owl Coat”, c. 1967 screenprint 74 x 58 cm 29 x 22 4/5 inches</p>

	<p>Charles James Untitled (inscribed "To Bill Cunningham"), 1971 ink on paper 46 x 20 cm 18 x 8 inches</p>
	<p>Subway poster for the Electric Circus Show, Art Student League Benefit including Charles James drawing "Indecision", 1969 screenprint 65 x 89 cm 25 2/3 x 35 inches</p>
	<p>Joseph Cornell "Rose Hobart", 1936 16mm film, 19 min., color, sound digital transfer Anthology Film Archives, New York</p>
	<p>Annette Michaelson "'Rose Hobart and Monsieur Phot: Early Films from Utopia Parkway'" <i>Artforum International</i>, Vol. 6, No. 10, June 1973, New York, pp. 47-57</p> <p>J.A. (John Ashbery), "Robert Smithson," <i>Art News</i> 69, no. 8 (December 1970), p. 62 (print-out)</p>
	<p>Douglas Crimp, "Georgia Is a State of Mind", <i>Art News</i> 69, no. 6 (October 1970), pp. 48-51</p> <p>Douglas Crimp, "Quartered and Drawn," <i>Art News</i> 70, no. 1 (January 1971), pp. 48-49</p>
	<p><i>Arte come Arte</i>, exhibition catalogue, Centro Comunitario di Brera, Milan, 1973 soft cover with several color plates, 24.5 x 17 cm including Douglas Crimp's "Opaque surfaces"</p> <p><i>The World of Balenciaga</i>, exhibition catalogue, The Metropolitan Museum of Art, New York, 1973 soft cover, with illustrations in b&w, 23 x 18 cm</p> <p>Carmel Snow, "Speaking of Pictures", <i>Life Magazine</i>, October 9, 1950</p>



"Project for a Moroccan cookbook"
original folder with manuscript
&
cover letter from literary agent, dated 5 June 1973
from the archive of Douglas Crimp

Fair Women at Fontainebleau, Frank Hamel (Eveleigh Nash, London / Brentano's, New York, 1909)
leather bounds, with illustrations in b&w, 23 x 15 cm

Postcard of the Café des Artistes, New York
with Howard Chandler Christy murals
from the archive of Douglas Crimp

Ellsworth Kelly, exhibition catalogue, The Museum of Modern Art, New York, 1973
soft cover, with illustrations, 28 x 23 cm

Douglas Crimp, "New York Letter", *Art International*, Summer 1973, XVII / 6, pg. 88-89

Ellsworth Kelly
"Derrière le Miroir. Ellsworth Kelly par Dale McConathy"
Editeur Maeght, Paris 1964
5 original lithographs, cloth bound, 38.5 x 29 cm, unpaginated
Edition 71 of 150, signed by Kelly

The Watergate Hearings: Break-in and Cover-up: Proceedings of the Senate Select Committee on Presidential Campaign Activities, as edited by the staff of The New York Times with a narrative by R.W. Apple Jr. (New York: Bantam Books, 1973)

John W. Dean III, *Blind Ambition: The White House Years* (New York: Simon & Schuster, 1976)

Carl Bernstein and Bob Woodward, *All the President's Men* (New York: Simon & Schuster, 1974)



The Cockettes
"Tricia's Wedding", 1971
16 mm film, 33 min., color, sound
digital transfer



Ellsworth Kelly
"Oak", 1967
graphite on paper
signed with the artist's initials and dated 67;
signed, titled and dated "1967" verso
56.5 x 75.6 cm | 22 1/4 x 30 1/8 inches

	<p>Ellsworth Kelly "Ginkgo", 1985 graphite on paper signed with the artist's initials 38 x 28 cm 15 x 11 inches Estate of Ellsworth Kelly</p>
	<p>Peter Hujar "Nassau Street", 1975 gelatin silver print estate stamp verso signed, titled & dated verso in pencil by Stephen Koch, Executor of the Estate of Peter Hujar 38.7 x 38.7 cm (image), 50.8 x 40.6 cm, (sheet) 15 1/4 x 15 1/4 inches (image), 20 x 16 inches (sheet)</p>
	<p>Peter Hujar "Loading Dock at Night", 1976 gelatin-silver print estate stamp verso signed, titled & dated verso in pencil by Stephen Koch, Executor of the Estate of Peter Hujar 36.8 x 36.8 cm (image), 50.8 x 40.6 cm, (sheet) 14 1/2 x 14 1/2 inches (image), 20 x 16 inches (sheet)</p>
	<p>Louise Lawler "Birdcalls", 1972-81 audio recording with text, 7'01" c-print, dimensions variable from The Sol Lewitt Collection</p>
	<p>Cindy Sherman "Untitled (Film Still #54)", 1980 gelatin-silver print 20 x 25.5 cm exhibition print Metro Pictures, New York</p>
	<p>Joan Jonas "Songdelay", 1973 16mm film, 18:35 min., b&w, sound digital transfer Electronic Arts Intermix, New York</p>

	<p>Gordon Matta Clark "Day's End", 1975 super 8 film, 23:10 min., color, silent digital transfer Electronic Arts Intermix, New York</p>
	<p>Alvin Baltrop "The Piers (men sunbathing on dock)", 1975 - 1977 silver gelatin print (vintage print) 11.2 x 16.7 cm 4 2/5 x 6 2/3 inches</p>
	<p>Alvin Baltrop "Pier 52 (with Gordon Matta-Clark's 'Day's End' building cut)", 1975 - 1986 silver gelatin print (vintage print) 11.2 x 16.7 cm 4 2/5 x 16 7/10 inches</p>
	<p>Alvin Baltrop "The Piers (man wearing jockstrap)", 1975 - 1986 silver gelatin print (vintage print) 16.9 x 11.1 cm 6 3/5 x 4 2/5 inches</p>
	<p>Alvin Baltrop "The Piers (young man wearing Jockstrap)", 1975 - 1986 silver gelatin print (vintage print) 16.5 x 11.3 cm 6 1/2 x 4 2/5 inches</p>
	<p>Yvonne Rainer "Lives of Performers", 1972 16mm film, 90 min., b/w, sound digital transfer</p>
	<p>Annette Michelson, "Yvonne Rainer, Part One: The Dancer and the Dance", <i>Artforum International</i>, Vol TBC</p> <p>Annette Michelson, "Yvonne Rainer, Part Two: 'Lives of Performers'", <i>Artforum International</i>, Vol TBC</p> <p>Yvonne Rainer, <i>Feelings are Facts: A Life</i>, (MIT Press, London 2006) cloth bound, dust jacket, with illustrations in b&w, 24 x 18,5 cm</p> <p><i>Yvonne Rainer: Raum Körper Sprache. Space Body Language</i>, exhibition catalogue, Museum Ludwig, Cologne, 2012, Kunsthau Bregenz / Museum Ludwig, Cologne 2012. soft cover, with illustrations, 26 x 19 cm</p>

	<p><i>Harry Shunk: Projects: Pier 18</i>, exhibition catalogue, Musée d'art moderne et d'art contemporain, Nice 1992 soft cover, with illustrations in b&w, 27 x 23 cm 2 copies</p> <p>Douglas Crimp in his Chambers Street loft, c. 1975 from the Archive of Douglas Crimp</p> <p><i>Alvin Baltrop: Dream Into Glass</i>, exhibition catalogue, Contemporary Arts Museum Houston, Houston 2012 soft cover, with plates in b&w, 25,5 x 22 cm</p>
	<p>Douglas Crimp (ed.) <i>Joan Jonas. Scripts and Descriptions. 1968–1982</i> University Art Museum, Berkeley and Stedelijk van Abbemuseum, Eindhoven soft cover, with illustrations in b&w, 24 x 21,5 cm</p> <p>Janelle Reiring, "Joan Jonas: Delay Delay", <i>TDR: The Drama Review</i> 16, no. 3, (September 1972)</p> <p>Douglas Crimp, "Joan Jonas's Performance Works", <i>Studio International</i> 192, no. 982 (July – August 1976)</p>
	<p>Louise Lawler "Swan Lake (Lincoln Center)", 1982 b/w photograph 33 x 41 cm</p>
	<p>George Balanchine "Agon", 1960 New York City Ballet in Montreal Telecast of March 10, 1960 16mm film, 23 min., b/w, sound digital transfer</p>
	<p>Craig Owens "An Interview", 1984 directed by Lyn Blumenthal/Kate Horsfield digital transfer Video Data Bank, Chicago</p>
	<p>Louise Lawler Degas (Jeu de Paume), 1982 printed black and white photograph 17 1/2 x 12 3/4 inches (image); 44.5 x 32.4 cm 25 3/4 x 20 3/4 inches (frame); 65.4 x 52.7 cm Metro Pictures, New York</p>

	<p>Alexandra Danilova and Serge Lifar in the “swimming lesson” in the original Ballet Russes production of Balanchine’s <i>Apollo</i>, 1928 photograph by Sasha/Getty Images exhibition print</p> <p>Felia Doubrovskaya in the original Ballet Russes production of Balanchine’s <i>Prodigal Son</i>, 1929. photograph by Sasha/Getty Images exhibition print</p> <p>Tanaquil Le Clercq and Francisco Moncion in George Balanchine’s <i>La Valse</i>, 1951. photograph by Walter E. Owens, 1951 exhibition print</p>
	<p>Diana Adams and Arthur Mitchell in George Balanchine’s <i>Agon</i>, 1957. photograph by Martha Swope, 1957 exhibition print</p>
	<p>Louise Lawler “Invites you to attend Swan Lake performed by The New York City Ballet at the New York State Theater, Lincoln Center – Thursday January 22nd, 1981, 8pm” Letterpress on cardstock 8.5 x 13.8 cm Metro Pictures, New York</p> <p>Louise Lawler Swan Lake paperweight Collection Douglas Crimp</p>
	<p>Craig Owens, “The Pro-Scenic Event,” <i>Art in America</i> 69, no. 10 (December 1981), p. 13.</p> <p>Craig Owens, “The Discourse of Others: Feminists and Postmodernism,” in <i>The Anti-Aesthetic: Essays on Postmodern Culture</i>, ed. Hal Foster (Port Townsend, WA: Bay Press, 1983)</p> <p>Craig Owens, “From Work To Frame, or, Is There Life After ‘The Death of the Author?’” in “Beyond Recognition. Representation, Power and Culture” (University of California Press, Los Angeles 1994)</p> <p>October, No 5. “Photography: A special issue” MIT Press, Cambridge 1978 125 p., soft cover, with illustrations in b&w, 23 x 17,5 incl. Douglas Crimp “Positive/Negative. A Note on Degas's Photographs” (p. 89-100) 2 copies</p>



Henri Zerner, *The School of Fontainebleau. Etchings and Engravings* (Harry N. Abrams, New York 1969)

38 p. + unpaginated plates, cloth bound, dust jacket, fold out, 34 x 24,5 cm
2 copies

reproductions of Antonio Fantuzzi (School of Fontainebleau), ornamental panels

October, No. 9

MIT Press, Cambridge MA, 1979

soft cover, with illustrations in b&w, 23 x 17,5 cm

including Derrida, "The Paregon" translated by Craig Owens

illustrated with reproductions of Antonio Fantuzzi



Philip Smith

Untitled, 1976/1977

oil pastel, oil paint and pencil on paper

257 x 157 cm



Jack Goldstein

"A Set of Ten Films", 1974-1978

1. The Portrait of Pere Tanguy 1974, 16mm, color, 4'

2. White Dove 1975, 16mm, color, 20"

3. The Knife 1975, 16mm, color, silent, 4'

4. Shane 1975, 16mm, color, sound, 3'

5. A Ballet Shoe 1975, 16mm, color, silent, 19"

6. The Chair 1975, 16mm, color, silent, 5'

7. Some Butterflies 1975, 16mm, color, silent, 30"

8. Metro-Goldwyn-Mayer 1975, 16mm, color, sound, 2'

9. Bone China 1976, 16mm, color, sound, 2' 30"

10. The Jump 1978, 16mm, color, silent, 26"

digital transfer



Photographs from the opening reception of the exhibition *Pictures* curated by Douglas Crimp at Artists Space, New York 1977

Letter from Robert Longo to Douglas Crimp

Typewriter text and felt pen drawing

28 x 21 cm

from the Collection of Douglas Crimp





Robert Longo


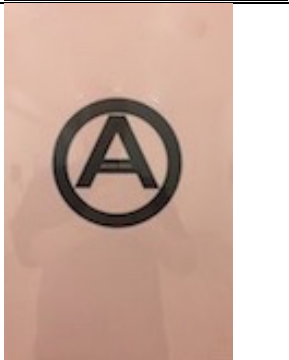
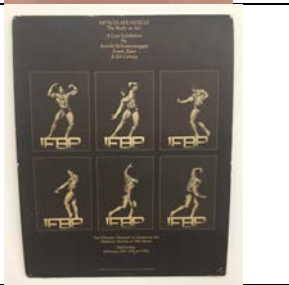


"Sketch for The American Soldier", 1977






Pencil on paper

28 x 21 cm

from the Collection of Douglas Crimp

	<p><i>Pictures</i>, exhibition catalogue, Artists Space, New York 1977 29 p., soft cover, with illustrations in b&w, 22.5 x 15 cm 2 copies</p> <p>Jack Goldstein "A Suite of nine 7-Inch Records", 1976 45 rpm, different colored 7-inch vinyl, 17 x 17 cm The Burning Forest, 1976 The Dying Wind, 1976 A Faster Run, 1976 Three Felled Trees, 1976 A German Shephard, 1976 The Lost Ocean Liner, 1976 A Swim against the Tide, 1976 The Tornado, 1976 Two Wrestling Cats, 1976</p>
	<p>Douglas Crimp, "About Pictures", <i>Flash Art</i> 88-89, New York, 1979</p> <p><i>October</i>, 8 MIT Press, Cambridge MA, Spring 1979 124 p. , soft cover, with illustrations in b&w, 23 x 17.5 cm incl. Douglas Crimp: "Pictures" (pp. 75-78) 2 copies</p>
	<p>Bulletin, "Young Americans", XXXVIII, 2, 1980-1981 Allen Memorial Art Museum, Oberlin College 1981 soft cover, with illustrations in b&w, 21.5 x 18.5 cm</p> <p>_____, <i>Louise Lawler, Adrien Piper and Cindy Sherman are participating in an exhibition organized by Janelle Reiring at Artists Space, September 23 to October 28, 1978</i>, exhibition catalogue, Artists Space, New York, 1978 soft cover, 23 x 15.5 cm</p>
	<p>Cindy Sherman "Untitled (Film Still #60)", 1980 gelatin silver print 10 x 8 inches exhibition print Metro Pictures, New York</p>
	<p>Cindy Sherman "Untitled (Film Still #21)", 1978 gelatin silver print 8 x 10 inches exhibition print Metro Pictures, New York</p>

	<p>Sherrie Levine "President Profile", 1978 slide, slide projector</p>
	<p>Louise Lawler Poster for _____, <i>Louise Lawler, Adrien Piper and Cindy Sherman are participating in an exhibition organized by Janelle Reiring at Artists Space, September 23 to October 28, 1978</i>, Artists Space, New York City, September 23, 1978 Printed matter, poster 11 1/16 x 17 1/16" Collection Louise Lawler</p>
	<p>Poster for <i>Articulate Muscle: The Body As Art, a live exhibition by Arnold Schwarzenegger, Frank Zane and Ed Corney</i>, at the Whitney Museum of American Art, Wednesday, February 25th, 1976, 8pm", 1976 Collection Tom Yust</p>
	<p>Elliott Erwitt Arnold Schwarzenegger during the performance series <i>Articulate Muscle: The Male Body in Art</i> at the Whitney Museum, New York City, 25 February 1976</p>
	<p>Charles Gaines and George Butler "Pumping Iron. The Art and Sport of Bodybuilding" Simon and Schuster, New York 1974 cloth bound, dust jacket, with numerous illustrations in b&w, 28.5 x 22 cm 2 copies from the archive of Douglas Crimp</p> <p>Esther Phillips "What a Diffrence a Day Makes", 1975 US - KUDU 23 LP, Vinyl, 31.5 x 31.5 cm</p>

	<p>Guy Hocquenghem <i>"The problem is not so much Homosexual Desire as the fear of homosexuality...."</i> Allison and Busby, London 1978 144 p., soft cover, 21.5 x 14 cm from the archive of Douglas Crimp</p> <p>October 19 MIT Press, Cambridge MA, 1981 121 p. , soft cover, with illustrations in b&w, 23 x 17,5 cm incl. Douglas Crimp "The New French Culture. An Interview with Guy Hocquenghem (105-117)</p> <p>Autrement, no. 39 "New York: Haute Tension" Autrement, Paris 1982 299 p., soft cover, with illustrations in b&w, 24.5 x 17 cm Including Guy Hocquenghem, pp. 111–117</p>
	<p>Lionel Soukas and Guy Hocquenghem <i>Race d'Ép</i>, 1979 Film, color, sound digital transfer Lionel Soukaz and Artists Space, New York</p>
	<p>October, no. 21 "Rainer Werner Fassbinder: A Special Issue" MIT Press, Cambridge MA, Summer 1982 152 p. , soft cover, with illustrations in b&w, 23 x 18 cm Frame enlargements from Rainer Werner Fassbinder <i>In a Year of Thirteen Moons</i> to illustrate the script, published in <i>October 21, Rainer Werner Fassbinder: A Special Issue</i>. Douglas Crimp selected the frames together with Babette Mangolte, who made inter-negatives and printed the photographs 20.8 x 25.3 cm each</p>
	<p>October Nr. 43 "AIDS. Cultural Analysis, Cultural Activism" MIT Press Cambridge MA, 1987 270 p., soft cover, with illustrations in b&w, 23 x 18 cm</p> <p>Douglas Crimp <i>On the Museum's Ruins</i> (MIT Press Cambridge MA, 1993 hard cover, 24,5 x 19 cm, 348 p. with photographs by Louise Lawler</p> <p>Louise Lawler set of original photographs for: Douglas Crimp <i>On the Museum's Ruins</i> from the archive of Douglas Crimp</p>
	<p>Peter Hujar "West Side Parking Lots", 1976 (printed 2010) pigment print signed, titled & dated verso in pencil by Stephen Koch, Executor of the Estate of Peter Hujar printed & signed verso in pencil by Gary Schneider 37.2 x 37.2 cm (image), 50.8 x 40.6 cm (sheet) 14 2/3 x 14 2/3 inches (image), 20 x 16 inches (sheet) Edition 1/10</p>

