

Emmanuel Cooper Archive

(COOPER)

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Catalogued by Stefan Dickers, September 2019**

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COOPER Emmanuel Cooper Archive 1928-2011

Name of Creator: Cooper, Emmanuel (1938-2012) potter and writer on the arts

Extent: 38 Boxes, 20 Folders, 2 Volumes and oversize items

Administrative/Biographical History: Emmanuel Cooper (1938-2012) was a distinguished potter, writer, teacher, editor, and LGBTQ activist. He was born in Pilsley, a small coalmining village in north-east Derbyshire, on the 12 December 1938, the fourth of five children of a butcher. An intelligent and creative child, he passed the 11+ and attended Tupton Hall Grammar School.

Cooper was first introduced to clay at school and although immediately responding to the material he did not believe he could make a living as a potter and subsequently decided to train as a schoolteacher. After completing his national service in the RAF, Cooper attended Dudley Teacher Training College (1958–60) specialising in art and drama and followed that up with an additional year at Bournemouth College of Art (1960–61).

Cooper was then appointed art teacher at Downs Lane Central School in Tottenham (1961-63) the only full-time teaching job of his career although he subsequently went on to teach ceramics part-time at Harrow School (1963-65) and at the Central Foundation School for Girls, Spitalfields (1965-70).

In 1963, after much soul searching, he made the decision to give up full-time teaching and try to find work as a potter. He was taken on as an assistant by Gwyn Hanssen, and later worked for Bryan Newman before setting up his own pottery at 226 Westbourne Grove in 1965.

Cooper was always driven by a strong imperative to make tableware "accepting the Leachian/Morris idea that it carried a sort of virtue" and for many years it was his chief form of production. However, the design of his tableware was inspired by northern European design models - with all the forms based on the cylinder and he developed a series of glazes – white, pale blues and a pale yellow - that were both sophisticated and contemporary. It was hugely successful, and he was subsequently asked to design and make tableware for a number of London restaurants, most notably the Hard Rock Café, Maxwells and Drakes.

As a city potter with only a small basement workshop Cooper spent almost two decades researching into electric kiln firing in an attempt to create what he later referred to as an "electric kiln aesthetic". The research resulted in four best-selling books, which gave Cooper "legendary status" as a glaze technician. It was a mark of his importance in this field that he was later invited by the V&A to produce the glaze tests that formed part of their permanent displays devoted to ceramic process.

Cooper stopped making tableware in the mid 1980s when tastes and fashion changed but the resonance of function was apparent in the stoneware and porcelain bowl and jug forms which made up the majority of his gallery pots and for which is he now best known. These pots were informed and influenced by the built environment. Cooper was fascinated by the textures and tempos of the metropolis, the volcanic surfaces of his stoneware bowls and jugs inspired by the concrete and grit of the pavements while his porcelain bowls with their vivid venetian reds, emerald green or glorious yellow pay homage to the neon lights and traffic of the nighttime city.

While making pots was always at the heart of Cooper's creative life he sought other outlets for his talents and interests. A member of the Craft Potters Association (CPA) from early in his career, he served for many years as a council member, chair, and eventually a fellow. In 1969 he suggested to the CPA that they should publish a magazine and the following year Ceramic Review was launched. Initially, co-edited with Eileen Lewenstein, but later as sole editor, Cooper guided the magazine from humble beginnings to become one of the world's leading craft journals.

Emmanuel Cooper's books on ceramics ranged from his early how-to-do-it manuals to histories of ceramics and glaze recipes through to biographical studies of leading potters. His full-length biographies of Bernard Leach and Lucie Rie - this last completed only weeks before his death - are now considered definitive texts.

Alongside all this artistic activity Emmanuel Cooper was politically active, especially in the struggle for LGBTQ rights. Sexual and gender politics were always among his dominant concerns and he was a founder members of the Gay Left collective and of the Gay History group.

He was for many years art critic of the Morning Star, Gay News and Tribune and wrote thousands of pieces of art journalism. He wrote a series of monographs for the Gay Men's Press (GMP) and later published two books on the male nude, Fully Exposed: The Male Nude in Photography and Male Bodies. His groundbreaking book on homosexuality and art, The Sexual Perspective was published in 1986.

From his childhood, Emmanuel Cooper had a fascination with folk art and in his book and supporting exhibition The People's Art (1994) he celebrated creativity that was untrained, unknown, and very largely unacknowledged.

In the years since his death in January 2012, interest in Cooper and in particular in his ceramics has increased significantly, with the V&A, the Fitzwilliam, Cambridge; the York Centre for Ceramic Art; and the Hepworth acquiring pots by Cooper for their permanent collections.

In 2019 Making Emmanuel Cooper – an account of his life and work, edited by his longtime partner, David Horbury, and based on Cooper's unpublished writings, diaries, correspondence and interviews was published by Unicorn Publishing.

Custodial History: Deposited with Bishopsgate Institute by David Horbury, 14 August 2019.

Scope and Content:

Papers of potter and writer on art, Emmanuel Cooper, including: Cooper's Gay Art Archive, including exhibition catalogues, ephemera, invites and notes from, predominantly LGBTQ+ exhibitions and art events, along with correspondence with galleries and artists, gathered/created by Cooper for his work as art critic or through personal interest, 1972-2009; papers regarding art projects and publications by Cooper, including: research material and drafts for Solomon Family exhibition at the Geffrye Museum, 1984-1985; correspondence regarding his proposal for a documentary 'Art on the Street' on art in London outside art galleries for the series 'New Directions', 1993; research materials, photographs, slides, transparencies and correspondence gathered by Cooper in preparation for his book, 'The Life and Work of Henry Scott Tuke', 1980-1989; papers of the Gay Left Collective, including: drafts of published and unpublished articles, notes, correspondence and papers regarding

the preparation of Gay Left, Issues 1-10, 1975-1984; Cooper's notebook from meetings of the Gay Left Collective, 1976-1978; Gay Left badges, c1978; papers from the Communist University of London, Number 9, 1977; programme for What is to be done? : a conference for gay socialist men and women, 1977; papers relating to Cooper's involvement with the Campaign for Homosexual Equality and records of several local London branches, including: briefings and papers produced by CHE, 1972-1974; forms, literature, book lists and publicity material produced by CHE, along with earlier legislation and material produced by other organisations, 1956-1974; minutes and reports of the CHE London Management Committee, 1972-1974; minutes, newsletters and papers of Haringey CHE, 1972-1973; minutes and financial statement of Crouch End CHE, 1972-1973; newsletters and accounts of Highbury and Islington CHE, 1972-1973; newsletter of Marylebone and Paddington CHE, 1975; general press cuttings, papers and correspondence of CHE, 1972-1975; three scrapbooks of cuttings from the Morning Star of Cooper's art columns on art, artists and reviews of exhibitions, 1976-1980; programmes and ephemera from gay theatre shows and performances attended or reviewed by Cooper, 1978-1991; papers, articles, cuttings, photographs, suggested readings and correspondence circulated amongst members of the Gay History Group, 1987-1998; the 'Portobello Boys' archive, a collection of photographs from the 1950s and 1960s discovered by Cooper on a market stall at the top of Portobello Road, depicting the social, sexual and intimate lives of a group of working class men living in London (Cooper intended to publish the images in a book called 'Indecent Acts' in the 1980s but was unable to find a publisher), c1950s-c1960s; Papers regarding Cooper's Book 'The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West', including correspondence regarding the content, publication and copyright clearance for the first and second editions of the book, images used in the first and second edition, images researched and collected but not used, papers and correspondence regarding 'The Sexual Perspective' exhibition at the Jill George Gallery, 1982-1994; Papers regarding Cooper's Book 'Fully Exposed: the male nude in photography', including correspondence regarding the content, publication and copyright clearance for the first and second editions of the book, images used in the first and second edition, images researched and collected but not used, 1984-1997; Other photography taken or collected by Cooper, including Cooper's photographs of individuals; photograph albums of a group of male friends at seaside, purchased by Cooper; private and commercial photographs of male nudes, and contact sheets and negatives of Victorian pornography, 1928-1986; Other papers compiled by Cooper, including: correspondence files with John Croft, David Ketteridge and Gregg Blachford; papers, photographs, correspondence and other material regarding the publication and promotion of the book 'Machinations: photographs by Arthur Tress and introduced by Cooper; postcards received from friends and acquaintances; correspondence regarding and research material gathered for 'Male Bodies: a photographic history of the nude'; reviews of 'The Sexual Perspective' and 'Fully Exposed', 1965-2011.

System of Arrangement:

The Emmanuel Cooper archive is divided into the following 12 sections:

- COOPER/1: Gay Art Archive
- COOPER/2: Art Projects
- COOPER/3: Gay Left Archive
- COOPER/4: Campaign for Homosexual Equality Papers
- COOPER/5: Scrapbooks
- COOPER/6: Gay Theatre Archive
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COOPER/10: Fully Exposed
COOPER/11: Other Photography
COOPER/12: Other Papers

Language/scripts of material:

English

Access conditions:

OPEN

Copying conditions:

Photocopying, scanning and digital photography (without flash) is permitted for research purposes on completion of the Library's Copyright Declaration form and with respect to current UK copyright law.

Finding Aids:

Adlib catalogue and copy of handlist available in researcher's area.

Rules and Conventions:

Compiled in compliance with General International Standard Archival Description, ISAD(G), second edition, 2000; National Council on Archives Rules for the Construction of Personal, Place and Corporate Names, 1997.

COOPER/1 Gay Art Archive**1972-
2009**

Cooper's Gay Art Archive, including exhibition catalogues, ephemera, invites and notes from, predominantly LGBTQ+ exhibitions and art events, along with correspondence with galleries and artists, gathered/created by Cooper for his work as art critic or through personal interest, 1972-2009.

OPEN**COOPER/1/1 Gay Art Archive: A****1980-1999**

Includes:

ADAMS, Tom: Short press release for show at Fallen Angel. n.d

ADONIS ART: Invitation to the 'End of the Millennium Show', Adonis Art, London, 1999.

AISCHEPPE, Richter: 1 x b/w image of 'A Meeting of Minds' n.d shown in the 223rd Summer Exhibition, RA, London, 1991

AITCHISON, Craigie: 2 x b/w image of 'Model Standing against a blue wall' 1962, Tate Gallery, London.

AJAMU: 1 x b/w image of 'Initiation' 1992.

ALDBROOK, Eva: 2 b/w images including a male nude

ALDERSON, Roy: Poster + 1 x b/w image + 1 x colour image for 'Diary of a Traveller', Ebury Gallery, London, 1982

ALMA-TADEMA, Lawrence: 1 x b/w image of 'A Favourite Custom'.

ALTERNATIVE MAGAZINE: Photocopy of 'Special Gay Art Issue' [Vol 2, No 12, March 1980] + draft of letter from EC to editor asking for copy of the magazine, explaining that he is researching 'the work of artists who are gay'. [This result of this research was 'The Sexual Perspective'].

AMBROZEVICH, Carmen: 1 x b/w image of a female nude, probably shown in 'Erotic Art', Henderson Gallery, Edinburgh, 1981.

ANDERSEN, Emily: Catalogue + price list annotated by EC for show at Francis Graham Dixon Gallery 1993. Plus press release + artist CV + list of works + 5 x b/w images.

ANDREWS, Eamon: Art magazine designed and produced by approx. 9 artists.

ANGUS, Patrick: Invitation to artist reception for 'Strip Show', 127 Prince Street, New York,

1992. Invitation to 'The New York Experience: Paintings', Ganymede Gallery, New York, 1992.
[Note: 'Nude dancers at opening']

ANONYMOUS: 1 x b/w image of 'Calf Bearer, the Acropolis, Athens, 1865' shown in 'The Art that Threatened Art: Early Photography from the collection of the Gilman Paper Company', South Bank Centre, London, 1988

ANTHONY, Gordon: 1 x b/w photographic portrait image of 'Cecil Beaton' 1937 shown in the exhibition 'Shadowland: Gordon Anthony: 1926-52', NPG, London, 1988. Photocopy of obit from Independent. 27.07.89. 1 x b/w photographic portrait image of 'John Gielgud' 1937 shown in the exhibition 'Shadowland: Gordon Anthony: Photographs: 1926-52', National Portrait Gallery, London, 1988

ANTHONY, Myles: Poster + press release for 1985 exhibition in Edinburgh. Exhibition card for show in Rob Gallery, Amsterdam, 1987 + x 3 colour greetings cards + x 6 colour images + x 4 b/w images.

AROYO, Dorian: Private view invitation to 'Homework' + letter from artist to David Smith, Editor of Gay Times + exhibition catalogue for show at Marylebone Lower House, London, 1996

ATAVAR, Michael: Catalogue for 'Bum Boy: Vol 1' + exhibition card with message from artist to EC.

OPEN

COOPER/1/2 Gay Art Archive: B

Includes:

- B, Issac Yapor: Private view invitation + 1 x photocopied colour image for 'Ribbon of Life', The Yard, London, c.1995
- BACHARDY, Don: 1 x b/w image by EC of display of portraits of Christopher Isherwood, Bookspace, Royal Festival Hall, London, 1986
- BACON, Francis: 3 x very large colour transparencies of 'Triptych August 1972: Tate Gallery, 1982. 1 x b/w image of 'Francis Bacon' 1971 by Jorge Lewinsky from his show at the Royal Festival Hall, London, 1983. 1 x press invitation + 1 x b/w image of 'Three Studies of Figures on Beds' from 'Francis Bacon', Tate Gallery, London, 1985. 1 x b/w photographic portrait image of 'Francis Bacon' 1984 by Bruce

Bernard, shown as part of 'Camera Portraits: Photographs from the NPG: 1839-1989', National Portrait Gallery, London, 1989-90. 1 x b/w image of 'Self Portrait' 1969 shown in the exhibition 'British Figurative Painting: From Sickert to Bacon, The Barbican Art Gallery, London, 1990. 1 x b/w image of 'Study for a Human Body (Man Turning on the light)' 1973-74 shown in the exhibition 'British Figurative Painting: From Sickert to Bacon, The Barbican Art Gallery, London, 1990. 1 x b/w image of 'Francis Bacon on Primrose Hill' 1963 shown as part of the 'Bill Brandt: Photographs: 1904-1983, Barbican Art Gallery, London, 1993. Private view card for mixed show 'Current Affairs', Oxford, 1987. 10 x b/w images + contact sheet + negatives of Francis Bacon and his work taken by EC. [The best of the printed images have been removed to a separate file of EC images of artists]. 1 x b/w image of 'Head VI' 1949. South Bank Centre. Press cutting of 'Greatest Living Painter': Observer: 19.05.85. Press release for 'Pursuit of the Real: British Figurative Painting from Sickert to Bacon' Manchester City Art Gallery, 1990.

- BAER, Jo & ROBBINS, Bruce: Press release for 'Paintings and Drawings', Riverside Studios, London, 1982
- BAILEY, Colin: Private view card. Fallen Angel 1986
- BAILEY, Paul: 1 x b/w photographic portrait image of 'Paul Bailey' 1986 by Chris Garnham, shown in exhibition 'Chris Garnham: Photographer: 1958-1989.
- BAKER, Ian David: Press release for exhibition at Ebury Gallery + price list + poster + 4 B/W images. Press release about a tour of work of drawings and pastels + biography + CV. 1985
- BAKER, Sally: Press release for 'Private Parties – A photographic Exhibition', Fallen Angel, London, 1986
- BALABAN, Nicholas: Biography + CV + 10 x colour images + 8 colour slides
- BALLWEG, Tobias: Information card for 'Current Work', Graeme Dowling Contemporary Art, London, 1984. 1 x b/w image of artist by EC?
- BALTHUS: 3 x b/w images from 'New Spirit in Painting' exhibition, London, RAA, 1981. 1 x b/w image from '223rd Summer Exhibition'

London, 1991

- BAMGBOYE, Oladele Ajiboye: Private view invitation to 'Selected Works', Anne Faggionato, London, 2000

- BARNES, Colin: Small display panel with image and short biography of artist promoting work on display at Neal Street Gallery, London, n.d

- BARRETT, James & FOSTER, Robin [Art2go]: Private view card for group show 'Where are they Now?' Byam Shaw School of Art, London, n.d. Private view card + Catalogue for 'Trading in Futures' installation. 1992. Includes essay by Simon Watney. Invitation to opening of 'Insertion: variations on a health education theme', First Out Café Bar, London, 1995. Information leaflet for 'Vertigo', Cambridge Dark Room Gallery, 1996. 1 x colour image of untitled work [man with condom on his head], n.d. Private view invitation to 'Anamorph: An installation and projection', Metro Cinema, London, 1999. Private view invitation + catalogue + CV's of artists for 'I'm Desperate, Love Me!!!' curated by Barrett-Foster, Catto Contemporary, London, 2003

- BARRETT, James: Private view invitation + 1 x b/w image of 'Condom Culture', Upstairs at Edward VI, n.d

- BARRINGTON, John S: 1 x colour image of 'David' 1985. Image by EC? Press release for 'The Romantic Male Nude: 1954 -1984: Drawings and Photographs' + personal invite to EC for show at Gallery 57, London, 1985

- BASELITZ, George: Private view card 1982

- BASKIN, Leonard: Catalogue for 'Graphics, Drawings, Sculptures', The Cottage Gallery, London, 1981

- BASQUIAT, Jean Michel: Press release for 'Paintings: 1981-84', ICA Gallery, London, 1984-85. Press release for 'Paintings' and etchings and drawings by John Cage. Fruitmarket Gallery, Edinburgh, 1984. 3 x colour slides of:- Discography One, Jawbone of an Ass, JM Basquiat and Andy Warhol. All from exhibition at Serpentine Gallery, London, 1997.

- BAXTER, Glen: Private view card from ICA, 1980

- BEALE, Philippa: Private view invitation to 'Baby Love and other Works', Angela Flowers Gallery, London, 1982

- BEARDSLEY, Aubrey: 1 x colour slide of 'Isolde' shown in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993. 1 x b/w photographic image of 'Aubrey Vincent Beardsley' by Frederick Evans 1894 shown in the exhibition 'Camera Portraits: Photographs from the NPG: 1839-1989, National Portrait Gallery, London, 1989-90
- BEAST: Mixed exhibition, Submarine Gallery, London, n.d
- BEATON, Cecil: Invitation card + catalogue + 10 x b/w images for 'Cecil Beaton and Friends' at Michael Parkin Fine Art, London, 1985. Press information + Exhibition leaflet + Bulletin + x 2 b/w images [Johnnie Weissmuller] for 'Cecil Beaton', Barbican, London, 1986. 1 x b/w photographic portrait image of 'Cecil Beaton' 1928 shown as part of 'Camera Portraits: Photographs from the NPG: 1839-1989, National Portrait Gallery, London, 1989-90. 1 x b/w image of 'Bengal Labourer' 1945, shown in the exhibition 'The Raj: India & the British: 1600-1947, NPG, London, 1990-91. 2 x b/w images of male nudes. n.d
- BEGBIE, David: Private view card for show at 120 Mount Street, London, 1984
- BEGGARSTAFF BROTHERS: 1 x b/w image of 'Don Quixote' show in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993
- BELL, Vanessa: 1 x b/w image of 'The Beach, Studland' 1911 and 1 x b/w image of 'The Studio: Duncan Grant and Henri Doucet painting at Asheham. 1912' Images credited to Anthony d'Offay. 1 x b/w image of 'The Other Room' 1930-35. Anthony d'Offay Gallery, London, n.d
- BELLANY, John: Exhibition card for 'Portrait Drawings', Moira Kelly Fine Art, London, 1981. Catalogue + 1 x b/w image of 'Ravenscraig' for exhibition at Fischer Fine Art, London, 1989.
- BENDHAM, Tom: Catalogue + card for show 'Paintings and Drawings' 1991. Press release + 2 x b/w images + 1 x colour slide for show at Joan Asquith, London, 1994 Exhibition catalogue + private view invitation to 'Paintings and Drawings: 1991/94' at Stephen Bartley Gallery, London, 1994
- BENN, Tony: Private view card for 'Models'

exhibition at Pentonville Gallery. 1984. Image of public toilet wall. 1981

- BIBBY, Judy: Private view card, Moira Kelly Fine Art, London, 1980
- BIGNELL, John: Press release for new book + Private view card + 2 b/w images.
- BLAKE, William: 1 x b/w image of 'The Creation of Light' 1826 from the exhibition 'William Blake and his Followers, Tate Gallery, London, 1991. 1 x b/w image of 'The Inscription over Hell-Gate 1824-7 from the exhibition 'William Blake and his Followers, Tate Gallery, London, 1991.
- BLAKESTON, Oswell: Leaflet for 'Books, Booklets and Relics exhibition Haringey Central Library. 1980. Private view card + press release for 'Poetic License' exhibition. 1982. Private view invitation to 'Memorial Exhibition', Camden Arts Centre, London, 1986. Copy of 'Gay News 256' with EC's interview with Oswell Blakeston.
- BLANCHE, Jacques Emil: 1 x b/w image of 'Violet Trefusis' 1926 shown as part of 'Portraits of Today: Recent Acquisitions: NPG, London, 1981.
- BLICHARESKA, Honoratia: 1 x b/w image of 'Double Face of one Model' shown as part of 'Tapestries and Embroideries', Camden Arts Centre, London, 1979. Also, 1 x b/w image of 'Model X with Grey Fox' (not shown in exhibition).
- BLUNDEN, Carey: 1 x b/w image of 'Leonard Blunden' 1991. Selected for exhibition in the National Portrait Gallery BP Portrait Award 1991.
- BOAKES, Jonathan: Artist statement and biography for exhibition 'Underground' + 5 b/w images, London, 1994.
- BOCCIONI, Umberto: 1 x b/w image of 'Forme uniche della continuità nello spazio' from exhibition 'Art and Time, Barbican Art Gallery, London, 1986.
- BOCKRIS, Victor: Invitation to launch of 'Making Tracks' by Chris Stein of Blondie.
- BODEN, Nicholas: Private view invitation for 'Attitudes', Camden Arts Centre, London, 1985
- BOER, de Saskia: 1 x b/w image of 'Boy in Socks' 1981. Image from Nicholas Treadwell Gallery, London, n.d
- BOFFIN, Tessa: 1 x b/w image from 'Angelic Rebels: Lesbians and Safer Sex'. First appeared

in book 'Ecstatic Antibodies: Resisting the AIDS mythology. 1 x b/w image from 'The Knight's Move' series 1990. First appeared in book Stolen Glances: Lesbians Take Photographs: Pandora Press: 1991. Press release for 'Stolen Glances' + exhibition spec + CV for Tessa Boffin + photocopy of a review from Gay Times: October 1992 by Gillian Robertson of a performance by Boffin + photocopy of an extract from Havelock Ellis 'What do Lesbians look like?' first published in Sexual Inversion, 1897. Invitation to celebration of life and work, Photographers Gallery, London, 1993.

- BONHEUR, Rosa: Photocopy of review of biography on Bonheur + extracts from the book.
- BONNEAU, Jean-Jacques: Private view invitation to exhibition of paintings at Last Chance Centre, London, 1984 + handwritten biography.
- BONSHEK, Anna: Private view card for show at Le Gal c.1985
- BORGES, Mario GRAV: Catalogue for 'A Trip to Maceio: An Exhibition of Paintings' ICA, London, 1981.
- BOTY, Pauline: 1 x b/w image of 'Untitled' c 1961/2.
- BOYD, Christopher: Private view invitation + list of works and prices + artist statement, Visage Gallery, London, 1993.
- BOURGEOIS, Louise: 1 x b/w image of 'Nature Study' 1984. Serpentine Gallery, London, n.d. Press release [1 page only] for 'Louise Bourgeois: Recent Sculptures: 1984-1989', Riverside Studios, London, 1990. Photocopy of review by Andrew Graham Dixon 'Just Dismember This', Independent, 15.05.90 1 x b/w image of 'Red Room (The Parent)' 1994 shown in 'Rites of Passage', Tate Gallery, London, 1995.
- de BOUVIER de CACHARD: Private view invitation + catalogue of "Le Temps Resolu' 'New Paintings', Mall Galleries, London, 1981.
- BOZMAN, David: Invite to exhibition at The Microwave. n.d. A4 poster with black male nude giving photographers details. On reverse hand written draft for review of this show by EC.
- BRAHAM, Simon, ROCHE: Letter to EC about show at the Tom Allen Gallery, London, n.d. c. 1992 + 9 colour images dating from 1990-91.
- BRANDT, Bill: 1 x b/w image of 'Army

Suitability Test (killed story) shown as part of 'Photographs: 1904 – 1983, Barbican Art Gallery, London, 1993

- BRANDT, Nicholas: Preview invite to 'Tribes and Transsexuals', Cuts Gallery, London, 1985.
- BRAZIL: Large poster (exhibition details on reverse) for show of new photographers from Brazil. Photographers Gallery, London, 1983.
- BRITTEN, Benjamin: 1 x b/w image of Benjamin Britten c.1933. 1 x b/w image of Benjamin Britten with Michael TIPPETTT photographed by Eric Auerbach. Shown in 'Recent Acquisitions', National Portrait Gallery, London, 1982
- BROADBENT, Stephen: Private view invitation for 'New Sculptures' at Aberbach Fine Art, London, 1982
- BROCKLEHURST, Jo: 3 x b/w images for show at the Francis Kyle Gallery, London, 1982
- BRONZINO: National Gallery Newsletter: November 1979 featuring image of 'Portrait of a Young Man'
- BROOK, James: 2 x colour images for 'On Show', exhibition at Café Casbar, London, 1991. Press release for show 'Welcome' at First Out. 1994 + private view cards + 4 b/w images + artist statement. Press statement + private view invitation to 'James Brook: 1965, First Out, London, 1996. 1 x colour slide of 'Ellsworth' 1996. Press release + private view invitation to 'Output: New Works', Bartlett's Gallery, London, 2007
- BROOKS, Romaine: Photocopy of article and part of biography
- BROWN, John VERE: Catalogue + Private view card + Press preview information for exhibition of 'Paintings'. St Jude's Gallery, London, 1990.
- BROWN, Sue: Private view invitation + press release for 'Soft Sculpture', Pentonville Gallery, London, 1980
- BUCKLAND, David: 2 b/w images of nudes. Private view invitation + list of exhibits for exhibition at Moira Kelly Fine Art, London, 1981 Information card + A4 information sheet for 'Near Missus' – a play in four parts by Moira Kelly with photography and lighting by David Buckland
- BULLOCK, Edna: B/w image of 'David at bottom of dune' from Women in Photography

show at Royal Photographic Society. 1990.
Plus letter from RPS press office enclosing artist statement from another exhibitor, Aaron Deroy Gruber.

- BUONARROTI, Michelangelo: 1 x b/w image of 'Holy Family with the Infant Baptist on the rest on the flight into Egypt', show as part of 'Important Old Master Drawings', Christie's, London, 1993

- BURCH, Guy: Letter inviting EC to preview of show 'Heaven Bent and Heaven Bound' at the Crypt Gallery, London, March 1992 + Private view card + 12 colour images + 6 b/w images + 4 colour slides. Letter to EC about his exhibition 'Nightlife' at the Orangery, London, 1993 + 8 x b/w images + 13 colour images. Private view invitation + colour p/c with personal invitation from artist to 'Head Strong and Telling Tales', The Orangery, London, 1999

- BURMAN, Barry: Private view invitation + catalogue to 'Paintings and Drawings, Nicholas Treadwell Gallery, London, 1982.

- BURNE-JONES, Edward: 1 x b/w image of 'Nude study of knight for 'The Merciful Knight', Tate Gallery, London. 1 x b/w image of 'Figure of Tristram for 'The Madness of Sir Tristram', Tate Gallery, London,

- BURRA, Edward: Private view card + 3 x b/w images for Hayward Gallery show. 1985. 1 x b/w image of 'Sisyphus', Tate Gallery, London.

- BUTCHER, Tony: Private view invitation to 'Studies in Black', Adonis Gallery, London, 1996

- BUTT, Hamad & COHEN, Andy: Press release + x5 b/w images for 'An Exhibition', Fallen Angel, London, 1984

- BUTTERFIELD, Lindsay: 1 x colour transparency of 'Design for a textile, in pencil and watercolour' show in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993.

OPEN

COOPER/1/3 Gay Art Archive: C

1978-2002

Includes:

- CAILLEBOTTE, Gustave: 1 x colour transparency + 1 x b/w image of 'Floor Scrapers' + 1 x colour transparency of 'Man at his Bath' from the exhibition, 'The Unknown

Impressionist', RAA, London, 1996. 1 x colour postcard of 'Man at his bath' 1884. RCA

- CAIN, Errol le: Private view invitation to 'An Exhibition of Works', The Gall, London, n.d
- CAMPBELL, Gary Jonathan: Leaflet for 'Works', Conway Hall, London, 1981 + 1 x b/w image of self-portrait. Leaflet for 'Drawings', Central Library, Sutton, January 1982. Leaflet for 'When I'm 64', Central Library, Sutton, April 1982. Invitation + Booklet which includes illustrations of work by artist for exhibition at the Old Bull, Barnet, Herts, 1982. Leaflet for exhibition of 'Drawings and Paintings', Studio159, London, 1983
- CAMPBELL, Gary JURGENS Book 'Ban the Image: A collection of pictures and poems' + x 2 flyers to promote an exhibition at the Conway Hall + 1 x flyer to promote the book, London, n.d. c. 1989
- CAMERON, Ian: Invitation to 'Drawings', National Theatre, London, 1981
- CANIZARES, Luis: Preview and meet the artist invite + 1 x colour image for ' Lifeline: Recent oil paintings on canvas', Gilbert Parr Gallery, London, 1981
- CARADOC ??: 1 b/w image of male nude from show at St Jude's, London, n d.
- CARAVAGGIO: 1 x b/w image of 'Boy Bitten by a Lizard', National Gallery, London, 1986.
- CARLING BLACK LABEL: 1 x colour image [taken from TV?] of ad featuring two naked men
- CARLISE, Fiona: Card for 'Recent Paintings' Fine Art Society, London, 1981.
- CARTER, John: Preview invitation to 'De Espana con Amor', Adonis Art, London, 2000. Preview invitation to 'De Espana con Amor II: More Spanish Paintings', Adonis Art, London, 2002.
- CARTIER-BRESSON, Henri: 1 x b/w image of 'Brussels 1932'. Arts Council image.
- CASELEY, Roger: Private view invitation x 2 + note from artist asking for review.
- CASSAT, Mary: 1 x b/w image of 'Women Reading' c1900. From exhibition of Post Impressionism at the RCA, London, 1979-80.
- CATANY, Tony: 1 x colour slide of male nude. No title. N.d
- CAUFIELD, Patrick: Press view invitation + 2 x b/w images for 'Patrick Caulfield', Tate Gallery, London, 1982

- CAYFORD, George: Poster for exhibition of drawings 'The Clothed Nude', Tricycle Theatre, London, 1983. Private view card for 'Latest Drawings', Adonis Art, London, 1997
- CELLINI, Benevenuto: 1 x b/w image of 'Satyr' shown in 'Old Master Drawings from the Woodner Collection'. RA., London, 1987
- CEZANNE, Paul: 1 x b/w image of 'Paul Alexis reading at Zola's House' part of the exhibition 'Cezanne: The Early Years: 1859-1872' RA, London, 1988. 1 x b/w image of 'Pastoral (idyll)' part of the exhibition 'Cezanne: The Early Years: 1859-1872' RA, London, 1988. 1 x b/w image of 'Male Nude' part of the exhibition 'Cezanne: The Early Years: 1859-1872' RA, London, 1988
- CHAMBERLAIN, ?: 1 x b/w image of nude man. USA c 1920s
- CHAIMOWICZ, Marc Camille: 1 x b/w image of '(for mantelpiece) Interval' shown in the Tolly Cobbald/Eastern Arts Second National Exhibition (tour), 1979.
- CHAPMAN, James: 1 x b/w image of 'Detail from "Pants"'.
- CHEONG, Wong Hoy: Exhibition catalogue for show organised under the auspices of OVA [Organisation for Visual Arts], UK touring show, 2002-03. Information on OVA [which features a colour image of the work of Wong Hoy Cheong] tipped in.
- CHEPSTOW-LUSTY, Lill-Ann: 1 x b/w image of 'From a Pin-Down Calendar', shown in the exhibition 'Behold the Man', Photographers Gallery, London, 1988
- CHICAGO, Judy: Press release for 'The Dinner Party, Victoria Hall, Edinburgh, 1984
- CHRISTIE AUCTION HOUSE: 1 page from preview booklet for three sales of ceramics on 18. 03.01.04/23.04.82 that includes image of 'The Grapplers' - 'a rare group of two naked men. London, 1982
- CIMA: 1 x b/w image of 'David and Jonathan', National Gallery, London.
- CINALLI, Ricardo: Colour image of 'Homage to the Great Altar of Pergamon'. Private view invitation for exhibition at Royal Festival Hall, London, 1985. Press release + 1 x colour slide for 'Drawings', Thumb Gallery, London, 1989 + Private view/Private lunch invitation + catalogue + 1 b/w image of 'The Philosopher' 1989. 1 x

colour slide from 'Premonitions: Works: 1985-93, Accademia Italiana, London, 1993. Private view invitation + exhibition catalogue for 'Parto', Beaux Arts, London, 1996. Private view invitation + exhibition catalogue for 'New Work', Atlas Space, London, 2002-03.

- CLEMENTY, Francesco: 1 x b/w image of 'Smile Now, Cry Later' 1998, part of the exhibition 'Encounters: New Art from Old', National Gallery, London, 2000
- CLEWS, Nic: Invitation to 'Torso' at Gays the Word Bookshop, London, n.d
- CLOUD: Private view invitation to 'Pictures by Cloud', Sadler's Wells Theatre, London, n.d
- COCTEAU, Jean: Press cutting [no reference] of image of Cocteau and cat, Madeleine, by Jane Bown. n.d. 1 x b/w image of Cocteau drawing. No title. No date. Press cutting from Time Out (?) with review of Cocteau's 'The White Paper' by Philip Derbyshire. Torn press cutting from Greek (?) paper with 2 Cocteau drawings of men having sex. n.d. Invitation + press release [with notes on reverse by EC] + catalogue to 'Jean Cocteau', National Book League, London, 1977. Photocopy of 'The Esthetic of Jean Cocteau' by Lydia Crowson, University Press of New England, 1978 + half page of hand written notes by EC. Booklet for exhibition of 'Coloured Lithographs and Drawings', Bede Gallery, Jarrow, 1981
- COE, Sue: Private view invitation & artist biography + letter from Clare Beck at Thumb Gallery concerning exhibition of drawings and paintings by Sue Coe. Thumb Gallery, London, 1979. Press release [with handwritten notes by EC on reverse] + 2 x b/w images + photocopy of essay 'A Narrative Vision' by Valerie Brooks for 'Disasters of War', Moira Kelly Fine Art, London, 1982.
- COHEN, David: 1 x b/w image of 'Tile' shown in 'Erotic Art', Henderson Gallery, Edinburgh, 1981.
- COHN, Jo: Private view invitation + synopsis + biography + 2 x colour slides, Lauderdale House, London, 1993
- COLETTE: 1 x b/w photographic portrait by Irving Penn shown at his exhibition at the Victoria and Albert Museum, London, 1987.
- COLLINS, Jamie: Catalogue for 'Telling the Bees: Paintings and Poems' 1995. Plus colour

card from artist to EC which accompanied catalogue and three colour transparencies [not survived]. Exhibition booklet + press release + invitation + 1 x colour image of 'Soft Speak to Call the Haze' for 'North by North West: Two Landscape and Two Figurative Artists', [mixed show with Donald TAYLOR, Ian GARDNER, and Geoffrey WOODHEAD] Bury Art Gallery and Museum, 1996. 2 x colour transparencies from 'North by North West': Two Landscapes and Two Figurative Artists', Bury Art Gallery and Museum, 1996

- COPLANS, John: 2 x b/w images of 'Self Portrait (Standing, Side View, Three Panels, no 5)' 1993 and 'Self Portrait (Frieze No 2, Four Panels)' 1994, both shown in 'Rites of Passage', Tate Gallery, London, 1995

- COLQUHOUN, Robert: Catalogue for show at the Whitechapel Art Gallery, London, 1958. Photocopy of 'A Personal Note' about Colquhoun, c1972. No place or publication. Photocopy of 'Tribute' to Colquhoun from Kilmarnock Gallery (?) N.d. Photocopy of biographical notes on Robert Colquhoun from ACGB, Scotland, 1965. Photocopy of review from The Times, dated 15.02.77 of Colquhoun and MacBryde show at the Mayor Gallery, London. Photocopy of an essay on Colquhoun and MacBryde by Richard Shone dated 1977. Publication unknown. Private view invitation to 'Robert Colquhoun', City Art Centre, Edinburgh, 1981. Photocopy of letter from Robert McBryde to unknown correspondent about Robert Colquhoun, dated 15.11.40. Imperial War Museum Collection. 1 x b/w image of 'The Two Roberts' 1937-38 by Ian Fleming, shown as part of the 'Scottish Art Since 1900', The Barbican Art Gallery, London, 1990.

- CONSTANTINE 2 x b/w images – Male figure No 5 and The Chorus Line. No place, nd.

- COOK, Beryl: 1 x b/w image of 'Balletomanes' n.d

- COOPER, Eileen: Invitation to opening of 'Staircase Project: Snakes and Ladders', ICA, London, 1982

- CORDOVA, Denise de: 1 x b/w image of 'Le Roi Veut Marcher' n.d. Shown as part of the 220th Royal Academy Summer Exhibition, London, 1988

- CORR, Christopher Press release +

private view invitation + 4 pages of handwritten notes by EC + 4 x b/w images + 1 x colour image for 'Russia: Paintings, Drawings and Collages' Curwen Gallery, London, 1983. 1 x b/w image of 'Two Cooks in Xian' from exhibition 'A China Scrapbook', Royal Festival Hall, London, 1987

- CORINNE, Tee A: Artist biography and CV. Artist statement on 'Forbidden Pictures 1' [includes the image].
- COSTIN, Simon: 2 x Private view cards for 'Feather Works', London, 1993 + 2 x colour transparencies 'Spring 1992'
- COVENTRY ARTISTS GROUP: Catalogue for 'Art at the Canal: Work in Progress'.
- COURMES, Alfred: 1 x b/w image of 'The beauty, her triton, and her sea perch.' From exhibition 'French Art – An English Connection', Serpentine Gallery, London, 1979.
- COWARD, Noel: Press release + press information by Sheridan Morley + 4 x b/w images for paintings to be sold at Christie's, London, n.d
- COX, Stephen B: Private view invitation for 'Recent Works of 83-85, The Cross Centre, Pontadawe, Swansea, 1985. Press reception invite + Private view invite for 'Time Signs and Sea Dreams, Bognor Regis Centre, 1986.
- CRABTREE, Jack: 1 x b/w image of 'Dirty Clothes Lockers' shown as part of 'Art for Society', Whitechapel Art Gallery, London, 1978.
- CRAIG-MARTIN, Michael: Private view card for 'Picturing', Rowan Gallery, London, 1978. A typed draft of EC's review of MCM's retrospective at the Whitechapel Art Gallery, London, 1989. Includes handwritten corrections by EC and on the reverse of page 3 has handwritten notes relating to the Obscene Publications Act and Philip Core.
- CRANE, Walter: 1 x colour transparency of 'A Floral Fantasy in an Old English Garden'. Book cover design 1898 shown in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993
- CRESPIAN, A: 1 x colour transparency of 'Paul Hanker, Architect' show in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum,

- London, 1993.
- CRAWLEY, Martin: List of works for 'Martin Crawley', Angela Flowers Gallery, London, 1994.
 - CRAWFORD, S.P.: Press release for 'Recent Paintings', Fallen Angel, London, n.d
 - CRAWLEY, Martin: 1 x sepia [untitled, undated] image
 - CRAXTON, John: 'Letter' from Christopher Hull Gallery offering work for sale prior to the private view and opening of the exhibition, 'Paintings and Drawings: 80-85, London, 1985. Also x 2 private view invites to above.
 - CROFT, Mike: Letter to EC about his work + 7 x colour transparencies + 1 colour image. Work dates from 1990 – 92. 1 x b/w image. No place. No date.
 - CRONIN, Jim: Private view invitation + press release for 'New Works', Saddlers Wells, London, 1984.
 - CROSS, Dorothy: 1 x b/w image of 'Bust' + 1 x b/w image of Baby Dish Cover' part of exhibition 'Bad Girls', ICA, London, 1993/94
 - CROWLE, Judith: Poster with exhibition information on reverse for 'Beyond the Purloined Image' – 8 artists in a 'discursive event' at Riverside Studios, London, 1983
 - CUDWORTH, Nick: Catalogue + 1 x b/w image + 1 x colour image for 'The New Anatomy Lessons: Drawings: 80-81' Nicholas Treadwell Gallery, London, 1981
 - CULLEY: Private view invitation + press release for 'Dancing with O'Malley' Green Room, Sutherland House, London, 1994.
 - CURTIS, Edward S: 1 x b/w image of 'North American Indian' c 1915.

OPEN

COOPER/1/4 Gay Art Archive: Philip Core

1979-1989

Includes:

- 1 x b/w image of 'Self Portrait' n.d
- Exhibition card for 'Martyrs: Paintings and Drawings', Rob, Amsterdam, the Netherlands, 1982.
- 1 x b/w image 'The Sixteen Positions: No 5' + press release for exhibition 'Sixteen Positions: Old and New', The Old Bull Arts Centre, Barnet, 1988
- 1 x b/w image of 'Philip Core with The Rose

Cross' n.d

- 1 x b/w image of 'Skin'. N.d.
- Invitation x 2 to celebrate publication of 'Paintings: 1975-85, GMP Press at L'escargot, London, 1985 + list of works from 'Still Alive' at above.
- Private view invitation to 'Around Hamlet', Marina Henderson, London, 1986.
- Round robin letter of 10.05.88 from PC asking EC to be a sponsor for his forthcoming show at Watermans Art Centre.
- Preview invite + intro and biography + poster + press release x 2 for 'Claustrophobia: Philip Core: 1973-88' Watermans Arts Centre, London, 1988.
- + Letter of 23.08.88 from Alison Macleod, Visual Arts Programmer, Watermans to EC promoting exhibition + photocopy of letter to Philip Core, dated, 04.01.88, from Rod Varley, Film and Visual Arts Organiser, Watermans confirming exhibition + letter from Alison Macleod to EC sending x 3 b/w images of PC with his work.
- Photocopy of EC's review of the Philip Core show at Waterman's Art Centre + one page of hand written notes by EC.
- Collection of letters and material relating to the seizure of work by HM Customs and Excise of work by Philip Core. The collection includes:-
 - Seizure notice dated 03.05.89
 - Letter from Core's solicitors, Offenbach & Co to Customs & Excise, 19.05.89
 - Response from Customs & Excise releasing '9 black and white photographs, 61 colour photographs and 24 colour slides. There remain 51 colour photographs, 4 colour slides, one book entitled 'Tom of Finland' and one magazine entitled, 'FQ' on which seizure should be maintained....' Letter goes on to ask whether still wish to appeal against seizure.
 - Letters to PC from his solicitors dated 22.05.89 and 07.06.89 explaining Customs and Excise response.
 - Letter dated 12.06.89 to PC from his solicitor following their meeting on 11.06.89 outlining legal options + x 2 typed copies of this letter.
 - Letter of 20.06.89 from DTI to David Juda, Fine Arts and Antiques Export Committee, warning of consequences of showing 'pornographic material' at forthcoming

International Contemporary Arts Fair, Los Angeles, December 1989.

- Letter of 12.07.89 from PC to EC thanking EC for letter of support sent to Customs and Excise and offering negatives if EC wishes to write about the seizure incident.

- Letter of 23. 10.89 from Angus Hamilton of Offenbach and Company to EC [letters read 'Dear Mr Chalcott!'] asking if EC would be willing to give evidence in support of PC at a hearing at Wells Street Magistrates Court on 09.11.89.

- Letter from Louisa Buck, dated 25.10.89 asking EC to provide publicity for the impending court case as detailed above. A handwritten addition to the letter says that PC is in 'Westminster Hospital and he's up and down. I'm relieved, though, that he's getting full treatment around the clock. He's obviously very anxious about this case...'

- 1 x colour image of PV of Waterman's show (with some of the seized but returned art work on show).

- 1 x colour image of three men having sex. This image was seized by Customs + 1 x colour image of an unfinished painting based on the image.

- 1 x photocopied A4 sheet – annotated by PC - showing three images seized by Customs.

- Typed draft version of EC's article on PC and seizure of his work with handwritten corrections and changes by EC including a reference to PC's death.

- 1 page of notes and quotes handwritten by EC on back of large envelope.

- 1 x b/w image of 'Icon in Leotard', Philip Graham Contemporary Art, London, n.d

- Press release + 4 x b/w images from ' Philip Core: Paintings and Drawings' St Jude's, London, n.d c 1989-90

- 2 x b/w images 'Icon in Leotard' 1974 + 'Double Self-Portrait' 1988-89. St Jude's Gallery, London.

- 2 x b/w images 'Self Portrait' and 'Cross Piece' n.d

- Poster for 'Pieces of Conversation: Paintings and Drawings with Strangers', Francis Kyle Gallery, London, 1979.

- Press cutting dated 17.09.80 from the Guardian written by George Melly.

- Booklet for 'I love photographs but hate cameras', Francis Kyle Gallery, London, n.d
- Poster + private view card for 'Novels without Words: New Paintings and Drawings', Francis Kyle Gallery, London, 1980.
- Exhibition list – annotated by EC + CV for artist – possible for above show at Francis Kyle.
- Magazine item with colour illustrations 'Shocking to the Core'. Publication and date unknown,
- Invitation to 'Martyrs: Paintings and Drawings', Rob, Amsterdam, 1982.
- 1 x colour transparency [no title. no date] Male nude

OPEN

COOPER/1/5 Gay Art Archive: D

1981-2000

Includes:

- D'ARCY, Francis: 5 x b/w greetings card of 'Beat! Beat! Beat the Clock!'. 4 x b/w images + letter to EC from artist letting him know that 'my portfolio was returned safely to me this afternoon – my solicitor received it through the post this morning.'
- DALI, Salvador: 2 x b/w images - 'The Hunt for Butterflies: 1929' and May West's lips Sofa: c1936'. Tate Gallery.
- DANIELS, Alfred: 1 x b/w image of 'Tourists in Milan' n.d. Shown as part of the 220th RA Summer Exhibition, London, 1988.
- DANIELS, Jeffrey: Press cuttings of various obituaries from 1986 including Capital Gay by EC; Gay Times: no 90; The Times: 08.02.86 plus press release from Geffrey Museum with details of the funeral. Also front page and page 2 from 'News of the World' 16.02.86 with headline 'Archbishop Pal is Killed by Aids: Cocktail set bachelor boss who met the Queen.' Plus press cutting from Londoner's Diary: Evening Standard of 10.02.86 with headline 'Killer virus strikes gallery heads.'
- DASTO [STOOUVENINS, Dany]: Private view invitation + catalogue + photocopy of translation of article on Dasto written for L'Oeil Magazine in March 1986 all for 'Dasto', Christopher Hull Gallery, London, 1986
- DAVIES, Anthony: Exhibition card for 'Peter Grimes: A series of 22 Etchings', Moira Kelly Fine Art, London, 1982. Plus leaflet promoting

publication of book of etchings with a narrative poem by George Crabbe, Clare Beck & Moira Kelly, London, 1982.

- DAVIES, Chalkie: Private view invitation to 'Pointed Portraits: An exhibition of photographs. Riverside Studios, London, 1981.
- DAVIES, John: 1 x b/w image of 'The Last' 1975 from the 'British Sculpture in the 20th Century', Whitechapel Art Gallery, London, 1981-82. 1 x b/w image of Detail of Two Figures (Pick-a-back): Detail of No 4: Marlborough Fine Art Ltd n.d. EC note 'close and intimate contact without feelings or passion.'
- DAVIES, Robert: Private view invitation to 'New Works' and 'Cloudscapes', Rhodes + Mann, London, 2000
- DAY, Frederick HOLLAND: 1 x b/w image of 'Hypnos' c 1896, shown as part of 'Flora Photographica: Masterpieces of Flower Photography', South Bank Centre, London, n.d. 1 x sepia image of 'The Crucifixion' shown as part of 'Staging the Self: Self-Portrait Photography: 1840s – 1980s, National Portrait Gallery, London, 1986 -1987. Listing of exhibition in Royal Photographic Society programme: January – March 1994 + 14 x b/w images + photocopy of an essay (Part 2) by Roy Aspin [11.11.83] Bath, 1994.
- DEAKIN, John: 1 x b/w image of 'Francis Bacon' 1950, Victoria & Albert Museum, London, 1984-85. Press cutting 'The Curse of the Drinking Classes' on John Deakin's photographs. Independent Magazine, n.d
- DEBRAY, Florence: Private view invite + press release for 'Humorous Lesbian Banknotes' exhibition at First Out Café, London, 1993. Invite also covers exhibition 'Family Ties: Pretend Family Productions Limited' put together by Don Melia 'before his death of AIDS last August.
- DEGAS, Edgar: 1 x b/w image of 'Young Spartans'. n.d National Gallery, London. 1 x b/w image of 'Dancer' RA: Post-Impressionist exhibition, London, 1979-80.
- DER KREIS: 6 x b/w images from Der Kreis:-
 1. Etienne
 2. No 7 1958
 3. No12 1958
 4. No 2 1955

5. No 10 1957
6. No 3 1953 – Paul CADMUS ‘Architekt’
 - DELVE, Paul: Catalogue + price list for ‘Splendour: Drawings and Paintings: 1983-85’, London, 1985
 - DICKSON, Jennifer: 1 x b/w image of ‘The Prisoner of Ludlow Castle.
 - DIETRICH, Marlene: 1 x b/w image of ‘Deitrich’. Photographer: William Walling Jr. 1934. Image owned by Kobal Collection.
 - DINNING, William: Private view invitation to ‘Sculptures’, Stephen Bartley Gallery, London, 1994.
 - DONAGHEY, John: Letter from and b/w image of John Donaghey concerned with exhibition in Hammersmith. n.d
 - DONATELLO: 1 x b/w image of the sculpture court at the V&A featuring ‘David’.
 - DOW, Michael: Private view card for ‘Place and Ritual’ + Press release + 3 x b/w images of artist + 2 x colour images of work. Artist biography
 - DUBSKY, Mario: Press cutting of full page interview by EC, Gay News: Number 169. Exhibition CV published by Air Gallery for ‘Mario Dubsky, London, n.d. Private view invitation (with personal message to EC) + press release + exhibition list + catalogue + 2 x colour images [both with personal messages from artist to EC] for ‘Paintings and Drawings: 1973 – 1984’, South London Art Gallery, 1984. 3 x b/w images of the male nude. No place. N.d. 1 x b/w image of ‘Reflection penal’. No place. N.d. 1 x b/w image of ‘Cabaret Valhalla’ 1983. Tate Gallery, London. Press release + price list for ‘Mario Dubsky: The Formative Years’, Boundary Gallery, London, 1990.
 - DUFFY, Raoul: Press view invite to exhibition at Hayward Gallery, London, 1983. 1 x b/w image of ‘Baigneuse aux trois papillons, 1936’ show in exhibition, ‘Duffy’, Hayward Gallery, London, 1984.
 - DUGDALE, John: Invitation to exhibition of ‘Illuminato dal Sole: Recent Photographs’, Wessel + O’Connor Gallery, New York, USA.
 - DUGGER, John: 1 x b/w image of ‘Victory is Certain’ shown in exhibition ‘Lives’, Arts Council, London, n.d
 - DUMAS, Marlene: 1 x b/w image of ‘The Human Tripod’ 1988. ICA, London, 1993.

- DUNBAR, Evelyn Mary: 1 x b/w image of 'Convalescent Nurses Making Camouflage Nets' Image owned by Imperial War Museum, London.
 - DUNCAN, John: Exhibition catalogue + x7 colour images (taken by EC?) for show at City of Edinburgh Art Centre, 1986
 - DURAND, Andre: Private view card + x 2 catalogue + 1 b/w image for exhibition of paintings 1971- 1981, Edinburgh, 1981 + artist biography + letter from director of Aeon Art about the show. Cover and page from Arts Review dated 13.09.85 featuring Duran's work.
- OPEN**

COOPER/1/6 Gay Art Archive: E

1981-2009

Includes:

- EARDLEY, Joan: Photocopy of biography by William Buchanan.
- EGLIN, Philip: Exhibition card for 'Spiritual Heroes', Glynn Vivian Gallery, Swansea, 2009.
- EINANT, Elli: Private view card for 'Through my Binoculars' + price list. 1981.
- EISENSTEIN, Sergei: 1 x b/w photographic portrait image of 'Eisenstein with Walt Disney and Mickey Mouse' shown as part of 'Eisenstein: 1898-1948: His life and work, Hayward Gallery, London, 1988
- ENCKELL, Magnus: 1 x b/w image of 'Two Boy's 1892 shown in the exhibition 'Dreams of a Summer Night', Hayward Gallery, London, 1986.
- ENGLISH, Simon: Private view invitation + 2 x colour transparencies + press release for double venue solo show at Entwistle Gallery, W1 and at Laurent Delaye Gallery, London, 1995.
- EPSTEIN, Jacob: 1 x b/w image of 'Torso in Metal from 'The Rock Drill' 1913-14 shown as part of 'Visualising Masculinities', Tate Gallery, London, 1993
- ETIENNE: 1 x catalogue + 1 x colour postcard for exhibition, 'Palpable Testosterone: The Art of Etienne', Chicago, USA, 2005.
- ETTING, Emlen: 1 x b/w image of 'Hitch Hiker' 1939. Image from St Jude's Gallery, London.
- ETTY, William: 1 x b/w image of 'One of a pair of paintings produced by "presage" (?) n.d.
- EURICH, Richard: Card for retrospective

show at Fine Art Society 1980.

- EVANS, John Paul: Information + CD on 'Experiments in Time and Exposure' + photographic card. n.d. Letter to EC dated 20.09.93 asking for portfolio advice, enclosing 6 x colour images from show in Cardiff + 2 reviews. Preview invitation + catalogue for 'Dark Secrets...Mortal Thoughts' Newport Museum and Art Gallery, 1996. Poster + preview invitation for 'Dark Secrets...Mortal Thoughts', Southend Central Library, 1996. Exhibition catalogue + private view invitation + greeting card for 'Bed Sheet Dreams' at the Room Gallery, London, N17, 2005. Exhibition catalogue + DVD of power point presentation for 'Bed Sheet Dreams.', Estranged Realities, University of Wales, 2006.

- EVANS, George: 1 x b/w image of male nude. N.

- EVANS, Gregory: 1 x b/w image 'Gregory Evans' 1976.

- EVANS, Rachel: 1 x b/w image 'Fantastic Drawing No 10 (Joan and I at the gates of Paris)' shown as part of 'Bad Girls', ICA, London, 1993-94

- EVERGON: Private view invite for show in Chicago. 1990. Catalogue of show at Canadian Museum of Contemporary Photography 1990. Press release + 3 b/w images from show at Canada House Cultural Centre, London, 1990. Also includes text of EC's review. Exhibition card for 'Vernissage', La Galerie Trois Points, Montreal, Canada, 1995. Press release + Valentine Eve party invitation for 'Evergon: 1987-1997', National Museum of Photography, Film and Television, Bradford, 1997 + 7 x b/w images + 5 x colour slides + 2 notes to EC + background notes.

- EWING, BRIAN: 5 small colour images.

OPEN

COOPER/1/7 Gay Art Archive: F

1980-2000

Includes:

- FAILS, Colin: Private view invite at Border restaurant. 1982. + CV.

- FAUCON, Bernard: Letter to EC from Peter Ride of Rebecca Hossack Gallery sending x 2 b/w images from exhibition. N.d.

- FAULKNER, Amanda: Private view invitation

- + 2 colour postcards for show at Angela Flowers 1985. Private view invitation for show at Flowers East, London, 1990
- FEATHER, Stuart: Flyer for 'Paintings', Drill Hall Arts Centre, London, n.d
- FENG, Li Xiao: Preview invitation to 'Out of China', Adonis Art, London, 2000
- FENTON, Max: 1 x b/w image of repeating pattern male nude. N.d
- FERNANDEZ, Roberto GONZALEZ: Private view card + 1 x b/w image for 'If Everything Was Said', Glasgow Print Studio, n.d. Postcard from artist to EC dated, 1980. Exhibition leaflet for 'Edinburgh Behind the Façade' Scottish Arts Council, 1981. Catalogue + private view card of 'Festival exhibition of work', Henderson Gallery, Edinburgh, 1981 + 4 x b/w images, 1980 + 1 x b/w image of 'Resurrection of Lazarus' + David and Jonathan' + 'Salome and Herodias'. 1981. Private view card for exhibition, 'Erotic Art 2', Hendersons Gallery, Edinburgh, n.d. Private view cards for an 'Exhibition of Work', Gallery 20, Brighton, 1981. Private view card for exhibition in Edinburgh 1982. 18 b/w images + card for Paris exhibition 1983. 1 x b/w image of 'Invocation' 1985. Preview card for exhibition 'If Everything was Said...' The Printmakers Workshop, Edinburgh, 1985. Catalogue for 'Recent Drawings and Paintings' Amsterdam, 1991. Artist statement and CV from show at Splinter Gallery, London, c1992. 12 x colour slides of work between 1974 - 81.
- FEATHER, Yan Kel: Catalogue for 'The Retrospective', New Millennium Gallery, St Ives, Cornwall, 1996 + letter from gallery to EC about the artist and the show. Preview invitation to 'Recent Oil Paintings', Adonis Art, London, 1999.
- FERDSCHNEIDER, Harvey: 1 x b/w image of 'Nick reclining with face covered' 1989.
- FETTING, Rainer: Exhibition flyer for RAAB show 1989. Exhibition catalogue 1988 + b/w image of Fetting + CV and biography + review of the show in Germany by Mary Rose Beaumont + 3 photocopies of German show. Catalogue for D'Offay show 1982 + 5 b/w images from the show + CV and press release. Private view card for exhibition at Raab Boukamel Galleries, London, 1993
- FIELDS, Duggie: Catalogue + press release +

4 x b/w images for exhibition 'Paintings Since 1973' at Albemarle Gallery, London, 1987.
 Exhibition booklet including CV + biog + invite to reception + 4 colour PC. 1991. Booklet for 'Temptation' n.d. Flyer for 'Poised on the Edge of Taste' retrospective at B2 Gallery 1982.
 Press cutting 'A room of my own' n.d.

- FISCHL, Eric: 1 x b/w image of 'Pizza Eater' 1982 shown as part of 'State of the Art', ICA, London, n.d
- FISHER, Sandra: 1 x b/w image of 'Dying Slave'. Flowers East. 1 x b/w image of 'Terracotta Nude'. 1980
- FLORENTINE DRAWINGS: 1 x b/w image of 'The Punishment of the lustful connected with the decoration of the cupola of the cathedral in Florence', from exhibition 'Florentine Drawings of the 16th Century', British Museum, London, 1986.
- FLORSCHUETZ, Thomas: Catalogue for 'Between Two: Plexus', and 'Between Two: Suburbia' at Stills Gallery, Edinburgh, Site Gallery, Sheffield, 1996.
- FLOWERS EAST GALLERY: Private view invitation to 'Naked', Flowers East Gallery, London, 1996.
- FLYNT, Robert: 1 x invitation for exhibition, reception and book signing for 'Compound Fracture', Witkin Gallery, New York, USA, 1997
- FONTEYNE, Karel: Press release + 4 transparencies for exhibition and book launch at Special Photographers Company. 1990
- FORBES: Press cutting from USA gay press of retrospective exhibition. Date and press unknown.
- FORBIDDEN LIBRARY: Private view cards x 2 (with personal message to EC) + press release + 10 x b/w images + 4 x colour images for exhibition of 'Forbidden Library: Erotic Illustration.', Hobart & Maclean, Peter Biddulph Gallery, London, 1986.
- FORD, Charles Henri: Preview invitation to 'From Dali to Mapplethorpe: Portraits', Akehurst Gallery, London, 1993
- FORSTER, E. M: 1 x b/w photographic portrait image. No place. N.d
- FOTOFEIS: 2nd International Festival of Photography in Scotland. Folder of press releases and photocopied information on Bill Jacobson, Allen Frame and 28 Canadian

photographic artists, Edinburgh, 1995

- FRAMPTON, George: 1 x b/w image of 'Innocence and Experience – Peter Pan' shown in a National Touring exhibition, South Bank Centre, London n.d.
- FRANCA, Peter de: Catalogue + press release for 'Paintings and Drawings', Graves Art Gallery, Sheffield, 1987
- FREUD, Lucien: Private view card for show at D'Offay. 1982 + colour and b/w image of 'Naked men and his friend' (possibly from exhibition). + b/w image of 'Naked Men with Rat' all from D'Offay. 1 x b/w image of 'Painter and Model: 1986-87', part of the exhibition 'Lucien Freud', Hayward Gallery, London, 1988.
- 1 x b/w image of 'Two Irishmen in W.11. 1984-85 shown in 'The Pursuit of the Real: British Figurative Painting From Sickert to Bacon, Barbican Art Gallery, London, 1990
- FREY, Oliver: Variety of gay magazines featuring artist's work.
- FRINK, Elisabeth: B/w image of bronze 'Seated Man' RA. 1985 + 'Seated Man' pencil on paper. 1982.
- FRITH, William P: 1 x b/w image of 'Private view at the Royal Academy. N.d
- FURNIVAL, John: 2 x b/w images for 'Adam's first words to Eve
- FUESLI, Henry: 1 x b/w image of 'Thor battering the Midgard Serpent.' Part of RA retrospective exhibition, London, n.d

OPEN

COOPER/1/8 Gay Art Archive: G

1977-2001

Includes:

- GABRIEL, Louise: 1 x b/w image of 'Heaven' 1992.
- GARDNER, Alexander: 1 x b/w image of 'Self Portrait' shown in exhibition 'Staging the Self', National Portrait Gallery, London, 1986-87.
- GARNER, Philip: Exhibition card + press release + 4 x b/w images:-
 1. Half Suit.
 2. Add-A-Heel.
 3. Show n Tell.
 4. Dance Instruction Shoes.
 all from exhibition 'Better Living' at the Boilerhouse Project, Victoria and Albert Museum, London, 1983-84

- GAUGUIN, Paul: Press release + 1 x b/w image of 'Horsemen on the Beach', National Gallery, London, 1980. 1 x b/w image of 'Naked Bretton Boy 1889'. RA, London, 1982.
- GAZE: Press release + colour postcard for group of Lesbian and Gay photographers to market their own images. Information on launch event.
- GELPKE, Andre: Press release: The Women's Show, The Photographic Gallery, Cardiff, 1981.
- GEORGIADIS, Nico: Private view invitation + exhibition card + press release + exhibition catalogue for 'Paintings and Drawings', Hellenic Cultural Centre, London, 1996.
- GIANGRANDI, Umberto: 1 b/w image. N.d.
- GILBERT, Alfred: 1 x b/w image of 'Icarus' 1894 from exhibition at the RA, London, 1986. 1 x b/w image of 'Perseus Arming' 1882 from exhibition at the RA, London, 1986. 1 x b/w photographic portrait image of 'Alfred Gilbert in his Studio' 1887-90 shown as part of the exhibition 'Sir Alfred Gilbert: Sculptor of Eros', NPG, London, 1986. 1 x b/w of 'The Kiss of Victory' 1878-1881 shown as part of the exhibition 'Sir Alfred Gilbert: Sculptor of Eros', NPG, London, 1986.
- von GLOEDEN, Wilhelm: B/w image of two men. 2 x b/w image of 'One of Four studies of Sicilian Boys' shown in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s.' Victoria and Albert Museum, London, 1993. 1 x b/w postcard of 'Jugendlicher Sizilianer: 1890-1900'.
- GLUCK: Exhibition catalogues + Private view card + Exhibition card (with pencilled notes by EC on reverse) for memorial exhibition, Fine Art Society, London, 1980. Press cutting: Article on Gluck and exhibition from Sunday Times magazine (?) 1980. Letter from Tony Carroll (director of Fine Art Society) to Alison Hennegan of Gay Times, dated 24.11.80 enclosing:-
 1. Photocopy of obituary of Gluck from the Times of 14.01.78.
 2. Transcript of essay from the catalogue by Tony Carroll.
 3. 11 x b/w images of artist and of examples of her work.
 Photocopy of entry for Gluck from unknown

artist directory . n.d.

- GOBER, Robert: Private view card for show at Serpentine Gallery, London, 1993. 1 x b/w image of 'Door with Lightbulb' 1992 shown in 'Rites of Passage', Tate Gallery, London, 1995.

- GODEL, Ana: Booklet for 'Works: 1979 – 1981, Angela Flowers Gallery, London, 1981.

- GODFREY, Neil: Information pack on artist. N.d.

- GOETHE INSTITUTE: Catalogue for exhibition of 20th century Austrian and German Art: Tribute to the 75th birthday of Professor Hodin, London, 1980.

- GOLDIN, Nan: 1 x b/w image of 'The Ballad of Sexual Dependency – Mark and Mark' Boston 1978, Shown at the ICA, London, 1989.

- GOLLON, Chris: Exhibition catalogue for 'In the Shadow of the Pleasure Dome' IAP Fine Art, London, c.2001.

- GONTARSKI, Steven: CV and photocopied articles for 'New Neurotic Realism, Saatchi Gallery, London, 1999.

- GOODALL, John: Press release for 'Selection of Unsown Works: 1974 – 1982' + 1 x b/w image of 'Red Alert'

- GORDON, Ian: Card for exhibition 'Due North: Recent Paintings by Ian Gordon, Centre 181, London, n.d.

- GORI, Emanuele: Private view invitation + press release to 'Paintings', Concord Sylvania, London, 1997.

- GORMLEY, Anthony: 1 x b/w image of 'Open Exhibition 1982, Installation View, Lower Gallery, Whitechapel Art Gallery, London, 1982 which includes on the reverse a handwritten caption by EC on one element of the installation - 'Hole'.

- GOWER, Ronald, and Lord: Photocopy of leaflet 'Lord Ronald Gower's monument to Shakespeare', Michael Kimberley, n.d or publisher.

- GRACE, Della: 1 x b/w image n.d. Two [different] press releases for 'Love Bites: The Photography of Della Grace', Editions Aubrey Walter, GMP Publishers, London, 1991. 1 x b/w image of 'Sex Crimes' organiser, Kayoed Olafimihan with the Della Grace photograph, 'Cyclops'. N.d.

- 'GRAFICA UTILE': 1 x exhibition card for 'Who's Afraid of the Big, Bad Wolf?' Poster

calling for 'solidarity with AIDS victims:
 Florence: 1991: Design Museum, London.

- GRAHAM, John/HOSEA, Brigitte: Press release + private view invitation + flyer for paintings by Graham 'God is Queer' and furnishings by Hosea 'Hot Pussy' at the Edge Gallery, London, 1993.
- GRAMAGLIA, M: 1 x b/w image of 'Spectralization of Me' from the exhibition 'Staging the Self', National Portrait Gallery, London, 1986-87.
- GRANT, Duncan: 1 x b/w image of 'Bookplate Design for Lady Stratchey'. N.d. Anthony d'Offay Gallery. Leaflet for exhibition of 'The Gentle Eye' by Jane Bown which unfolds to reveal a large b/w image of Duncan Grant. 1978. 1 x colour transparency of portrait of 'James Strachey' 1910 shown as part of the 'Japan and Britain: An Aesthetic Dialogue: 1850-1930', Barbican Art Gallery, London, 1992.
- GREAVES, Walter: 1 x b/w image of 'Hammersmith Bridge on Boat Race Day.' Image owned by Tate Gallery, London,
- GREEN, Martin: Photocopy of section of 'Children of the Sun: A narrative of decadence in England after 1918' Constable, London, n.d c.1977.
- GREEN, Renee: 1 x b/w image of 'Mis-en-Scene 11: Commemorative Toile [Tile?] part of True Stories 11, ICA Gallery, London, 1992.
- GRIFFITHS, Brian Cyril: CV and photocopied articles for 'New Neurotic Realism', Saatchi Gallery, London, 1999.
- GRIMES, George: 1 x b/w image. No title. No date.
- GROSSPERSKY, Peter: Private view invitation + press release for 'Touching the Spirit: And Exhibition of Hand Tinted Photographs', 52 St Giles High Street, London, 1993.
- GUERCINO: 1 x b/w image of 'Nude Youth Seated on the Ground' n.d.
- GUEVARA, Alvaro: Booklet for exhibition 'Alvaro Guevara and his Circle', Michael Parkin Gallery, London, 1989
- GUINSBERG, Ilona: Leaflet for 'Body Quest' at the House, 62 Regents Park Road, London, NW1 n.d.
- GUNN, Rosie: Booklet 'to close the eyes of

desire' which includes colour x 3 colour 'in motion' images. Also 3 x b/w images of male nudes [damaged in transit as outlined in accompanying Royal Mail report] + 1 x b/w untitled image of male nipple + 1 x colour version of same image + 1 x colour postcard of 'Fish' with note to EC on reverse + 2 colour slides.

- GUPTA, Sunil: Leaflet for 'Bombay Talkies: The Art of the Indian Cinema Poster', South Hill Parks Arts Centre, Bracknell, 1986. 1 x b/w postcard of 'Bodybuilder, Battersea Park'. 1985. Press release for 'Shocks to the System' – exhibition of 13 artists (including Gupta) addressing social and political issues. Royal Festival Hall, London, 1991. 2 x posters for 'Trespass 3' at the Focal Point Gallery, Southend, 1995-96. 1 x b/w image of artist embracing unknown male. N.d. Catalogue x 2 of 'Exiles'. Published by the author. + Postcard for exhibition at 'Dominion Arts and Cultural Centre, Southall, London, 1999. Catalogue for the mixed exhibition of 12 artists 'Structures Transverses', France, 1999. 8 x colour slides. N.d No titles.

- GUSTAVSSON, Martin: Exhibition x 2 card + press release for 'Head Lines', First Out Café, London, 1993.

- GWINNUTT, David: Invitation to opening night of 'Gwinnutt's Pin Ups', Kudos, London, n.d [2007?] . CV [shared with Janet Lynch and Richard Caldicott]. N.d.

OPEN

COOPER/1/9 Gay Art Archive: Gilbert and George

1972-2006

Includes:

- 1 x b/w image of 'Balls: The Evening Before the Morning After Drinking Sculpture.' Tate Gallery, London, 1972.
- 1 x b/w image of 'The Queue, Robert J Dodds III' shown in the 'Hayward Annual, Hayward Gallery, London, 1979.
- 1 x b/w image of 'England' Tate Gallery, London, 1980.
- Photocopy of 'Gilbert & George and modern life' by Carter Radcliff from 'Gilbert & George: 1968-1980, Van Abbemuseum, Eindhoven, The Netherlands, 1980.
- 1 x b/w image of 'Black Day' 1980 + exhibition

leaflet + interview leaflet for 'Photo Pieces:
 1971-80, Whitechapel Art Gallery, London,
 1981
 - Promotional card for the film 'The World of
 Gilbert & George', Arts Council of Great Britain,
 1981
 - Photocopy of article 'People like objects:
 Gilbert & George at the Whitechapel Gallery'
 Creative Camera: No 203: November 1981
 - Press release for 'The Nature of our Looking:
 1970', Anthony d'Offay Gallery, London, 1982
 - 1 x b/w image of 'Holy Cock' 1982.
 - 1 x colour image of 'Street Meet', 1982.
 - 1 x colour image of 'Naked Faith', 1982.
 - 1 x colour image of 'Shit Faith' 1982.
 - 1 x colour image of 'Night Attack' 1982.
 - 1 x colour image of 'Naked Beauty' 1982.
 - 1 x colour image of 'Yellow Crusade' 1982.
 - 1 x colour image of 'Naked Forest' 1982.
 - 1 x colour image of 'Coming to the Cross'
 1982.
 - 1 x b/w image of 'Forgiveness' + 1 x colour
 image of 'Forgiveness' 1982, Anthony d'Offay
 Gallery, London.
 - Private view invitation for 'Crusade: An
 exhibition of post card pieces' + 1 x b/w image
 of 'Mint Prince', Anthony d'Offay Gallery,
 London, 1982.
 - 1 x colour image of 'Flower Workshop'. 1982.
 - Exhibition card for 'Modern Faith' Sonnabend
 Gallery, New York, USA, 1983.
 - 1 x b/w image of 'Flight' 1983, ICA, London.
 - 1 x colour image of 'World', 1983, Anthony
 d'Offay Gallery, London.
 - 1 x colour image of 'Friendship Pissing', 1983.
 - Press cutting of 'Art: London's living sculpture:
 Gilbert & George by Robert Becker. [publication
 unknown, cAugust 1983.
 - Private view invitation for 'The Believing
 World: An Exhibition of New Work', Anthony
 d'Offay Gallery, London, 1984.
 - Press cutting of the 'Lure of Youth' – review of
 'The Believing World', City Limits, March 23-29,
 1984.
 - Press cutting 'A case of good pottery training'
 by Waldemar Januszczak' Guardian: 28.03.84.
 - 1 x b/w image of 'Waking' 1984, Anthony
 d'Offay Gallery, London.
 - Photocopy of article on 'Gilbert & George:
 London and Baltimore', Burlington Magazine,

1984.

- Photocopy of press article of 'Gilbert & George: Shake Hands with the Devil.' Rosetta Brooks: Art Forum: Summer 1984.
- Photocopied press cutting of 'London viewed as a landscape of loss' Art View: John Russell: The New York Times, 04.03.84.
- Photocopied press cutting of 'Gilbert and George: Strange bold images from two artists who are one.' The Washington Post, 26.02.84
- Photocopy of review of Gilbert & George: The Believing World', The Times, London, 03.04.84. [Also reviews of exhibitions by Cedric Morris and Arthur Lett Haines].
- Photocopy of 'Gilbert & George: How English is it?' Article by Peter Plagens: Art in America, October 1984.
- Invitation to preview of 'Gilbert and George', Solomon R. Guggenheim Museum, New York, 1985.
- 1 x b/w image of 'Me' shown as part of 'Falls the Shadow' Hayward Gallery, London, 1986.
- Magazine cutting of 'Twenty Happy Years of Pain and Misery': You: The Mail on Sunday magazine: 22.06.86.
- Private view invitation + information pamphlet + 1 x b/w image of 'Gilbert & George with WE' 1983 shown as part of exhibition 'Gilbert & George: Pictures 1982-1986, Hayward Gallery, London, 1987.
- 1 x b/w image of 'Bumed' 1977, shown in 'British Art in the 20th Century', RA, London, 1987.
- Private view invitation for 'New Pictures', Anthony d'Offay Gallery, London, 1987.
- 1 x b/w image of 'Civil' 1988, Anthony d'Offay Gallery, London.
- 1 x b/w image of 'Sting-Land', Anthony d'Offay Gallery, London, 1988.
- 1 x b/w image of 'Pains', Anthony d'Offay Gallery, London, 1988.
- 1 x b/w image of 'Blooms', Anthony d'Offay Gallery, London, 1988.
- 1 x b/w image of 'One', Anthony d'Offay Gallery, London, 1988.
- Reproduction instructions from Anthony d'Offay Gallery for work of Gilbert & George + note from Elizabeth Foy to EC apologising for not having images of new work but sending b/w

images of 'One' and 'Blooms' and offering to put him in touch with Gilbert & George.

- Soft back book 'Gilbert & George: The 1988 Pictures', Ascan Crone, Hamburg, Germany, 1988.
- Private view invitation + catalogue for 'For AIDS', Anthony d'Offay Gallery, London, 1989.
- Private view invitation + press release for 'Worlds and Windows', Anthony d'Offay Gallery, London, 1990 + 1 x b/w image of 'Sun-Man World': 1989: Postcard Piece.
- 1 x large colour transparency of 'Cock Door', 1991, Anthony d'Offay Gallery, London.
- Exhibition card + press release for 'The Cosmological Pictures', Palac Sztuki, Krakow, Poland, 1991.
- Press cutting of 'What George did before he met Gilbert': Lynn Barber: The Independent on Sunday: 13.10.91.
- Exhibition card for 'The Cosmological Pictures', Wiener Secession, Vienna, 1992.
- Folder with x 2 colour images 'Urinal' and 'Open Legs' + 1 x colour transparency of 'Naked Body' + circular party invitation + Private view card + review from Capital Gay: 11.12.92 by EC for 'New Democratic Pictures', + letter from gallery to EC, Anthony d'Offay Gallery, London, 1992-93.
- Exhibition card for 'China', National Art Gallery, Peking; The Art Museum, Shanghai, China, 1993
- 1 x colour transparency of 'Naked Suit', 1994.
- 1 x colour transparency of 'Naked Eye' 1994.
- Photocopied catalogue of images [all reproduced in colour] + press release + private view invitation for 'The Naked Shit Pictures', South London Gallery, 1995 + press release.
- Invitation to opening of 'Shitty Naked Human World', Kunstmuseum, Wolfsburg, Germany, 1994-95.
- Private view card for 'Gilbert & George', Gallerie d'arte Modern, Bologna, Italy, 1996.
- Press cutting 'A skeleton in Gilbert & George's closet', The Times, 21.01.06
- 2 x b/w images from Tate Gallery. 'Crucifixion' and the 'East Wind'.
- 1 x b/w image of 'Balls: The evening before the morning after: Drinking sculpture. Tate Gallery, London, n.d.

OPEN

Includes:

- HALEY (?) Henry James: 1 x b/w image of male nude. No place. No date.
- HALL, Colin: Exhibition card + CV/Price list for 'Collages, Paintings and Drawings' at The Almost Free Theatre, London, 1979. Booklet for 'New Work' at Ikon Gallery, Birmingham, 1980. Poster for exhibition 'Clare Charnley and Colin Hall', Midland Group, Nottingham, 1980 + 1 b/w image from show by Colin Hall. Fold out catalogue (with essay by EC) + private view card + press release for exhibition at Acme Gallery, London, 1981. Catalogue + large poster + preview invitation for 'Drawings; Rochdale Art Gallery, 1982. Private view invitation + press release x 2 for 'Installation and Tableau', St Andrews Church, Steeple Gidding, 2001. Photocopy of article on Colin Hall by Mike Tooby. n.d or publication listed. Exhibition card for 'Linoprints', Café Gallery, London, 1987. Private view card + 1 x colour image of 'Blower Dot, dot, dot...' for 'Paintings: 1983 – 97', Pinc Studios, London, 1997.
- HALL, Radclyffe: 1 x b/w image of portrait by Charles Buchell. 1918. NPG, London, n.d
- HALLIDAY, Alan: Photocopy (?) of advert in Country Life for exhibition 'Rugger Blues': December 13th 1984 + artist CV.
- HAMBLING, Maggie: Copy of 'On the Wall' by Chrissie Messenger and Janet Patch on relationship between Hambling and Max Wall. Arts Line newspaper. N.d. 1 x b/w image of 'Mirror Bar' RA. N.d. 1 x b/w image of 'Sleep Walker' shown in the Tolly Cobbald/Eastern Arts Second National Exhibition (tour), 1979. 1 x b/w image of 'Couple Dancing' 1974. Leaflet for 'Identity/Desire: Representing Bodies' Maggie Hamblin and 9 other artists. Scottish Arts Council: Touring Exhibition 1986-7. 1 x b/w image of portrait of Max Wall. N.d. Private view card + price list for 'Paintings, drawings and watercolours', Serpentine Gallery, London, 1987. Private view invitation to 'A statue for Oscar Wilde', NPG, London, 1997
- HAMILTON, Richard: 1 x b/w image of 'Release' 1972, Tate Gallery, London, 1 x b/w image of 'In Horne's House' 1982, Tate

Gallery, London. 1 x b/w image of 'My Marilyn' 1965. Image owned by the National Gallery, London.

- HAMMOND, Harmony: 1 x colour post card of 'My Little Fan Lady' 1982.
- HAMMOND, Harry: 1 x b/w image of 'Tommy Steele' 1957. 1 x b/w image of 'Cliff Richard' 1958
- HANDSWORTH SELF PORTRAIT PROJECT: Poster for exhibition at the Midland Group, Nottingham, c 1979.
- HANSEN, Lin: 1 x b/w image of untitled oil of women in a bikini. 1 x b/w image of untitled image of naked woman. Both – probably - shown in 'Erotic Art', Henderson Gallery, Edinburgh, 1981.
- HARING, Keith: Photocopy of review of show at Tony Shafrazi Gallery, New York in Art Forum: February 1986. 1 x b/w image of 'Safe Sex' 1988.
- HARGREAVES, Gordon: Biographical sketch for exhibition. Written by partner, John Ball.
- HARRIS, Lyle Ashton: Series of photocopied reviews and articles from the USA art press including NYT and Art Forum
- HARRIS, Thomas: Catalogue of 'An exhibition of oil paintings by Thomas Harris, Louise Whitford Gallery, London, 1980 + press release + photocopies of press cuttings speculating on Harris as the "Fifth Man". 2 x b/w images
- HARRISON, Margaret: 1 x b/w image 'Rape' shown in exhibition 'Lives' Arts Council. N.d. No place.
- HART, Kay: 1 x b/w image of [dog/man??] No place. N.d.
- HARVEY, Daniel: Private view card + CV/Catalogue for 'Recent Works', Birch and Conran, London, 1989.
- HARVEY, Peter: Copy of issue 23 of a&u magazine featuring the paintings of Peter Harvey. Also includes note from Harvey to EC.
- HARE, St George: 1 x b/w image of 'The Victory of Faith'. N.d
- HARWOOD, Steven: Exhibition booklet + poster + information card for show at Adams Art Gallery, London, 1990. Exhibition booklet for 'Paintings 1991', Shrewsbury and London, 1991 + 2 x colour images + 1 colour image of artist in his studio.

- HATOUM, Mona: 1 x colour transparency + 1 x b/w image of 'Corps Etranger' 1994, shown in exhibition 'Rites of Passage, Tate Gallery, London, 1995.

- HEARD, Andrew: Private view card + press release + list of works for 'Graphic Works by William Douglas and Andrew Heard's world of art' Chenil Art Gallery, London, 1982. Exhibition card for 'Andrew Heard', Jean Bernier, Athens, Greece, 1984. Invitation card to 'No You Can't' – A viewing of recent paintings'. Artist Studio, London, 1985. Pictures by Andrew Heard, St Edwardes Square, London, n.d + CV + exhibition list annotated by EC. n.d. Exhibition card for 'Recent Pictures' at Richard Salmon Ltd, London, 1986. 1 x colour image of 'Know What I Mean'. Exhibition card for 'Gentleman's Gentleman and other pictures' Germany, 1987. Private view card + invite to supper at Blast 101 Club for exhibition 'I've got something important to say to you' 'Salama-Caro Gallery, 1988. Press release for 'I Myself and other pictures. Exhibition at Salama Caro Gallery, London, c1988. 1 x b/w image of 'Culture? I'll give you culture' 1988. CV + List of pictures [exhibition not noted]. Catalogue for 'Andrew Heard', Friedman Guinness Gallery, Frankfurt, Germany, 1989. Catalogue + poster for 'Dear Heaven', Zurich, 1990. Private view card for 'Strange Fruit' at Connaught Brown, London, 1992. Private view card to 'I want to tell you a story: Memorial Exhibition', Salama-Caro Gallery, London, 1993. Catalogue for 'Paradise Lost', 161093 Gallerie Reisel Rotterdam, 1993 with tipped in letter to EC from director, Gerard Forde. Photocopy of obituary published by Independent: 12.01.93. 6 x b/w images from various periods. 2 x pages of hand written notes by EC. 10 x colour transparencies including: - 'At Home' 'I'm Not Like You' 'Culture, I'll Give you Culture' 'This is war' 'The End'.

- HEBBORN, Eric: 1 x b/w image of 'Study for Lottatori Americani' 1965. Exhibition card + press release for 'Eric Hebborn in London' at Alwin Gallery, London, 1978 + letter concerning the show from Digby Brindle Wood Williams to EC + copy of review of exhibition by EC + 5 b/w images.

Catalogue for retrospective exhibition of drawings, Julian Hartnoll Gallery, London, 1992

- HENDERSON, Keith: 1 x b/w image of 'A Youth Rising up Underwater' Pencil. N.d.
- HENNESSY, Patrick & ROBERTSON CRAIG, Henry: Christie's catalogue + 3 x b/w images, London, 10.07.86.
- HEPWORTH, Dorothy Mary: Biographical information/CV + photocopy of the Christie's catalogue of 'Pictures and Drawings', London, 1984. 1 x b/w image of portrait of Patricia Preece n.d.
- HERRMANN, Matthias: 2 x colour cards with images of:-
 - 'Film still blow up – the sequel'
 - 'Self-portrait as an artist 4'
 - 'Film still Le Combat'
 - 'Self Portrait as Vanitas with Chair'
- HOBBS, Christopher John: Private view invitation + artist biography + price list + 3 x b/w images (with details on reverse) for first one man show at Ebury Gallery, London, 1981. 1 x b/w image of 'Andy's Hat' 1980
- HODGKIN, Howard: Catalogue + Private view card + Private view card (colour) for 'The Artist's Eye: An Exhibition selected by Howard Hodgkin', National Gallery, London, 1979. Exhibition guide for 'Howard Hodgkin: 50 Paintings 1973 – 1985 at Whitechapel Art Gallery, London, 1985. 1 x b/w image. No title. No place. N.d. 1 x b/w photographic study of Howard Hodgkin. N.d. National Gallery.
- HOFFMAN, Ludwig von: 1 b/w image of 'Study of a Youth' n.d.
- HOLDSWORTH, Bryan: 1 x b/w image of 'Boy'. N.d. Artist's written statement + 1 photographic artwork.
- HOLMES, Tony: Invitation to opening of 'The Time Portraits', to include 'the latest self-portrait as a direct response of living with AIDS.' Bull Arts Centre, Barnet, London, n.d.
- HOPPER, Edward: 1 x b/w image of 'Nighthawks' 1942 shown as part of the exhibition 'Edward Hopper: The Art and the Artist, Hayward Gallery, London, 1981. 1 x image of 'Carolina Morning' 1956 shown as part of the exhibition 'Edward Hopper: The Art and the Artist, Hayward Gallery, London, 1981.

- HORN, Rebecca: 1 x colour transparency of '77 Branches of Destiny' 1992, show at Tate Gallery, London, 1994-95 and Serpentine Gallery, London, 1994-95. Press release + private view card + list of works + list of films and screenings + artist biography + photocopied transcript of the 'Bastille Interviews: Paris 1993' + photocopy of 'Neither Bachelors Nor Brides: The Hybrid Machines of Rebecca Horn' + promotional leaflet[s] + x 2 b/w images + 1 x colour transparency of 'Inferno: London', Serpentine Gallery, London, 1994-95.
- HORSLEY, Hamish: Artist CV and price list for unknown exhibition.
- HOWE, Delmas: 2 x colour postcards of 'Theseus and Perithous' from Leslie Loman Gallery, New York, 1982. Press release + 3 x photocopied b/w images of his work from 'Rodeo Pantheon' [1993] + letter from Tim Donnelly advising EC that artist visiting UK and available for interview. 2 x colour images 'John, Peter and James' and 'Pierced Budda' + 'mission statement' for the artist + letter from Tim Donnelly to EC [Dear Colin] with notes by EC on reverse.
- HUNTER, Alexis: Press release + CV for exhibition 'Dreams, Nightmares and Male Myths' + 2 x b/w image + colour postcard invitation to press lunch. 1 x b/w image of 'Minotaur' shown in a British Council exhibition. No place. No date.
- HURRY, Leslie: Press release + CV for exhibition 'Painter for the Stage', Chalcot Gallery, London, c. 1984. 1 x b/w image of 'Self Portrait' 1941 shown as part of 'A Paradise Lost': The Neo Romantic Imagination in Britain, The Barbican Art Gallery, London, 1987. Press release for 'Leslie Hurry: Artist and Stage Designer', The Minories, Colchester, 1987
- HUSBAND, Bertha: Press release and CV for 'Medusa Conquers the New World' House, 62 Regents Park Road, London, 1981 + attached note to EC. CV and list of works for 'Some of My Best Friends' exhibition, House, 62, Regents Park Road, London, 1982.
- HUTTER, David: Large colour poster (with price list and essay by Edward Lucie Smith on reverse + written invite to private view by

Francoise de Louville) + 1 b/w image of 'Field Poppies' for 'An Exhibition of Watercolours, Nudes and Flowers, Ebury Gallery, London, 1982 + separate price list. Press cutting from Gay News 163 of article about DH, written by EC. Press cutting from unknown publication of article written by David Hutter 'Wrong Division: David Hutter calls for unity in the gay movement' – annotations by EC. 2 x photocopied (?) b/w image of male nude. N.d. 3 x b/w images of the male nude n.d. 1 x b/w image of male nude from RA show and photographed in situ by EC. n.d. Booklet with biographical details and list of work and prices + exhibition card + tipped in price list, St Jude's Gallery, London, 1988. 1 x b/w image of 'Dancer: Nudes and Flowers', St Jude's Gallery, London, n.d. Booklet (with short essay and CV) + private view invite + press release for exhibition 'David Hutter: 16.02.30 – 25.04.90', St Jude's Gallery, London, 1990 Written draft of an essay on David Hutter by EC.

- HYNES, Gladys: 1 x b/w image of 'The Fowler'. Image produced by Piccadilly Gallery, London, n.d

OPEN

COOPER/1/11 Gay Art Archive: David Hockney

1978-2000

Includes:

- 1 x b/w image of 'A Bigger Splash: 1967' Tate Gallery, London.
- 1 x b/w image of 'Portrait surrounded by artistic devices' 1965
- 3 x b/w images from the Petersburg Press: 'Henry Saint Andrea in Caprile' 1973 + 'The Hypnotist' 1963 + 'Ossie wearing a fairisle sweater' 1970.
- 1 x b/w image of the etching 'In an old book' n.d
- 1 x b/w image of 'Don Cribb' 1976.
- 1 x b/w image of 'Looking at pictures on a screen' 1977
- 1 x b/w image of 'The Tropical Plant' 1978.
- 1 x colour postcard of 'Swimming Pool, Fire Island'. From exhibition at Cooper Hewitt Museum, Smithsonian, 1978.
- Press release x 2 for 'Extracts from David Hockney's letter describing the making of

'Paper Pools'. One copy has notes by EC on reverse.

- Catalogue + private view invitation for 'Travels with pen, pencil and ink', Tate Gallery, London, 1980.
- 1 x b/w image of 'Nicholas Canyon' shown in the exhibition 'A New Spirit in Painting'. RA, London, 1981.
- 1 x b/w image of 'Gregory sleeping in a hotel in Peking. China. 1981. Image owned by Petersburg Press.
- A copy of the Observer Magazine, dated 3rd May 1981 with cover/article 'Harlequin: Hockney's Dazzling Parade'.
- Catalogue + press release for 'The Artist's Eye: David Hockney: Looking at Pictures in a Book', National Gallery, London, 1981.
- Private view invitation to 'Drawings and Photographs of China, Knoedler Gallery, London, 1982.
- Private view invitation + photocopied list of works for 'Exhibition of Portraits by David Hockney', Knoedler Gallery, London, 1982.
- Private view invitation to 'New Work with a Camera', Knoedler Gallery, London, 1983.
- Press release from London Weekend Television (LWT) concerning South Bank Show on David Hockney transmitted on 13.11.83.
- 1 x b/w image of Self Portrait with David and Ann' shown as part of the exhibition 'The Hard-Won Image', Tate Gallery, London, 1984
- 2 x Private view invitations + press release for 'Hockney's Photographs', Hayward Gallery, London, 1983-4,
- Exhibition invitation for 'Wider Perspectives are needed now', Knoedler Gallery, London, 1985.
- Private view invitation for 'Hockney Paints the Stage', Hayward Gallery, London, 1985.
- 1 x b/w image of 'Flowers, Apple and Pear on a Table' 1986. Image owned by the National Museum of Photography, Film and Television.
- 1 x b/w image of 'Portrait of an Artist (Pol with two figures) 1971 shown as part of 'David Hockney: A Retrospective'. Tate Gallery, London, 1989.
- 1 x b/w image of 'The Student: Homage to Picasso' 1973 shown as part of 'David Hockney: A Retrospective'. Tate Gallery,

London, 1989.

- 1 x b/w image of 'David Hockney: Self Portrait with Cigarette' 1983 shown as part of 'David Hockney: A Retrospective'. Tate Gallery, London, 1989.

- 1 x b/w image of 'Model with unfinished self-portrait' 1977 shown as part of 'David Hockney: A Retrospective'. Tate Gallery, London, 1989.

- 1 x b/w image of 'Self Portrait' 1954 shown as part of 'David Hockney: A Retrospective'. Tate Gallery, London, 1989.

- 1 x b/w image of 'David Hockney and his dog, Stanley' 1987 shown as part of 'David Hockney: A Retrospective'. Tate Gallery, London, 1989.

- 1 x b/w image of 'Graffiti Palace, New York, December 1982' from exhibition of Hockney's Photographs, Hayward Gallery, London, 1984.

- 1 x b/w image of 'Sunday Morning, Mayflower Hotel, 28th November, New York, 1982' shown as part of Hockney's Photographs, Hayward Gallery, London, 1984.

- 1 x v/w image of 'David Hockney on the set Bedlam from the Rake's Progress' from the exhibition 'Hockney Paints the Stage, Hayward Gallery, London, 1985.

- 1 x b/w image of 'Room on Floor with Windows and Poplars for L'Engant et les sortileges. N.d.

- 1 x b/w image of 'Peter' 1967. Collection of Whitworth Art Gallery, Manchester, n.d.

- 1 x b/w image of 'Self Portrait: July 1986' from 'Home Made Print, National Museum of Photography, Film and Television, Bradford, 1987.

- 1 x b/w image of 'Sunbather 1966' shown as part of 'British Art in the 20th Century, RCA, London, 1987.

- 1 x b/w image of 'Christopher Isherwood and Don Bachardy 1968' National Portrait Gallery, London, 1987.

- 1 x b/w image of 'Rocky Mountains and tired Indians:' 1965 shown as part of the 'Pop Art Show', RA, London, 1991.

- 1 x colour transparency of 'The New and the Old and the New' 1991 + 1 x colour transparency of 'Third Love Painting 1960, + 1 x colour transparency of 'Walking Past Two Chairs' shown in the exhibition 'David

- Hockney', Tate Gallery, Liverpool, 1993-94.
- Press release + 13 x b/w images from the exhibition 'David Hockney', Tate Gallery, Liverpool, 1993-94.
 - 1 x b/w image of 'A Bigger Splash' 1967 shown as part of the 'Pop Art Show', RA, London, 1991.
 - 1 x b/w image of 'Two Dancers' for Les Mamelles de Tiresias. N.d.
 - 1 x b/w image 'Going to be Queen for Tonight' 1960. Image by EC.
 - 1 x b/w image of male nude. N.d.
 - Catalogue + press release + 5 x b/w images of Spotlight exhibition of key work 'We Two Boys Together Clinging'. Plus letter from Paul Melia about the exhibition but also asking for help to locate Hockney drawings for future show. c 1993.
 - 1 x b/w image of 'Colin Ford' shown as part of 'New Electronic Snaps', Royal Photographic Society, Bath, 1992.
 - 1 x b/w image of 'Pool with Rain, Alaska, June 1990' shown as part of 'New Electronic Snaps' Royal Photographic Society, Bath, 1992.
 - 1 x b/w image of 'Stephanie Barrow' shown as part of 'New Electronic Snaps' Royal Photographic Society, Bath, 1992.
 - 1 x b/w image of 'Len Morgan' shown as part of 'New Electronic Snaps' Royal Photographic Society, Bath, 1992.
 - 1 x b/w photographic portrait image of David Hockney by Michael Cooper, 1966 shown in the exhibition 'The Sixties: Art Scene in London', Barbican Art Gallery, London, 1993.
 - 1 x b/w image of 'David Hockney, Peter Phillips and Peter Crutch' shown in the exhibition 'The Sixties: Art Scene in London', Barbican Art Gallery, London, 1993.
 - 5 x b/w images + catalogue + press release 'David Hockney: Grimms Fairy Tales, National touring exhibition from the South Bank Centre, 1993. Images are:-
 - Inside the Castle from The Boy Who Left Home To Learn Fear.
 - Rapunzel, Rapunzel, let down your hair from Rapunzel.
 - The Princess in her tower from The Little Sea Hare.
 - The Haunted Castle from the Boy who Left

Home to Learn Fear.

- The Boy Hidden in a Fish from The Little Sea Hare.

- 1 x b/w image of 'The Artist's Mother': 1972 shown as part of the exhibition 'A Drawing Retrospective', RA, London, 1995.

4 x colour transparencies:-

- De Longpre Avenue, Hollywood.

- Stanley.

- Sketchbook: Martha's Vineyard and other Places.

- Self Portrait: 26th September.

All RAA, n.d

- 1 x colour transparency of 'Twelve Portraits from Ingres in a uniform style' 199 + 1 x colour transparency of '12 portraits after 12 portraits after Ingres in a uniform style.' 2000 shown as part of 'Encounters: New Art from Old', National Gallery, London, 2000.

- Photocopy of 'Looking at Pictures from 'Hockney Artist's Eye', Hillingdon Press: Disc 14.

OPEN

COOPER/1/12 Gay Art Archive: I

1985-2000

Includes:

- IMHOF, Pierre Gottfried: Preview invitation to '12 Months/365 Days/one year in the life of...', Dash Gallery, London, 1995.

- INDIAN MINATURES: Press release for exhibition of 'Erotic Gay Indian Miniatures', at First Out Café, London, n.d

- INGRES, Jean: 1 x b/w image of 'Monsieur de Norvins'. Source work for David Hockney and part of exhibition 'Encounters: New Art from Old', National Gallery, London, 2000.

- IRELAND, Martin: Large photocopied poster for exhibition 'We2Boys: Paintings and Prints by Martin Ireland and Andrew Wilkey, Drill Hall, London, 1989 + photocopied A4 CV.

Source unknown. 1 x colour image of 'Swimmer' as part of the Christmas Fair and Sale, Adonis Art, London, c.1996.

- ISHERWOOD, Christopher: 1 x b/w image of photographic portrait of Christopher Isherwood and W.H Auden by Howard Coster. National Portrait Gallery, London, 1985.

- ISAACS, J (Sargeant): 1 x colour transparency of 'The Master Cook' c. 1943.

OPEN

COOPER/1/13 Gay Art Archive: J

1982-2004

Includes:

- JACOBSON, Bill: Exhibition pamphlet + 1 x colour for 'Fractured Identity: Cut and Paste: New Work, Julie Saul Gallery, New York, 1994. 1 x b/w image of 'Songs of Sentient Beings 1114' 1994, Julie Saul Gallery, New York, USA. Invitation to reception for artist for launch of exhibition 'Interim Portraits and Figures', Robert Koch Gallery, San Francisco, 1995. 1 x b/w image of 'Interim Portrait' 378 shown in the exhibition 'Spirit and Loss', Fotofeis, Kings Court, Glasgow, 1995. 1 x b/w postcard of 'Interim Couple' 1994, part of 'Recent Work', Photographers Gallery, London, 1995. Card for mixed show 'Large Bodies', Pace/Macgill Gallery, New York, 1995 [+ postcard from artists to EC n.d.]. Invitation to opening reception for 'New Photographs', Julie Saul Gallery, New York, n.d. Private view invitation to 'Thought Series: Photographs: 1993-1999', Rhodes + Mann, London, 2000.
- JANSSON, Eugene: Information sheet + 1 x colour image on 'Badsump (Swimming Bath)' Peter Nahum, London, 1986.
- JARMAN, Derek: CV + artist statement + 1 x colour postcard for exhibition at Edward Totah Gallery, London, 1982. Also invite to Japanese lunch + note to EC from artist about the show + EC's own notes on show. Photocopy of press article 'Master of an old Master' about designer/artist Christopher Hobbs. From Telegraph Sunday Magazine: 16.02.86. Catalogue for 'Queer' Manchester City Art Galleries, 1992. Press release + exhibition list for 'New Paintings' at Karsten Schubert, London, 1992 + EC notes + handwritten draft of review by EC + corrected typescript of above. Information leaflet for 'Dead Sexy', Newlyn Art Gallery, 1993 + 1 x transparency 'Love, Sex and Death'.

4 x colour slides:-

- 'Scream'
- 'Impotent'
- 'Germs'
- 'Arse injected death syndrome'

Courtesy of Richard Salmon. n.d

10 x colour transparencies:-

- Derek Jarman, 1968
- Louis XIII Garden Scene for 'The Devils' c.1970
- Self Portrait, 1981
- "From Poussin's Inspiration of a Poet" 1965
- Scream, 1993
- Drop Dead, 1993
- TB or TB, 1990
- Sightless, 1996
- Queer, 1992
- Chameleon Eye

All from exhibition 'Derek Jarman: Artist, Film-Maker, Designer, Barbican Art Gallery, London, 1996.

- JEFFERIES, William: Exhibition card for 'Measuring Man': Contemporary British Tapestry, Sainsbury Centre, Norwich, 1981 + press cutting. No source. N.d.

- JOHN, Elton: 1 x b/w image of 'On the throne: Portrait of Elton' shown in 'Portraits of Today: Recent Acquisitions', National Portrait Gallery, London, 1981.

- JOHN, Gwen: Photocopy of extract from 'Modern English Painters' by John Rothenstein: 1952 + colour postcard of artist 'Self Portrait' NPG + 1 b/w image of 'Sleeping Cat' from Anthony d'Offay + b/w image of 'Chloe Boughton Leigh' from RA Post Impressionism show.

- JOHNS, Jasper: Exhibition leaflet for 'Working Proofs' + 2 x b/w images from Tate Gallery. Private view card for exhibition 'New Drawings and Watercolour', Anthony d'Offay Gallery, London, 1991. 1 x colour transparency of 'Painted Bronze' 1960 shown as part of 'The Sculptures', Leeds City Art Gallery, 1996.

- JOHNSON, Alexander: Invitation to opening night + x 2 small flyers for exhibition at London Lesbian and Gay Centre, London, 1986.

- JOHNSON, Frances BENJAMIN: 2 x b/w images.

- JONES, Bill: Private view invitation + 1 x colour image of 'For Michael' for exhibition at Theatre Bar Gallery, Chelsea Centre, London, 1995.

- JONES, Makeig, Daisy: 2 x b/w images of 'Ariel' prints for her ornamental lusterware,

Victoria & Albert Museum, London, 1990.

- JONES, Darren: Private view card for 'Shop Floor'. Shared exhibition with Coco Hewitt and Jo Wilmot at Studio 8, Belsham Street, London, E9, 1999. Private view card for 'Iconoclasm', Dundas Street Gallery, Edinburgh, 2004.
- JONES, Huw: Artist statement and CV + 2 x colour postcards + 1 x colour slide.
- JONES, Ian: Booklet with CV/Price List/Biography + 1 x b/w image for exhibition 'Recent Paintings, Camden Arts Centre, London, 1988.
- JONES, Martin: Booklet for exhibition at Chenil Art Gallery, London, 1980 + 2 b/w images.
- JONES, Robert: One page CV + 3 x colour private view invitations to exhibition, 'Roma' at James Birch Fine Art, London, 1985. 1 x b/w image from Creaser Gallery, London, 1986.
- JONES, Tim: Booklet for 'Exhibition of Paintings, Drawings and Etchings' as artist in residence for London Borough of Lewisham, London, 1982.
- JOSEPH, Tam: Catalogue for 'Learning to Walk', Royal Festival Hall, London, 1989.
- JUDKINS, Rod: Booklet/Private view card for exhibition 'The Transparent City: New Pastels and Prints', Thumb Gallery, London, 1985. Booklet/Private view card + press release + CV + 5 x colour slides for exhibition 'Struggles', Thumb Gallery, London, 1986. 1 x b/w image of 'On the Roof'. N.d Artists CV from c.1995.
- JUGOSLAVIA: 1 x b/w image of 'Mother and Child: 1935'.

OPEN

COOPER/1/14 Gay Art Archive: K

1978-1999

Includes:

- KAHLO, Frida: Leaflet for exhibition 'Frida Kahlo and Tina Modotti', Whitechapel Art Gallery, London, 1982 + catalogue list + 1 b/w image by Kahlo 'Self Portrait with cropped hair' 1940.
- KAYODE, Rotimi FANI: 2 x b/w images of work by Kayode and Alex Hirst. c.1984. Large poster/information sheet + press/private view card + 2 b/w images + invitation to renaming of

151 Railton Road + press release for retrospective at 198 Gallery, London, 1990. 10 b/w images + obituary from Independent of 28.12.89.

- KEENE, Charles: Photocopy of biography. N.d + notebook with notes by EC. Exhibition card for 'Drawings and Watercolours 18-00-1850' at the Fine Art Society, London, 1983. Features image by Keene 'Two Artists (?) Rossetti and Holman Hunt.' Catalogue for Charles Keene: The Artist's Artist' + press release + 5 x b/w images of his drawings + 1 x b/w photograph of artist + 2 x colour transparencies for exhibition at Christie's, London, 1991. Press information for 'Charles Keene: Drawings and Wood Engravings, Tate Gallery, London, 1991.

- KENNINGTON, Eric: Press release for the exhibition 'The Kensingtons at Laventie' IWM, London, 1981 + photocopied information about the picture and the people featured.

- KHNOPFF, Fernand Photocopy of 'Art or the Caresses' by William Orlander. N.d and no place. 1 x b/w image of 'Bruges: (The Lac d'amour) 1904. RAA. N.d.

- KIEFER, Anselm: Press release for show at Whitechapel Art Gallery, London, 1982 + exhibitions list for WAG, 1982.

- KILLIP, Chris: 1 x b/w image of 'Concert, Sunderland' 1984 shown in the exhibition 'The Art of Photography: 1839-1989, RA, London, 1989.

- KING, Anna: 1 x b/w untitled image of six panel tapestry of figures in underwear probably shown in 'Erotic Art', Henderson Gallery, Edinburgh, 1981.

- KING, Clive: Exhibition card for 'The Flowers of Evil Drawings', Camden Arts Centre, London, 1980 + Camden Arts Centre exhibition list.

- KITAJ, R, B: Press cutting concerning Kitaj's choices for National Gallery's 'Artist Eye' series. 1 x b/w image of 'Male Nude' n.d 1x b/w image of 'Cecil Court, WC2 (The Refugees) 1983-84, shown as part of 'Visualising Masculinities' Tate Gallery, London, 1993. 4 x b/w images Large format exhibition card for 'Nudes', Bede Gallery, Jarrow, 1981. Mixed show with Kitaj's 'Marynka and Janet' 1979 used as main

image.

- KITSON, Linda: 4 x b/w images of conflict in Falkland Islands, 1982. Imperial War Museum, London, 1982.
- KLEIN, Herb: Preview invitation to 'Men of South Africa', Adonis Art, London, 1999.
- KLIMT, Gustav: B/w image of 'Friderike Maria Beer' 1916 from the exhibition '20th Century Portraits' at the NPG, London, 1978.
- KNIGHT, Laura: 1 b/w image of 'Self and nude' 1913 from Painting in Newlyn exhibition at Barbican, London, 1985. 1 x b/w image of 'Gypsy Splendour'. Image owned by Nottingham Castle Museum. Nd. 1 x b/w image of 'The Gyppos'. Image owned by Ferens Art Gallery, Kingston upon Hull. N.d.
- KNIGHT, Robert: Catalogue for 60th birthday exhibition at Nicholas Treadwell Gallery, London, 1981.
- KNOLLYS, Eardley: Exhibition card for 'Selected Paintings' 73, Glebe Place, London, 1984. List of forthcoming exhibitions at the Michael Parkin Gallery, London, 1990/91 including exhibition of 'Recent Paintings'.
- KOELBL, Herlinde [?]: 1 x b/w image of cockerel and cock [?] No place. N.d.
- KOVATS, Tanya: 1 x colour transparency of 'Virgin in a Condom' 1990 shown as part of 'Art Unlimited: Multiples of the 1960s and 1990s from the Arts Council Collection, London, 1994.

OPEN

COOPER/1/15 Gay Art Archive: L

1978-1999

Includes:

- LA HYRE, Laurent de: 1 x b/w image of 'Allergorical Figure of Grammar' shown in exhibition 'Themes and Variations: Ideas Personified', National Gallery, London, 1994
- LALOUSCHEK, Elisabeth: Private view invitation to 'Fever for Life: Paintings and Drawings, The October Gallery, London, 1983 + 3 colour images + 2 b/w images + 1 sepia image plus press cutting concerning artist from 'The Face' August 1983 + letter from Cheri Hawes to Richard Murrin of 'Him' magazine asking for review of October Gallery exhibition.
- LANIGAN-SCHMIDT, Thomas: Exhibition card for 'Seven Artists from New York'

(including Lanigan-Schmidt) at Edward Toteh Gallery, London, 1985. Notes by EC on reverse + of review of TLS at Holly Solomon in Art in America magazine: No 5: Vol 68: 1980

- LARROQUE, Dan: Invitation to exhibition of paintings at the Madden Gallery, London, 1980 + 1 b/w image + price list.
- LAU, Grace: Promotional card + 1 b/w image.
- LAWLEY, Chris: 3 x colour images of male figure. No place, n.d.
- LAWRENCE, Thomas: 1 b/w image of 'Richard Payne Knight' from Whitworth Art Gallery, Manchester, 1982 + press release + Whitworth Newsletter. + 2 letters to EC from Whitworth concerning the exhibition. + photocopy of article on Richard Payne Knight by Peter Conrad – publication unknown.
- LEAR, Edward: 1 x b/w image of 'Portrait of Edward Lear' by Wilhelm Marstrand 1840. Shown as part of the exhibition 'Edward Lear', RA, London, 1985.
- LEE, Sadie: 1 x colour slide of 'La Butch en Chemise' 1992. 1 x colour slide of 'Portrait of a Lady' 1993. Colour postcard of 'Venus Envy' 1994. Private view card to 'Portraits' at Green Street, London, 1995. Includes x 2 transparencies of artist and a personal message by Lee to EC.
- LEEUWEN, Jan Van: Catalogue, Netherlands, 1980 + 2 b/w images.
- LE HOUX, Pierre: 1 x b/w image of male nude [no title] St Jude's Gallery, London, n.d
- LEIGH GALLERY: Private view invitation for 'The Male Figure'. London, 1996
- LEIGHTON, Frederick: 1 x b/w photographic portrait image of 'Frederick Leighton: Baron Leighton of Stretton.' C1891 by Ralph W Robinson. Shown in the exhibition 'Camera Portraits: 150 Photographs from the NPG: 1839-1989, NPG, London, 1989-90

3 x colour transparencies of: - 'Flaming June', 'A girl with a basket of fruit' and 'The Countess of Brownlow'. All three shown in the exhibition 'Lord Leighton: A Centennial Exhibition', RAA, 1996. Also colour leaflet for exhibition. 2 x colour transparencies of: - 'The Arts of Industry as applied to Peace (Detail of men carrying pitchers' and 'The Industrial Arts Applied to Peace' (Detail of seated lady with a mirror.) Both part of 'The Leighton Frescoes',

Victoria and Albert Museum, London, 1996

- LEWIS, Sarah LEIGH: 1 x b/w image from exhibition 'Man, Woman and Child – Photographs by Roderick Field and Sarah Leigh Lewis.
- LLEWELYN, Brian: Private view invitation to exhibition of 'Memorable Bodies' and 'People and Places' by Andrew Vass. Also x 7 b/w images (one with message to EC) + 1 x colour image for show at Piano Nobile, London, 1986 + letter to John Marshall, editor of Gay Times + short biography of artist + 1 x colour transparency. Also photocopy of article on Llewelyn from The Artist
- LEONARD, Michael: Booklet for exhibition of 'Recent Work' at Fischer Fine Art, London, 1977. Photocopy of catalogue for 'Recent Work: 1978 – 80' at Fischer Fine Art, London, 1980. + 1 page press cutting from Gay News 190 of article on artist 'Between Fantasy and Reality' by EC. Private view invitation to 'Various Approaches' (mixed show) at Fischer Fine Art, London, 1981. 1 x b/w image of 'Covered Head' 1985. 1 x b/w image of 'Self Portrait – 19th Century' c1985. 1 b/w image of The Queen: Sixtieth Birthday Portrait: NPG, London, 1986. 1 x b/w image of 'Bather drying his leg' 1986. Catalogue + Private view invite + 1 b/w image of 'Girl with Hairbrush' + invite to evening private view for 'New Work', Fischer Fine Art, London, 1988. Preview invitation to 'Michael Leonard', Artside Gallery, London, 1989. [Draft of letter by EC to his insurers concerning the smashing of his shop window by a drunk on 10.08.89]. 1 b/w image of 'Changing Head' St Jude's Gallery, London, 1991. Press cutting from Gay News (n.d) of article/interview 'The Art of Joy' by Alison Hennegan on illustrations to the book 'Joy of Gay Sex.'
- LESBIAN HERSTORY ARCHIVES: Folder including newsletters and press releases from 1992-93.
- LETT-HAINES, Arthur: Catalogue for 'paintings, drawings, and petites sculpture' Redfern Gallery, London, 1984 + 1 b/w image of 'Fitzreines 1936'
- LEWIS, Barry: 1 b/w image 'One in Ten' taken to mark International Year of Disabled People. 1981

- LEXIER, Micah: Postcard invitation to opening reception for 'Book Sculptures and other works' at Jack Shainman Gallery, New York, 1993
- LIUMING, Ma: 1 x b/w image of 'Fen/Ma Liuming's Lunch, 1994' Chinese Contemporary, London, n.d
- LIEVEMONT, Privat: 1 x colour transparency of 'Absinthe Robette' shown in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993.
- LISS, Johan: 1 x b/w image of 'Judith in the tent of Holoferness' included in the exhibition 'Bodylines: The Human Figure in Art, National Gallery, London, 1987.
- LIST, Herbert: 1 b/w image 'Porto Fino 1936' on front cover of 4 page exhibition listing for Photographers Gallery, London, c. 1981
- LI, Ying Yeung: Exhibition card for 'Drawings, Graphics and other Works' at Million Gallery, London, 1979. Artist card and CV: including letter to 'Art Critic and Editor about above. Exhibition catalogue + Artist statement and price list + Private view invitation 'Recent Photographs: The Faces of Hong Kong' at Bhowndegree Gallery, Commonwealth Institute, London, 1980. Private view invitation (including personal message to EC) + Catalogue for 'Animal Imagery': Works on Paper' at Holsworthy Gallery, London, 1981
- LODER, Graham: Private view card for 'Icon/Image: Photographs, Drawings, Collages at the Gardner Café, Brighton, 1991 + 6 b/w images + 1 page 'Introduction' to the exhibition. Letter to EC giving information on exhibition of new work at the Brighton Festival + artist statement + 4 x b/w images. 17. 02. 92. 4 x b/w images. No place. N.d.
- LOGAN, Andrew: 1 b.w image of 'A selection of AL's jewellery'. Ebury Gallery, London, n.d. 1 x b/w image of 'Mirror Portrait' n.d. Catalogue for 'An Artistic Adventure'. Museum of Modern Art, Oxford, 1991. Press cutting from The Times: Saturday Review; 29.08.92 'The green, green house that's home'. EC's notes + 4 x colour slides of work from 'The Happy Heart', Manchester City Art Galleries, 1995
- LESLIE LOMAN GAY ART FOUNDATION:

Invitation to 'A Photographers Tale'. 127,
 Prince Street, New York, USA, 1998.
 Exhibition card for 'Painting Invitational IV,
 Leslie Loman, New York, 2000.
 - LOMAX, Yve: Private view invitation to 'New
 Works', Intermin Gallery, London, 1988
 - LONGO, Robert: 1 x b/w image + 1 x colour
 transparency of 'Sword of the Pig' 1983 shown
 as part of the exhibition 'Visualising
 Masculinities', Tate Gallery, London, 1992-93
 - LORD, Andrew: Press release + private view
 card for exhibition 'New Work' at Anthony d'
 Offay Gallery, London, 1990
 - LOWE, Nicholas C: Booklet + price list +
 poster + statement for degree show 'The Fine
 Art of Closetry', Earlham Street Gallery,
 London, 1986. 2 colour images of 'Safe Sex
 Explained 1' August 88. Catalogue for
 'Bethune: A Town of Wales'. France, 1991.
 Slide list + slides of 'Artworks: 1998-1992' +
 postcard to EC accompanying the slides.
 Press release + private view invitations for
 'New Work', Threshold Gallery, University of
 Bath, 2000
 - LOWRY, L.S: 1 x b/w image of 'L.S Lowry by
 Jorge Lewinsky from his show at the Royal
 Festival Hall, London, 1983. Invitation to
 opening of 'Lowry in Wales', Glynn Vivian Art
 Gallery, Swansea, 2002.
 - LUCAS, Cornel: 1 x colour slide of 'Marlene
 Dietrich' 1948 shown in 'A Positive View: An
 Exhibition of Creative Photography', Saatchi
 Gallery, London, 1994.
 - LUCKACS, Richard Attila: Information on
 artist when part of 4th International
 Contemporary Art Fair, Los Angeles, USA,
 1989. Photocopy of article 'Skinheads mirror
 society' from Calgary Herald, Canada, 1980 +
 photocopied review 'Monkey Paintings' in The
 Georgia Straight' USA, 1990. Invitation to artist
 reception for exhibition 'Selected Works: 1986
 – 1996', Diane Farris Gallery, Vancouver,
 1996.
 - LUPERTZ, Markus 1 b/w image of
 'Schwarz- Rot- Gold' form a New Spirit in
 Painting' RA, London, 1981.
OPEN

Includes:

- MAGNUS, Mayotte: 1 x b/w image of 'Nude' 1988. London.
- MAGRITTE, Rene: 1 x colour transparency of 'Le Vol' (The Rape) shown in exhibition 'Magritte', Hayward Gallery, London, 1992.
- MAHR, Mari: Private view invitation to 'An Exhibition of Photographs' at Moira Kelly Fine Art, London, 1982.
- MALEVICH, Kazimir: Press folder [?] with press release [incomplete?] + 3 x b/w images for exhibition at Musee National d'art moderne. N.d.
- MALONEY, Martin: Flyer for talk by artist about his exhibition. Talk at 23 Dering Street. N.d. CV and photocopied articles for 'New Neurotic Realism', Saatchi Gallery, London, 1999. Private view invitation + press release + list of works + 2 x colour images 'Rave' and 'Sex Club' for 'Martin Malloney', Anthony d'Offay Gallery, London, 2000.
- MAMMEN, Jeanne: Catalogue for 'Works from 1914 – 1930' at Fischer Fine Art, London, 1980.
- MANCHESTER CITY ART GALLERY: Exhibition and events leaflet for January to April 1996 including information on 'Likeness: Reflecting Sexuality'.
- MANET, Edouard: 1 x b/w image of 'Fragments of the execution of Maximilian' shown as part of the 'Artist's Eye, National Portrait Gallery, London, 1979. 1 x b/w image of 'The Execution of Maximilian shown as part of the 'Execution of Maximilian', National Gallery, London, 1992.
- MANKOWITZ, Gerard: 1 x b/w image of Suzi Quatro. 1973
- MANN, Cyril: Large card invitation to talk on Cyril Mann by Renske Mann – includes drawing of CM and a personal invitation to EC from Renske Mann on the reverse. n.d and no place. Private view card for exhibition 'Paintings and Drawings' at the Ogle Gallery, Eastbourne, n.d.
- MAN RAY: 1 x b/w image of 'Perpetual Motion' from exhibition 'Art and Time, Barbican Art Gallery, London, 1986.
- MAPPLETHORPE, Robert: Exhibition poster

for 'Black Males', Galerie A Negel, Berlin, 1981. 1 x b/w image of 'Helmut' 1978 + 1 x b/w image of 'Man in Polyester Suit' 1981 + Patti Smith' 1979 all shown in the exhibition at the ICA, London, 1983. Plus typescript + press cuttings of EC's review for Tribune dated 11.11.83 + Press cutting from The Times 12.04.90 'Art as political ping-pong' by Charles Bremner. Obituary dated 11.03.89 from Daily Telegraph. 1 x b/w photographic portrait image of 'Lord Snowdon' 1979 shown as part of the 'Mapplethorpe Portraits, exhibition, NPG, London, 1988. 1 x b/w photographic portrait image of 'Francesca Thyssen' 1981 shown as part of the 'Mapplethorpe Portraits exhibition, NPG, London, 1988. 1 x b/w image of 'Ken Moody and Robert Sherman' 1984 shown as part of the 'Mapplethorpe Portraits, exhibition, NPG, London, 1988. Exhibition leaflet + information pack + 3 x b/w image:-

- Untitled 1980.

- Ajitto 1981.

- Lisa Lyon 1982.

for 'Mapplethorpe', Hayward Gallery, London, 1996.

- MARDI GRAS 2000: Catalogue + collectors evening preview invitation + auction list, London, 2000.

- MARIANI, Carlo Maria: 2 x colour exhibition cards for show at Edward Tottah Gallery, London, 1986 + 1 b/w image of 'Ciparisso' 1985

- MARTIN, Michael CRAIG: B/w image of 'Handcuffs' 1992.

- MARTINOLI, Michele: Preview invitation for 'Bound by the Womb: Photographs of my son and other men', Adonis Art, London, 2003.

- MARTINS, Carlos: Private view invitation to show '10 Cantos' and other Etchings' at the Jordan Gallery, London, 1981.

- MATTHAU, Professor: 1 x b/w image of male nude. German. Early 19th century.

- MAUDSLEY, Neil: 1 x b/w image made up of 4 x small b/w portraits from 'Facing Friends and Lovers, n.d.

- MAUGHAN, Somerset: 1 x b/w photographic portrait image of 'Somerset Maugham 1936 by Howard Coster, shown as part of 'Howard Coster: Camera Portraits of the Twenties',

National Portrait Gallery, London, 1985.

- MAYBURY, JOHN: Photocopy of exhibition details for 'The Cultural Importance of Stupid Boys No 2: A programme of new work in super 8 and stereo – annotated by EC. Press release for exhibition/films at ICA, London, c.1984 + 2 b/w images. 1 b/w image of still from film [unknown]
- McBEAN, Angus: Catalogue for exhibition at Parkin Gallery, London, 1985
- McCARTHY, Cornelius: 1 b/w image 'Marsyas' 1990 from St Jude's Gallery, London, n.d. Private view invitation to 'A Special Opening Exhibition', Adonis Art, London, 1996. Preview invitation to 'New Paintings', Adonis Art, London, 2000.
- McCOMB, Leonard: 2 x b/w images of artist and his sculpture of 'Portrait of a Young Man Standing', Tate Gallery, London, 1990.
- McDONALD, Andrew: 12 x colour photographs of work by artist + letter from artist to EC.
- McGOWAN Shane: Private view invitation to 'New Paintings', Baik Gallery, London, n.d.
- McNAIRN, Caroline: 369 Gallery Newsletter: Summer 1981 includes information on exhibition by McNairn at Gallery 369, Edinburgh, 1981. Illustration on front cover may be by McNairn.
- McQUEEN, Steve: 1 x b/w image of 'Five Easy Pieces'. Film installation shown as part of the Mirage Season, ICA, London, 1995
- MEDALLA, David: Poster for 'Reciprocal Didactics: Performance Art Works 1978: No 3' (with Oriol Quadras) + review of Medalla as artist in residence at South Hill Park in 82/83. Publication unknown. N.d + photocopy of review in City Limits September 24-30, 1982. Card for performance of 'Voyages and Somersaults of the Pilgrim-Monkey' 25.09.82 at South Hill Park. Exhibition card + press release for David Medalla and Kai Hilgemann 'The Signs and Wonders of David and Kai' and for a synoptic –realist performance of 'A Dream of Filippino de Pisis in Venice' at Camden Arts Centre, London, 1985. Press release for 'A Shot in the Dark' by Medalla and Brian Morgan, London, 1987.
- MEDLEY, Robert: Private view invitation to exhibition, Louise Hallett Gallery, London,

1988. 1 x b/w image of 'Bathers' 1991.
 Booklet from exhibition of 'Paintings, Drawings, and Prints from the Artists Studio' at the Coram Gallery, 1994 + photocopy of RA Preview of exhibition tipped in. 4 x b/w images. 'Portrait of the Artist: The Different Sides of Robert Medley, cut from AIM, January n.d. Collection of obits cut from 'The Times 24.10.94; The Guardian 27.10.94; The Dailey Telegraph 24.10.94; The Independent 28.10.94.

- MELVILLE, Arthur: Exhibition card for show at Fine Art Society, London, 1978.
- MENELEY, Edward: Private view card for exhibition at Angela Flowers Gallery, London, 1985 + 1 colour postcard.
- MENINSKY, Philip: Exhibition booklet of 'Drawings of Dancers' at Marina Henderson, London, 1982 + private view card.
- MERRY, Bernard: 1 b/w image of male nude from show at St Jude's, London, n.d.
- MESS, Jo: 1 x b/w image of wood cut of male nude, 1939.
- MICHALS, Duane: 3 x b/w images from 'Retrospective 1958 – 1990: Photography and Reality' Royal Photographic Society, Bath, 1992 + 3 pages of hand written notes by EC on interview with DW in Oxford on the 09.12.84. Catalogue + Press release for 'Poetry and Tales', Portfolio Gallery, Edinburgh, 1992.
- MICHELANGELO: 1 x b/w image of 'Madonna and child with the infant St John: Marble tondo relief: 1504. Shown as part of the RA retrospective, RA, London n.d. 1 x b/w image of 'Seated Nude Man', from exhibition 'Florentine Drawings of the 16th Century', British Museum, London, 1986. Press cutting from Observer 15.09.91 about 'David' damaged in attack. Article 'Lost or Found' by Bryan Appleyard from the Sunday Times (?) n.d.
- MIKE & SAVERIO: 1 x colour image of detail of "Gay Africa", Paris, 1994. Booklet of 'My First Queer Atlas' exhibition at IEM, Paris, 1995 + letter to Peter Burton of Gay Times from gallery press officer promoting the work.
- MILES, Terry: Private view invitation to 'Within Walking Distance (Images of West London) + price list at Centre 181 Gallery,

London, n.d. CV for Terry Miles. N.d.

- MILLS, Larry & BUSS, Dwight: Photocopy of 'Hard-On Art' from 'In Touch for Men'. N.d
- MILOW, Keith: 2 x b/w images from Hayward Annual, London, 1982. Exhibition card for 'Drawings: 1987 – 1991', Nigel Greenwood Gallery, London, 1991.
- MILROY, Lisa: 1 x b/w image 'Shoes' from the exhibition 'British Art Show: 1990, Hayward Gallery, London, 1990.
- MINTON, John: EC article on Minton: 'Melancholy Man: Emmanuel Cooper re-evaluates a 'brave' gay artist' Gay News 165 + 1 b/w image of 'Death of Nelson...'. 1 x b/w image of 'Time Was Away' 1948, shown 'A Paradise Lost': The Neo Romantic Imagination in Britain, The Barbican Art Gallery, London, 1987.
- MISTRY, Dhruva: 1 x b/w image of 'Man', n.d. 1 x b/w image of 'Maya Medallion: The Involuntary Creation 5 Plaster d. 46" shown in the 220th Royal Academy Summer Exhibition, London, 1988.
- MITCHELL, Peter TODD: Booklet for 'Ottoman' an exhibition of paintings of Turkey. Eric Galleries, New York, 1978.
- MOYNIHAN, Rodrigo: 1 x b/w image of 'Portrait Group' 1951 shown in 'New Displays' 1991, Tate Gallery, London.
- MOONEY, Jim: Essay on 'Jim Mooney and Steve Smith' by Mario Dubsky, London, 1984 + CVs of both artists. CV + a list of press/critical comments.
- MOORE, Marcel: 1 x b/w image of 'Photogravure...after design by Claude ahun from his book "Aveux non Aevenus" 1930 show in the exhibition 'Surrealist Sisters', Jersey Museum, 1993.
- MOORE, Peter: Invitation to opening of 'The Craft of Art: Liverpool, n.d. Press release from Leighton House Museum (?) concerning introduction of texts into the work of Peter Moore. N.d but after 1989. 'Miniature' CV of Peter Moore published by Leighton House Museum. N.d.
- MORREAU, Jacqueline: 1 b/w image of 'Fighters'.
- MORRIS, Cedric: Exhibition catalogue for 'A Ninetieth Year Tribute' at Blond Fine Art, London, 1979+ 2 b/w images. Catalogue of 'A

Retrospective Exhibition', Blond Fine Art, London, 1981 + 2 private view cards + press release + 1 b/w image. 1 x b/w image of 'The Eggs' shown as part of 'New Displays', Tate Gallery, London, 1993.

- MORRISON, Craig: 1 x colour transparency of 'Rubber and Leather Jacket' shown as part of 'Streetstyle" From Sidewalk to Catwalk: 1940 to Tomorrow'. Victoria and Albert Museum, London, 1994-95.
- MOUFARREGE, Nicholas: Photocopy of 'Lavender: On Homosexuality and Art', Arts Magazine: Oct 1982: Vol 57: No 2: pp 78-81.
- MOUGEOT, Patrick & MYATT, Gary [DUAL]: Preview invitation to 'Duel', Fridge Gallery, London, 1997.
- MUCHA, Alfonse: 1 x b/w image of 'The Apotheosis of the Slavs from the Slav Epic', shown as part of exhibition a Barbican Art Gallery, London, 1993
- MUNCH, Edvard: 1 x b/w image of 'Madonna' show in the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London, 1993.
- MURFIN, Michael: Card for exhibition of 'Recent Paintings and Drawings', Piccadilly Gallery, London, 1992. 1 x colour image of 'David and Goliath' 1993.
- MUYBRIDGE, Edward: 1 x b/w image of 'Hand movements' n.d. 1 x b/w image of 'Woman with a jug' n.d. 1 x b/w image of 'Male contortionist on rings' n.d

OPEN

COOPER/1/17 Gay Art Archive: N

1978-1993

Includes:

- NASH, John: Exhibition catalogue at Fine Art, London, 1983.
- NATHAN, Janet: Private view card for exhibition of 'Painted Constructions' at Air Gallery, London, 1981.
- NATHAN, Piotr: Image of '...contour of urine mark which emerged on mattress of a person dying of AIDS.' Whitechapel Art Gallery 1993.
- NERDRUM, Odd: Catalogue 'Paintings' Norway, (?) 1980 + Press release + CV + 2 b/w images.

- NEVETS, Stephen: Press release for exhibition a Watermill Theatre, Bangor, 1978. 2 letters from artist – one to EC dated 11.09.78 and one to Gay News dated 78. A collection of photocopied reviews. 11 x b/w images
- NEWMAN, David: Private view invitation to 'Nature Morte' Birch & Conran, London, 1988.
- NINJINSKY, Vaslav: 1 x b/w image of Nijinsky as 'Le Dieu Bleu' 1912 from the exhibition, 'Spotlight: Four Centuries of Ballet Costume: A Tribute to the Royal Ballet. V&A, London, 1981.
- NUKI: Booklet + press release for 'Lines and Images from the Rubayiat of Omar Kayyam': Number One: Male' 2003. Letter from Nuki to Dennis Lemon and Alison Hennegan at Gay News + response from Enid Scott Baker, assistant to Dennis Lemon + letter from artist to EC. Collection of press cuttings/colour images from various USA publications. 10 x b/w images.

OPEN

COOPER/1/18 Gay Art Archive: O

1979-1997

Includes:

- OCEAN, Humphrey: 3 b/w images from 'The New Look in British Portraiture, NPG, London, 1980.
- O'KEEFFE, Georgia: 1 x b/w image of 'Two Calla Lilies on Pink' 1928 shown in 'Georgia O'Keeffe: American and Modern', Hayward Galley, London, 1993. 1 x b/w image of 'Brown and Tan Leaves' 1928 shown in 'Georgia O'Keeffe: American and Modern', Hayward Galley, London, 1993
- OLIVER, Ken: Private view invitation, Moira Kelly Fine Art, London, c1982.
- ORTON, Joe: 1 x b/w photographic portrait image of Joe Orton by Lewis Morley, 1964-5, shown in the exhibition 'The Sixties: Art Scene in London', Barbican Art Gallery, London, 1993.
- OUT ART COMMITTEE: Catalogue for 'Invisibilities', RHGA Gallagher Gallery, London, 1997.
- OSBORNE, Philip: Private view invitation + exhibition card x 2 b/w images + letter from Philip Graham to EC for 'Paintings', St Jude's

Gallery, London, 1990
- O'SULLIVAN, Denis: Exhibition leaflet for show at Galerie Jurka, Amsterdam, 1979 + 1 b/w image + cutting of article on artist by EC in Gay News, 1979.
OPEN

COOPER/1/19 Gay Art Archive: P

1980-2002

Includes:

- P, Charlie: Exhibition booklet + press release for show of 'Mixed Media Drawings, London Lesbian and Gay Centre, London, n.d.
- PALL, Waheed: Press release for 'Indian Miniatures – European Style' + price list + 1 b/w image of 'Alexander' for exhibition at the Lyre Room of the Royal Festival Hall, London, 1985.
- PALMER, Eugene: Press release for 'New and Recent Work', Threshold Gallery, University of Bath, 2000.
- PALMER, Samuel: 1 x b/w image of 'The Bright Cloud' 1833-34 from the exhibition 'William Blake and his Followers, Tate Gallery, London, 1991.
- PARR, Martin: Press folder for 'Photographic Works: 1971 – 2000' including press release + fold out leaflet + press release on associated events + 1 x b/w image of 'Calderdale Steepdale Baptist Chapel' + 4 x colour postcards of 'The Cost of Living' 'The Last Resort' 'Tesco Supermarket' 'Common Sense' all with text on reverse + 1 x b/w image of 'Surrey Bird Club' with biographical text on reverse + press show invitation, Barbican Gallery, London, 2002.
- PATERSON, Nicholas: Private view invite for 'Nudes' at 6-8 Vestry Street, London, July 1984 including message from artist to EC. Private view invite for 'Nudes' at Fleming Close Studios, London, December 1984. 2 private view invites (different images) for 'Nudes 1987- 89' at the Slaughterhouse Gallery, London, 1989 includes message from artist to EC. Also letter from artist to EC dated 17.10.89 + undated note from artist to EC. 7 b/w images from various exhibitions. 1 x hand written invite to EC from artist for private view on new work on back of contact sheet. Christmas Card 1990 signed by artist to EC

featuring male nude. 6 x b/w images:

- i. Lazarus 1: 1990
- ii. The Visitation: 1991
- iii. The Disasters of War: 1991
- iv. Lucifer: 1991
- v. Boy Pocessed [sic] by the Devil: 1992
- vi. The Kiss: 1990

Private view card + press release for 'Nudes: 1988 – 1994', Slaughterhouse Gallery, London, 1994

- PATTERSON, Rudi: Leaflet/Private view invite for 'Exhibition of Paintings' at Jamaican High Commission, London, 1978 + 1 b/w image. Press release for 'Exhibition of Painting at Commonwealth Institute, London, 1981 + letter from artist to Dennis Lemon of Gay News + 1 b/w image.

- PEARCE, Erica: Invitation to memorial exhibition at the Gal, London, 1981.

- PEARLSTEIN, Philip: 1 b/w image of 'Two Female Models' 1980 from Angela Flowers Gallery.

- PECK, Ron: 2 x b/w images [screen grabs?] from 'Strip Jack naked'. 1991.

- PETRY, Michael: Spiral bound essay 'Chaos, Human Atomica: The Birth of the Parallel University. 1988. Private view invitation to 'The Chemistry of Love', Atlantis International, London, 1993. Catalogue for 'You see What I mean', 1996. Private view invitation 'True Love' at Westbrook Gallery, London, 2006. Information sheet on two shows – 'Chaos Human Atomica' at the Unit 7 Gallery, London, and 'Parallel Works', Adam Gallery, London, n.d.

- PHILIPPE, John Paul: Exhibition card for mixed show at 14, Cannonbury Park, London, JPP was a late addition to show and his details have been handwritten on to the invite by Simon Watney. Also includes price list. n.d. At Home invitation + exhibition card for 'New Gouaches and Encaustics' [joined exhibition with Tom BELL] at Richard Salmon Limited, Edward Squares Studios, London, 1994.

- PHILPOT, Glynn: Photocopy of a catalogue (?) essay written by A.C. Sewter, Manchester, 1950 + b/w image of 'Former Tenants' (1932) from NPG exhibition 'Glynn Philpot: Edwardian Aesthete to 30s Modernist', London, 1984. Flyer for publication of 'The Life and Art of

- Glynn Philpot' by Ashgate Press, 1999.
- PIC, Pere Catala: 1 x b/w image of 'Crush Fascism' 1936 shown as part of the exhibition 'Art and Power: Europe under the Dictators: 1930-45, Hayward Gallery, London, 1995.
 - PICASSO, Pablo: 1 b/w image 'Landscape: 1972' from New Spirit in Painting exhibition, London 1981. 1 b/w image of 'The Pipes of Pan' from Picasso Picassos, Hayward Gallery, London, 1981 + colour information leaflet about the exhibition. 1 x b/w image of 'The Embrace' 1970 shown as part of the exhibition 'The Late Picasso: Paintings, sculpture, drawings, prints: 1953-1972, Tate Gallery, London, 1988.
 - PIERO DELLA FRANCESCA: 1 x b/w of 'Saint Michael' included in the exhibition 'Bodylines: The Human Figure in Art, National Gallery, London, 1987.
 - PIG, Charlie: Information sheet about performance at the London Filmmakers Co-op, London, NW1 on 22.06.81 + colour image which on reverse has typed message from CP to Bruno and Steve.
 - PINK, William BARRINGTON: Poster for 'The Early Years: Drawings, Off Centre, London, n.d.
 - PINTO, Jody: Photocopied article by Josephine Withers. No reference and n.d.
 - PITA, Gerado: Exhibition booklet for 'Pencil Drawings', Fischer Fine Art, London, 1980 + 2 b/w images + covering letter to Dennis Lemon of Gay News.
 - PITCHFORTH, Roland Vivian: 1 x b/w image of 'A Camouflaged Sniper watching his Target, Llanberis, North Wales'. Image owned by the Imperial War Museum, London.
 - PLATT LYNES, George: Exhibition card for 'A Selling Exhibition of Photographs', Rodney Engen & Julian Hartnoll, Mason's Yard, London, n.d. B/w images of:-
 - Lawrie Douglas: 1943
 - W. H. Auden
 - Louis Halperin [Diogenes] c 1939
 - Theseus and Minotaur: 1937-39
 - Female Nude with shadow of Bob Bishop c 1940
 - Pygmalion and Galatea: 1937 – 1939
 - Prometheus: 1937 – 1939
 - Numia Pompilius [Lillian Gish]: 1957 – 1959

- Unknown woman
- POLLOCK, Jackson: 1 x b/w image + 1 x colour transparency of 'Naked Man with Knife' c 1938-41 show as part of 'Visualising Masculinities', Tate Gallery, London, 1993.
- PORTFOLIO XX: Catalogue 'Fight Racism, Sexism, Mysogyny, [sic] Homophobia & Xenophobia now: get to attack'. Vienna, Austria, 1999 [??]
- POSENER, Jill: Private view invitation to 'Photographs by Jill Posener', Fallen Angel, London, n.d.
- POTTER, Andrew: 3 b/w images + letter from artist to EC dated 07.07.93.
- POYNTER, Malcolm: B/w image of 'Threatened by the Big I' 1980.
- POYNTER, Edward: 1 x b/w image of 'A Visit to Aesculapius' shown in 'New Displays' 1991, Tate Gallery, London.
- PRICHARD, Gwilym: Invite to opening of exhibition of 'oil paintings, watercolour, drawings', Aberystwyth Arts Centre, 1982.
- PROCKTER, Patrick 1 b/w image of 'Untitled 1980' from Angela Flowers Gallery, London, n.d. 1 x b/w image of young man [no title] St Jude's Gallery, London, n.d. Catalogue and price list for 'Prints: 1959 – 1985', Redfern Gallery, London, 1985. 3 b/w images – 2 from Imperial War Museum and 1 from Royal Festival Hall, February, 1986.
- PROCTER, Ernest: 1 x b/w image of 'The Day's End' 1927 show in 'Painting in Newlyn: 1880-1930', The Barbican Art Gallery, London, 1985.
- PROUVEUR, Jean Mac: 3 b/w images of male nudes. 1981. Private view card for 'Exhibition of recent work' at Edward Totah Gallery, London, 1981. Exhibition booklet 'War Memorials', Edward Totah Gallery, London, 1984 + invite for press lunch. Exhibition booklet 'Altar Pieces' Edward Totah Gallery, London, 1982 + 1 b/w image. Short 1 page essay by Sandra Miller on 'Nature Morte' exhibition + exhibition card + 1 b/w image. Exhibition catalogue (limited edition of 500 copies) of 'The Fall', Edward Totah Gallery, London, 1989 + 1 b/w image + manuscript of EC's reviews. 4 x b/w images for show at Slaughterhouse Gallery, London, 1992 with letter to EC from 'Darren' sending 3 of these

images (not Nature Morte) and giving EC contact details for artist. 2 x b/w images of 'Nature Morte'. Slaughterhouse Gallery, London, 1992. Invitation to 'private drinks party' for birthday of JMP, Freedom Bar, London, 1999. 1 x b/w image for 'Roger's Waltz' – 6 min colour video. [Video in EC collection].

- PUHA, Tero: Card with images of men undressing. No place. N.d.

OPEN

COOPER/1/20 Gay Art Archive: R

1978-2000

Includes:

- RAINSFORD, Gordon: 1 x b/w image of 'Untitled' nd. 2 x b/w image of 'Pierced Nipple' n.d. 1 x b/w image of naked male. N.d

- RAPLEY, Abi: Artist statement, including reproduction of woodcut of female nude. 1992.

- REASON, Cyril: 'Works on Paper' Exhibition/price list for show at Air Gallery, London, 1981.

- REDFERN, David: See STADEN, Geoff

- REDFERN, June: Private view invitation to 'New Works', Gallery 20, Brighton, 1980.

Preview invitation to 'Seven Scottish Artists', Third Eye Centre, Glasgow, 1981. Exhibition card x 2 with biog on reverse for show at Air Gallery, London, 1984. Press release from National Gallery, London, 'New Artist in Residence'. 1985-86. 1 x b/w image of 'Raising the Past' 1985 – 86. Part of work undertaken when artist in residence, National Gallery, London. 1 x b/w photographic portrait image of 'June Redfern' 1985-86. Taken when she was artist in residence at the National Gallery, London. 1 x b/w image of 'Don't Stop Till you Get Enough' shown in the Hayward Annual, London, 1982.

- REDON, Odilon: 1 x colour transparency of 'Yeux clos (Closed eyes) 1889/90, RAA, London n.d.

- REGAN, Tony: Exhibition card + artist statement/biog + price list for 'Drawings, Paintings, Prints' at Round House Gallery, London, 1982.

- REJLANDER, O.J.: 1 x b/w image of

'Rejlander the artist introduces Rejlander the volunteer' shown as part of 'Staging the Self: Self Portrait Photography: 184s-1980s at National Portrait Gallery, London, 1986-1987.

- REYNOLDS, Joshua: 1 x b/w image of 'Alexander, later 10th Duke of Hamilton shown in the exhibition 'Reynolds', RA, London, 1986.
- RICHMOND, George: 1 x b/w image of 'Seated figure from the Aldobrandini marriage.' N.d
- RICKABY, Tony: Exhibition card + press release + 2 x b/w images for 'Incidents', Pentonville Gallery, London, n.d.
- RIDDINGTON, Ryan: Card for exhibition 'Constructions', Leeds, 2006 + Information leaflet on show and artist.
- RIDLEY, Phil: Leaflet + large poster + booklet with biog and quotes for 'Roaring Dreams' show at the Tom Allen Centre, London, 1985. Catalogue + Private view card for 'Feeling Landscapes' show at the Bernard Baron Gallery, London, 1985. Leaflet + Private view card for '10 Painters' (incl Phil Ridley) at the Seventh Floor Gallery, London, 1986. Private view card for 'An Exhibition of Recent Images', Fallen Angel, London, 1986. Private view card for 'The Epic of Oracle Foster' at Lamont Gallery, London, 1986 + Press release [which quotes EC] + x 2 colour images + x 4 b/w photocopies [A4] of other images. Press /party invite to 'Decency – Group Show, Discreetly Bizarre Gallery, London, 1987. Private view (with message from Phil Ridley to EC) card and A4 information sheet on 'The other side of the line' exhibition of three artists (incl Phil Ridley) Cerelan Zing, London, n.d. 5 colour slides. Press release for 'The Vinegar Blossoms', Lamont Gallery, London, 1989. Booklet/Private View invite for 'Sandra Buckett and Philip Ridley, Odette Gilbert Gallery, London, 1990.
- RIVERS, Larry: Catalogue for 'Paintings and Drawings' show at the Edward Totah Gallery, London, 1983 + 2 b/w images.
- RIVERS, Robert: Information card for 'Etchings' + large poster for show at Edinburgh College of Art, 1981.
- ROB: Card with b/w drawing and message to EC from Rob on reverse.
- ROBERTS, Michael: Catalogue for 'Lost

Boys', Hamiltons, London,

- ROBERTSON, Eric: Exhibition catalogue of show at Piccadilly Gallery, London, 1987 + 1 b/w image + photocopy of catalogue of a show at Hartnoll and Eyre Lts, London, 1970 + catalogue of 'The Edinburgh Group' at City Art Centre, Edinburgh and Glasgow Art Gallery, 1983.
- ROBILLIARD, David: 1 x large photographic image of artist + 1 b/w postcard dated 1986 and produced in Amsterdam. Single card. No 225 of limited edition of 300. Catalogue for 'Life isn't Good, Its Excellent: Paintings and Drawings' Royal Festival Hall, London, 1992 + newspaper cutting of EC's review of the show in Capital Gay: 06.11.92 + list of captions for colour slides [not included] + x 4 annotated pages of photocopies from catalogue + 1 x b/w image. 1 x large + 3 smaller b/w image of artist for the 'Inevitable' series + 1 b/w image of artist. c.1984.
- ROBINSON, Frederick Cayley: Catalogue for show at the Fine Art Society, London, 1977.
- ROBINSON, Henry Peach: 1 x b/w image of 'Bringing Home the May' 1862 shown in 'Henry Peach Robinson', Barbican Art Gallery, London, 1988. 1 x b/w image of 'Autumn' 1863 shown in 'Henry Peach Robinson', Barbican Art Gallery, London, 1988.
- RODRIGUEZ, Paul: Artists information card + 2 b/w images (including a self-portrait) + half page of notes on artist by EC. Dated Aug 1st 1982 + colour postcards.
- RODGER, George: 1 x b/w image of 'Korongo Nuba Wrestlers of Kordofan, South Sudan' 1949 shown in the exhibition 'Through the Looking Glass: Photographic Art in Britain: 1945-1989, The Barbican Art Gallery, London, 1989.
- RODIN, Auguste: 1 x b/w image of 'The Muse' Tate Gallery. 1 x b/w image of 'The Kiss' shown as part of 'New Displays', Tate Gallery, London, 1993.
- ROGERS, Ian: 1 colour image "Feeling" with message to EC on reverse. N.d. 1 b/w image from ICA 'New Contemporaries' 1982.
- ROLFE, Frederick (Baron CORVO): 3 b/w images including one of Rolfe. Photocopy of article 'Christchurch Misadventure and a Death in Venice', Hampshire – The Magazine,

1971.

- ROLSTON, Adam: Exhibition card for 'New Works' at Wessell and O'Connor Gallery, New York, 1997.
- RONNIS, Willy: Press release + exhibition guide + 2 x b/w images, for exhibition 'Photographs: 1926-1995', The Museum of Modern Art, Oxford, 1995.
- ROSE, Sheree: 1 x colour slide of 'Please Don't Hurt Me'.
- ROSELLO, Alain: 1 b/w image from show at St Jude's, London, n.d.
- ROSOMAN, Leonard: Catalogue for show at Fine Art Society, London, 1978.
- ROSSE, Nicholas St John: Leaflet including price list + Private view card for exhibition at Foyles Art Gallery, London, 1980.
- ROSSETTI, Dante Gabriel: 1 x b/w image of 'The Beloved' 1865-66 shown as part of the 'Japan and Britain: An Aesthetic Dialogue: 1850-1930, The Barbican Art Gallery, London, 1992.
- ROSSI, Mario: Private view card for exhibition of 'Paintings, Woodcuts, Monotypes' at Interim Art, London, 1985. Exhibition catalogue, with essay by Bonaventura, from Anderson O'Day Gallery, London, 1993.
- ROTHWELL, Richard: 1 x b/w image of male nude (charcoal) n.d.
- ROWE, Clive: 1 x b/w image of 'Pipe Cutter' shown in 'Fighting Spirits: Sculptures by Peter Peri and Paintings by Clive Rowe', Camden Arts Centre, London, 1987.
- ROYLE, Richard: A4 information leaflet with short biog and news of forthcoming exhibition at Pentonville Gallery, London, 1985.
- ROZSA, Johnny: Large b/w image of artist.
- RUSH, Steven: Leaflet for 'Smokescreen: A celebration of Man', Barbican, London, 1986 + private view card + press release + artist biog + letter to EC from press officer.
- RYAN, Dominic: Biog + A3 pencil drawing by artist with message to EC on the reverse. Private view card + biog of show at Chenil Gallery, London, July 1981. Private view card + large poster + b/w postcard for show at Fulham Studios, London, Sept 1981. Letter addressed to 'Dear Scott' describing his work + small colour image. N.d.
- RYDER, Peter & Eugene: Information card

for 'Two Brothers' at Studio 201, London, 1984. Also letter to 'Dear Editor' telling him 'we are two gay brothers'. Plus 5 b/w images + press cutting about brothers in Capital Gay of 17.08.84 + notes written by EC.

- RYNNING, Roald: Preview invitation to 'Norwegian Summer: New Paintings', Adonis Art, London, 2000.

OPEN

COOPER/1/21 Gay Art Archive: S

1979-2000

Includes:

- SALISBURY, Laura: Press release + flyer for exhibition of portraits and nudes at First Out Café Bar, London, 1993 + 2 b/w images.

- SAMPERI, Elena: Private view card for 'Works on Paper' at the Air Gallery, London, n.d. with b/w on reverse + price list, annotated by EC.

- SAMUELSON, Peter: 1 x b/w image of 'Standing Youth' 1983. 3 x b/w images c.1988. 2 x colour images: 'Shoemaker' and 'Boy Seated', Philip Graham Contemporary Art, London, n.d. Private view card (inc 1 colour image) for 'Paintings and Drawings 1940 – 1980) at Leighton House, n.d + 1 page biography.

- SANDLE, Michael: 1 x b/w image of 'Taking Liberties/The New Jerusalem' 1987 shown in 'Art History: Artists look at contemporary Britain.' Hayward Gallery, London, 1988.

- SANTOS, Jorge: Private view card + press release for show at Cellar Gallery, London, 1983. Biog + price list + statement + short commentary by Allan Baker + letter from Clive Ranson of Winsor & Newton to 'Robert' asking for a 'plug' + 3 photocopied newspaper reviews/features.- all for show at Lyric Theatre, Hammersmith, 1983. Private view card for show with Meshack Asara at the Westbourne Gallery, London, 1983.

- SARAM, Ralph de: Private view for show at the Drian Galleries, London, 1979, annotated by EC.

- SASSOON, Siegfried: 1 x b/w photographic portrait image of 'Siegfried Sassoon' by Howard Coster and shown as part of 'Howard Coster: Camera Portraits from the Twenties', National Portrait Gallery, London, 1985.

- SAWDON SMITH, Richard: Private view card for 'Prints and Photographs', Fallen Angel, London, 1987. Press release concerning 'Photographs by RSS at Expectations', London, 1990 + 3 b/w images. 1 x b/w image of 'Countdown on Spanner' 1993. 1 x b/w image of 'I photographed my own Death' show in exhibition 'Maps', Whiteley's Gallery, London, 1996. Private view invitation to 'The All New Colours Show', Kudos, London, 1997. Press release + 14 x b/w images for 'Girls who are Boys who like Boys to be Girls', The Box, London, c 1997.
- SCHAD, Christian: 2 b/w images from show at German Art show at RA, London, 1985.
- SCHELER, Max: Private view card for 'Art and Design in Mahler's Vienna', Fischer Fine Art, London, 1985.
- SCHNABEL, Julian: 1 b/w image of 'Fountain of Youth' from RA 1980.
- SCOTT TUKE, Henry: 2 x b/w image of 'Black River Boatman' 1924.
- SENG, Yeo Kim: Private view invitation + booklet for exhibition 'Paintings and Drawings', St Jude's Gallery, London, 1991.
- SHAW, David: 1 colour image + press release concerning 'L'homme et le pantin' from Ebury Gallery, London, 1982 + obituary, written by EC and cut from Guardian of 08.01.90.
- SHENTON, David: Private view card for 'David Shenton and Peter Knox – Paintings and Drawings' at the Fermoy Gallery, Kings Lyn, n.d. 1983 + photocopied review from Guardian for show in 1976. Invite to party to celebrate the launch of 'Stanley and the Mask of Mystery' from GMP. 1983.
- SILCOCK, Philip: Poster + press release + letter from artist to John Marshall [Editor, Gay Times], for 'It's Not What You Think', Smiths Gallery, London, 1993.
- SILVER, Graeme: Exhibition card at the White Space Gallery, London, 1985 + private view card + 2 letters from Philip White to EC about the show.
- SIME, Sidney: 1 x b/w image of 'Cover for Black and White, Christmas number, 1899 shown the exhibition 'High Art and Low Life: The Studio Magazine and the Arts of the 1890s. Victoria and Albert Museum, London,

1993.

- SIMON, Edith: Private view card with b/w image on reverse for 'Prospect and Retrospect', Edinburgh, 1981.
- SITWELL, Osbert: Press release for 'The Sitwell Collection', Pallant House Gallery, 2000. 5 x b/w photographs + 1 x colour transparency of 'David Horner' by Philip Steegmann from 'The Sitwells and the Arts of the 1920s and 30s', National Portrait Gallery, London, 1994-5.
- SJOO, Monica: Promotional leaflet for book by 'Monica Sjoos and Barbar Mor: the Ancient Religion of The Great Cosmic Mother of All.' Rainbow Press, Norway, c 1976. 5 one colour post cards + photocopied 2 page autobiography
- SLADE SCHOOL: 1 x b/w image of male nude. Pencil. c1930.
- SLINKARD, Rex: B/w image of 'Young Rivers' c1915-16 from Stanford University Museum of Art.
- SMITH, Brad: 1 x b/w image of 'froehliche weihnachten' c.1988
- SMITH, Edward LUCIE: Preview invitation for 'Secret Images': Exhibition of Erotic Photographs', Adonis Art, London, 1998. Invitation to book signing for 'Flesh and Stone', Adonis Art, London, 2001. Exhibition catalogue + private view card + press release for 'Fotographo', Rome, Italy, 2002
- SMITH, Eric: 1 x b/w image of male nude. 1933. Signed by artist as 'Southampton School of Art, Summer Term.
- SMITH, Tony: Private view card for exhibition 'Tony Smith: Paintings, Drawings and Sculptures', London, 1981. + 1 b/w image with CV on reverse.
- SMITH, Paul Michael: 1 x colour image of 'Artist Rifle Series', Saatchi Gallery, London, c.1999. Photocopied CV and press articles for show 'New Neurotic Realism, Saatchi Gallery, London, 1999. 1 x colour postcard of 'Make My Night' 1998. Saatchi Gallery, London.
- SOLOMON, Abraham: Photocopy of article on Abraham and Simon Solomon by Lionel Lambourne, 1965. No source. + review of the Vision of Simeon Solomon in Burlington magazine, 1985.
- SOLOMON, Simeon: 4 b/w images plus

photocopied reviews of the show 'Solomon – A Family of Painters'. EC wrote for the catalogue. 1 x b/w image of 'Love in Autumn' c 1866 shown in exhibition 'The Last Romantics', Barbican Art Gallery, London, 1989. 1 x b/w image of an untitled pencil drawing show as part of 'Some Romantic Tendencies in British Art'. The Piccadilly Gallery, London, 1996. 1 x b/w image of 'The Moon and the Sleep'. Tate Gallery, London. N.d. 1 x b/w image of 'Zephyr' c.1900. 1 x b/w image of 'Love Among the Schoolboys' 1865 shown as part of 'Innocence and Experience', South Bank Centre, London, n.d.

- SPARKS, Nathaniel: 1 x b/w image of 'The Young Man and Death' 1928-29 shown as part of 'The Last Romantics: The Romantic Tradition in British Art: Burne Jones to Stanley Spencer, The Barbican Art Gallery, London, 1989.
- SPEED, Harold: 1 x b/w image of young nude male. No place. N.d.
- SPENDER, Humphrey: 1 x b/w image of 'Homage to Himmler' 1938 show in exhibition 'Thirties and After, Arnolfini Gallery, Bristol, n.d.
- SPENDER, Stephen: 1 x b/w image of 'Portrait of Stephen Spender' 1938 by Percy Wyndham Lewis. Shown in the exhibition 'The Thirties', Hayward Gallery, London, 1980.
- SPENCE, Jo: 1 x b/w image of 'Return to Nature: The Final Project: 1991-92 show in 'Jo Spence: Matters of Concern, Collaborative Images: 1982-92. In collaboration with Terry Dennett. Shown at the Royal Festival Hall Galleries, London, 1994.
- SPENCER, Stanley: 1 x b/w image of 'Shipbuilding on the Clyde: The Furnaces.' 1946. 1 x b/w image of 'Self Portrait with Patricia Preece' 1936, shown in the exhibition 'British Figurative Painting from Sickert to Bacon', Barbican Art Gallery, London, 1990. 1 x b/w image of 'Nude: Portrait of Patricia Preece' shown as part of 'Stanley Spencer – The Apotheosis of Love', Barbican Art Gallery, London, 1991. 1 x b/w image of woman and child looking at 'The Resurrection, Cookham' 1923-7 produced to promote 'Past Present, Future: A New Display of the Collection', Tate Gallery, London, 1990.

- SPISANI, Roberto: 1 x b/w image of 'Photo vision: Object Man' n.d.
- STADEN, Geoff & REDFERN, David: Catalogue + list of works + list of supporting activities for 'Geoff Staden: Paintings and Assemblages & David Redfern: Paintings and Drawings', Swiss Cottage Library, London, NW3, 1987.
- STAEMPFLI, George: Exhibition card for 'Drawings' at Aberback Fine Art, London, 1978 which includes CV and exhibition list with dimensions.
- STANLEY, Naomi: 1 x b/w image of 'Untitled 1983' shown as part of the 'Behold the Man' exhibition at The Photographers Gallery, London, 1988.
- ST CLAIR, John: Private view card + press release for 'A Party' – Photographs by John St Clair.
- STEEL, Jason: 1 x colour photograph + 1 x DVD of images.
- STEER, Colin: 6 x b/w images. No place. N.d.
- STERN, Bert: 1 x colour slide of 'Marilyn 1962' shown in exhibition 'A Positive View': An Exhibition of Creative Photography', Saatchi Gallery, London, 1994.
- STEVENS, Chris: Private view invitation + press release + price list [annotated by EC] + artist CV + 1 x colour image of 'Softball' for 'New Work', Sue Williams, London, 1990.
- STOECKS, Volker: Private view card with colour illustration for 'An exhibition of paintings and drawings' at Aberbach Fine Art, London, 1979.
- STRADLING, Matthew: Preview card for 'Luxuria: Paintings' Battersea Arts Centre, London, 1991. Price list (annotated by EC) for exhibition 'Penetralia' First Out Gallery/The Edge Gallery, London, 1994. + 5 transparencies of work dated between 1988 – 1991. 1 x b/w photograph of the artist by Marcus Horley, dated 1995. Press release + price list + preview invitation to 'Mirror Mirror: An exhibition of New Paintings', Diorama Gallery, London, 1996. 5 x colour images of his work, 1996. Press release + Private view invitation for 'Selfish: An Exhibition of Recent Paintings', Candid Gallery, London, 2000.
- STRANG, William: A b/w image of 'Lady with

- a Red Hat' (Vita Sackville West). NPG c.1981.
- STREATFIELD, James: 1 x b/w image of 'Bathers on the Rocks'. Sold at Christie's in the Modern British and Continental Pictures, Watercolours and Drawings, London, 1988.
- SUDARIO, Carlo: Piece of artwork. A5 sheet with title 'Bedsheet No 1 with small image labelled 'Bedsheet (cotton) 160cm x 220cm with shit and spunk traces'.
- SULLIVAN, Jason: 1 x b/w image of 'Maria Cabanas and Maggie Maguire' 2nd Prize winner in the 1991 BP Portrait Award, National Portrait Gallery, London, 1991.
- SUTHERLAND, Graham: B/w image of portrait of Somerset Maugham from Tate Gallery, London, 1982.
- SUTTIE, Angus: Private view card for 'The Whole Works' at Anatol Orient, London, 1985 + CV and price list.
- SUZZONI, Romain: Exhibition booklet for show at Galeries Lacouriere Frelaut, Paris, 1987. Exhibition booklet, including CV, for show at Cadogan Contemporary, London, 1987 + letter to EC from Gallery forwarding 1 x b/w image.
- SWANN, Diccon: 2 b/w images of 'Pip at the Seaside' from show at St Jude's. n.d.
- SWANSON, John: 1 x b/w image of 'Morning' shown in 'Summer Show 1' Serpentine Gallery, London, 1979.
- SWARBRICK, Philip: 1 x b/w image of 'Self Portrait'. Selected for exhibition in the National Portrait Gallery BP Portrait Award 1991.

OPEN

COOPER/1/22 Gay Art Archive: T

1981-2000

Includes:

- TAKAHASHI, Tomoko: Collection of photocopied reviews/essays on artist for New Neurotic Realism, Saatchi Gallery, 1999.
- TAYLOR, Fraser: Press release for exhibition at Thumb Gallery 1991 + 4 colour slides.
- TAYLOR, Fraser & David BAND: Exhibition booklet + price list + letter to Gay Times editor, John Marshall from Thumb Gallery press officer, London, 1985. 1 x b/w image of 'Looking On' 1986, from the exhibition 'True to Form (?)', Thumb Gallery, London, 1987. 1 x b/w image of 'Figure Study'. N.d.

- TAYLOR, Robert: Exhibition card for 'Black on Black and White', Baik Gallery, London, n.d.
- TAYLOR, Simon: Private view card for 'Silent Men' at the Fallen Angel, London, 1986.
- TCHELITCHEV, Paul: Booklet for exhibition at Fine Art Society, London, 1978. 1 b/w image from NPG.
- TENNANT, Stephen: B/w image 'The Gay Life' from exhibition 'Cecil Beaton and Friends'. 1985.
- THORN, Mike: Preview invitation to 'Bear Art Seven', Adonis Art, London, 2000.
- THORNE, Gary: A4 flyer for exhibition at Alberta House, London, 1981.
- TILLMANS, Wolfgang: Poster/private view invitation, Stills Gallery, Edinburgh, 1995. Poster/private view invitation + 2 x poster/interview Interim Art, London, 1995.
- TOM OF FINLAND: Euromale booklet + 2 large negatives. n.d. 1 x b/w image of cover art for 'Kake and the Sadists' and 'Jack and the Jungle'. N.d. 3 x b/w images featuring 'Kake'. N.d.
- TOULOUSE-LAUTREC, Henri di: B/w image of 'L'Abandon (les Deaux Amies) from show at Hayward Gallery, London, 1991.
- TRANGMAR, Susan: B/w image 'Science Fictions'. Exhibition leaflet for 'Between Echo and Silence' - Judith Barry/Andrea Fisher/Susan Trangmar at the Riverside studios, London, 1987.
- TRESS, Arthur: 1 x b/w image of 'Man Climbing Mountain: Los Angeles, 1978'. Catalogue from Publiekstheatr, Amsterdam, 1986 and send by artist to EC.
- TRESTLE THEATRE COMPANY: 1 x colour image of 'L'Amfiparnaso'. N.d.
- TYLER, Philip: Photocopy of artist CV [together with CV for Michael MURFIN. 2 x colour slides of 'Reaching' and 'To RSO' both from 1995.

OPEN

COOPER/1/23 Gay Art Archive: U-V

1976-1994

Includes:

- UGLOW, Euan: 1 x b/w image of 'Celebration of the new skylight' 1986-87. Show as part of the exhibition 'The Pursuit of the Real', The

Barbican Art Gallery, London, 1990.

- UNKNOWN: 1 x b/w image of 'Our Bodies – Ourselves' 1976. [Drawing for mural]?? 1 x b/w image of 'Envy inciting the Marine Gods to fight. Copy of an engraving by Andrea Mantegna (1431-1506). Shown as part of the exhibition 'Drawing: Technique and Purpose: Victoria and Albert Museum, London, 1981. Private view card for 'Exhibition of Oil Monotypes', Drian Galleries, London, 1986. 1 x b/w image of 'Saint Demetrius' shown in the exhibition 'From Byzantium to El Greco: Icons and Frescoes from Greece, RA, London, 1987. 1 x b/w image of 'Another Country: Concert, Sunderland', 1986. Shown at the Serpentine Gallery, London, n.d. 1 x b/w image of 'Backgroom of the Commercial: Friday Night' 1963. Shown at the Serpentine Gallery, London, n.d. 1 x b/w image of woman with cigarette. N.d. 1 x b/w image of CU portrait image of young woman (?) featured in 'Forced Out' by Carole Kismaric, Penguin Books, London, 1989. 1 x b/w image of a radio in a leopard skin cover. No name. No date. 1 x b/w image of 'Zeus: Roman: 2nd Century AD. Colour postcard 'Who's Afraid of the Big Bad Wolf', an Italian poster calling for solidarity with AIDS victims. Shown as part of the 'Grafica Utile exhibition. Design Museum, London, 1994. 1 x b/w image of black male arse held by white female hands. No title. N.d. 2 x b/w images of negative contact sheets featuring male nudes. 1 x b/w image of muscular black male nude.
- VICIOUS, Sid: Flyer with statement from 1977 and A4 title and price list for exhibition '99% is shit'.
- VINCI, Leonardo da: Exhibition leaflet + 1 x b/w image of 'An old man in profile to right, seated on a rocky ledge; water studies and a note' shown in exhibition 'Nature studies from the Royal Library at Windsor Castle and the Codex Hammer', RA, London, 1981. 1 x b/w image of 'Youth in Masquerade Costume' 1513-15 shown as part of the 'Leonardo da Vinci' exhibition, Hayward Gallery, London, 1989. Photocopy of biography [?] of da Vinci. No title. N.d.
- VIOLA, Bill: Catalogue + 1 b/w image from 'Unseen Images' show at the Whitechapel,

London, 1993-94

- VOINQUEL, Raymond: Private view card for show at Kate Heller Gallery, London, n.d.
- VOSTELL, Wolf: 1 x colour transparency of 'Loaf of Prague' shown as part of 'Art Unlimited: Multiples of the 1960s and 1990s' from the Arts Council Collection, London, 1994.

OPEN

COOPER/1/24 Gay Art Archive: Various Artists

1976-2007

Includes:

- Catalogue for 'The Human Clay: An exhibition selected by RB Kitaj, Arts Council, London, 1976.
- Poster for 'Portrait: Portraits in British Art 1906 – 1978', Portsmouth City Museum and Art Gallery, 1980.
- Exhibition leaflet for 'Neo-Romantic Watercolours', Imperial War Museum, London, 1981-82.
- Press release for 'Vague Designs', Edinburgh International Festival Fringe: 1981
- Press release + list of artists [?] for exhibition dealing with AIDS/HIV, Hetjans Museum, Dusseldorf, Germany. N.d.
- Exhibition card for 'Same Difference', Camera Work, London, 1986.
- Press pack for 'British Art in the Twentieth Century' Royal Academy of Arts, London, 1987.
- Pack includes: Press release + education programme + information on the show's transfer to Stuttgart, Germany + list of works + note to EC to return transparency of David Hockney's 'Sunbather' to press office + 6 x b/w images which are:-
 1. Hockney, David: 'Great Pyramid at Giza with broken head from Thebes' 1963.
 2. Burra, Edward: 'Saturday Market' 1932
 3. Gill, Eric: 'Boxers' 1913
 4. Bell, Vanessa: 'Portrait of Iris Tree' 1915
 5. Roberts, William: 'Les Routiers' 1930-32
 6. Kitaj, Ron: 'The Jewish Rider' 1984.
- Exhibition booklet for 'Artist of the Day', Angela Flowers Gallery, London, June-July, 1987
- Copy of 'Body Art' magazine featuring a variety of artists. 1987

- Catalogue for 'Painting Women: Victorian Women Artists', Rochdale Art Gallery [+ tour] 1987. Plus tipped in press cutting of hostile review by Brian Sewell, Evening Standard, London, 24.09.87.
- Press pack for 'A Paradise Lost: The Neo-Romantic Imagination in Britain: 1935-55', Barbican Art Gallery, London, 1987.
- Catalogue for 'Modern British and Continental Pictures, Watercolours and Drawings', Christie's, London, 1988
- Catalogue for 'Nine Neo-Romantic Artists'. An exhibition to mark publication of the book 'The Spirit of Place' by Malcolm Yorke. Albemarle Gallery, London, 1988.
- Paragraph of information [only page 3 of 3 preserved] on 'Boys Will be Boys' – touring exhibition from the Ikon Gallery, Birmingham, 1988.
- Press release + 6 x b/w images for 'The Nude: A New Perspective' Victoria and Albert Museum, London, 1989. Images are:-
 1. Lys Baldry, Alfred
 2. Bellocq, E. J.
 3. Zuccarelli, Francesco
 4. Durer, Albrecht
 5. Kertesz, Andre
 6. Brassai
- Catalogue for 'Frank Auerbach, Lucian Freud, Richard Deacon' The Saatchi Collection, London, 1990. Plus 1 x typewritten page of draft of article and questions by EC [?]
- Catalogue for "Distinguishing Marks", Bloomsbury Gallery, Institute of Education, London, 1990.
- Press release + list of works for 'Strange Developments', Anthony d'Offay Gallery, London, 1992.
- Exhibition leaflet for 'The Painted Nude: From Etty to Auerbach', Tate Gallery, London, 1992.
- Exhibition leaflet for 'Artist of the Day', Angela Flowers Gallery, London, July 1994.
- Press release + 2 x colour images + 2 x b/w images + 1 x photocopied pen and ink drawing for 'Ain't Ya Hungry? – Contemporary Lesbian Photographers...' Watershed, Bristol, 1994.
- Exhibition leaflet for 'Themes and Variations: Ideas Personified' + list of images available to the press + 1 x b/w image of 'An allegory with

Venus and Cupid' by Bronzino, National Gallery, London, 1994.

- Copy of 'Bum Boy: Autumn 1994, featuring work of Michael Atavar, Pascal Brannan and Robert Pacitti
- Copy of 'Bum Boy: Summer 1995 [including audio cassette] featuring work of Michael Atavar, Pascal Brannan and Robert Pacitti
- Catalogue for 'The Way we Live Now: Artist Views of Sex and Sexuality in the 20th Century' Gardner Arts Centre, University of Sussex, 1995.
- Photocopied catalogue of 'The Male Nude: An Exhibition of Drawings and Paintings by Rod Judkins, Robert Medley, Michael Murfin and Keith Vaughan', David Holmes Contemporary Art, London, 1996.
- Preview invitation to 'Trojan' part of the Its Queer Up North, City Art Galleries, Manchester, 1996
- Press release + letter from gallery owner to EC + x 3 colour transparencies for 'Over Exposed: An Exhibition of Photographs Featuring the Nude', The Association of Photographers, London, 1996
- Press pack for 'Brenda & Other Stories: Art + HIV + You' with a selection of photocopied hostile press cuttings + supporting events leaflet +2 x health information cards connected to the exhibition + 1 x colour image of 'Generations of Love' by Rory Donaldson + 5 x colour slides + loose leaf resource pack at Walsall Museum and Art Gallery, 1996.
- Photocopy of press release for 'Neurotic Realism: Part 1', Saatchi Gallery, London, 1999.
- Exhibition leaflet for 'Transition: The London Art Scene in the Fifties' + Media invitation + Private view card, Barbican Gallery, London, 2002.
- Card for exhibition and sale of Male Art 'from a private collection', Adonis Art, London, 2006.
- Card for 'Cap-I-Cua', Rossello, Barcelona, Spain, 2007.

OPEN

COOPER/1/25	Gay Art Archive: Keith Vaughan	1981-2009
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Includes:

- Invitation to 'Paintings, Gouaches,

Watercolours and Drawings', Austin Desmond Fine Art, London, c. 1981

- 2 x colour transparencies. No titles. No dates
- Catalogue + press release for 'Images of Man' show at the Geffrye Museum, London, 1981. Plus photocopies of 3 essays. Hetty Einzig on 'Keith Vaughan and the Male Nude'; Bryan Robertson 'Recollections of Keith Vaughan' and 'Keith Vaughan in retrospects' by Bernard Devir.
- Press cutting of 'Trial of an Outsider: Keith Vaughan: Paintings: 1946 – 60', Country Life: June 4th 1981
- Catalogue for 'Opening Exhibition' at the Beaux Art, Bath, 1981 inc Vaughan.
- Catalogue for 'Early Drawings and Gouaches', Agnews, London, 1985
- Catalogue for 'Drawings and Paintings' at New Grafton Gallery, London, 1985
- Catalogue for group show 'British Paintings and Drawings.' Redfern Gallery, London, 1985.
- Catalogue for 'Drawing and Paintings', New Grafton Gallery, London, 1987
- Catalogue for show at Austin Desmond Fine Art, London 1989 + Private view card
- Card for end of exhibition from Austin Desmond Fine Art, London 1990
- Exhibition card for Gouaches, Drawings and Notebook Sketches at Redfern Gallery, London, 1989 (including tipped in price list)
- 2 b/w images from British Museum.
- Promotional card for film 'Keith Vaughan' Arts Council, 1984.
- 10 b/w images
- Colour image of 'Landscape with Figure' + 2 b/w images from Retrospective exhibition at Agnews, London, 1990
- Private view invitation + 1 x b/w image of 'Sitting Youth' to 'Drawings of the Young Male, St Jude's Gallery, London, 1991
- Private view invitation to 'Forty Landscapes and Figure Drawings', Abott and Holder, London, 2009
- Photocopy of Keith Vaughan's diaries organised by year.
- Photocopies of various journals of Keith Vaughan

OPEN

Includes:

- WADE, Fred- A4 sheet with artist biog from exhibition at Riverside Studios, London, 1981. Reverse has notes and drawings by EC on Ruskin.
- WADHWANI, Juanito: Poster for exhibition 'Photographs' Koln, Germany, n.d. Press release + press reception invite for 'Photographic Works on Paper', Submarine Gallery, London, 1987. Photocopied article from Sunday Times magazine, 1990 + 1 b/w image. Artist made Xmas card to EC and his partner, David Horbury, 1989, with image and quotation from Whitman.
- WAGSTAFF, Lee: Exhibition card + press release for 'New Photographs', 35 Belgrave Square, London, 2002.
- WAINWRIGHT, Albert: Photocopied catalogue from exhibition at Wakefield Art Gallery, 1980. Catalogue + Private view card + 2 b/w images + press release + photocopied reviews for show at Parkin Gallery, London, 1986. Postcard to EC from Gerald Pitman about Wainwright + 13 small colour images.
- WALKER, Andrew: Leaflet with biog + 1 b/w image in shared show with Christopher Le Brun at the Fruitmarket Gallery, Edinburgh, 1985
- WALKER, Ethel: Photocopy of essay written by T.W. Earp for Arts Council/Tate Gallery exhibition of three women artists – Walker, Gwen John and Frances Hodgkins. 1952.
- WALKER, Richard: Card for 'Uneasy Living' at Thumb Gallery, London, 1981. Card for 'Bodily Functions' at Minsky Gallery with message to EC on reverse, 1982. Information and price list for 'Secret Surfaces' show at Centre 181 Gallery, London, 1983. 2 x b/w images: Thumb Gallery, London, n.d c 1981.
- WALLACE, Andre: B/w image of 'The Girls'.
- WALLACE, Richard: Private view invitation for exhibition at Adonis Art, London, 1997. Preview invitation to 'Latest Oil Paintings', Adonis Art, London, 2001.
- WALLIS, Alfred: 1 x b/w image of 'The Blue Ship'. Image owned by Tate Gallery, London.
- WARD, Catharyne: Private view card to variety of shows at the Alternative Art

Galleries, London, n.d. This includes in 'No 4' at 3. Marlborough Court, a show by the artist with Julie Nelson. Artist has written personal message to EC on reverse.

- WARD, Richard: Small flyer for 'Recent Paintings' show at West Norwood Library, London, Plus letter to Gay News asking for review + note from GN to EC asking for short piece for 'What's New' section. N.d but c 1982

- WARDEL, Mark: Large poster + 4 b/w images + biog + private view card for exhibition at Ebury Gallery, 1983.

- WARHOL, Andy: 4 b/w images + article from Gay News 87 on Warhol and film = photocopy of long essay on 'gay sensibility' and Warhol.

No author listed. Private view + Press view card + x 1 b/w self-portrait image for exhibition at Anthony d'Offay, London, 1986. Booklet which doubles as personalised invitation to preview party of 'Andy Warhol Show' and to book launch of 'Warhol' by Christopher Makos, Alexander Roussos Gallery, London, 1988.

This invitation is misspelt as 'Amanuel Coooper'. 1 x b/w photographic portrait image of 'Andy Warhol' 1979 by Karsh of Ottawa.

Shown as part of the exhibition 'Karsh – A Birthday Celebration', The Barbican Art Gallery, London, 1988. 1 x b/w image of 'Elvis' 1963 shown in 'The Art of Photography 1839-1989', Royal Academy of Arts, London, 1989. Private view card for 'Self Portrait' exhibition at D'Offay, London 1989. A guide to 'Andy Warhol: A Retrospective', Hayward Gallery, London, 1989. Leaflet for the 'Early art and business of Andy Warhol' Serpentine, London, 1989. Folder from Anthony d'Offay with 2 x large colour transparencies 'Dolly' and 'Mick' + letter to EC from gallery giving details of use. [DATE!!]. Exhibition card for 'Andy Warhol: Paintings and Sculpture', Anthony d'Offay Gallery, London, 1999. Exhibition guide to 'Warhol', Tate Modern, London, 2002

- WARREN, Alan: Poster + xmas card for his 'Last Picture Show' at Photographic Training Centre Gallery, 1980. Also, large b/w image of Alan Warren

- WARREN, Jim: Poster for show at White Space Gallery. 1986.

- WEIGHT, Carol: 1 x b/w image of 'The Recruit's Progress' 1943.

- WERNER, Michael: Catalogue + Private view invite for exhibition 'Drawings and Sculpture', Louise Hallett Gallery, London, 1987
- WEST, Keith: Booklet + flyers + 1 b/w image from 1979 exhibition at Holsworth Gallery, London. Letter of 13.11.79 from Keith West to Keith Howes of Gay News offering use of images of Derek Jarman. Catalogue + booklet with interview with Jonathan Clifford Smith + 2 b/w images. Letter to Enid Scott Baker of Gay News dated 31.12.80 with details of his work.
- WESTERN, Daevid: Flyer for exhibition at Clarendon Gallery, London, 1981.
- WEX, Marinane: Exhibition card for 'Analysing Female and Male Gesture' at the ICA, London, 1982.
- WHISTLER, Rex: 1 x colour transparency of 'Self Portrait the day his Guards Uniform arrived, 1940. Image from the National Army Museum.
- WHITEHEAD, Alan: 2 letters to Denis Lemon at Gay News asking for coverage of his printmaking and providing details of the work. Also letter from Denis Lemon to EC asking him to contact the artist. Includes 8 b/w images + 9 slides + 1 b/w photograph of the artist.
- WHITEMORE, Robin: Press release for exhibition – a homage to Simeon Solomon - of new work entitled 'The Lord's Dogs', Freuds, London, n.d
- WHITNEY, Anne: Photocopy of article from Art Quarterly: 1962.
- WHITNEY, Kevin: 1 x b/w image of 'Studio Middy', 1980. Private view invite + b/w image of Whitney + press release, CV and price list of show at the W8 Gallery. 1981. Private view card + 2 x b/w images for 'New Olympism', Conduit Galleries, London, 1986. CV + Private view card for show at St Jude's Gallery 1989. 1 x b/w photographic portrait image of 'Kevin Whitney' by Chris Garnham, 1984, shown at the National Portrait Gallery, London, 1990.
- WIGGINTON, Brian: Private view card + short biography + 1 x colour image for 'Bodyscapes' at Zanzibar, London, 1990.
- WILDE, Oscar: Photocopies of 'Poets Corner' by Rory Knight Bruce + various book reviews, 1995
- WILLIAMS, Andrew: B/w photographic image

of artist. Card for mixed show at Bruton Gallery, Somerset, of 'Seven Scottish Painters' 1983.

- WILLIAMS, Hywel: 1 x b/w image of two men kissing. No title. N.d
Image belongs to Watershed Centre, Bristol.
- WILSON, William: Photocopied booklet on the Lyth Tapestries project + 5 colour postcard images. N.d c. 1980
- WITKIN, Joel Peter: Exhibition list for show at Hamiltons + text of EC's review + 2 b/w photographic images + various notes and reviews annotated by EC. c.1992.
- WOLFE, Edward: 1 x b/w image of 'Self Portrait' 1930. 1 x b/w image of 'Youth with Tie' 1950, shown in exhibition 'Sickert, Wolfe and Hamnett', Odette Gilbert Gallery, London, 1986. [?] 1 x b/w image of 'Young man in Blue Shirt', n.d shown in exhibition 'Sickert, Wolfe and Hamnett', Odette Gilbert Gallery, London, 1986. [?]
- WOLFSFELD, Erich: Catalogue + price list + press release for exhibition at Belgrave Gallery, London, 1995. [includes tipped in letter from gallery to Peter Burton of Gay Times].
- WOOD, Christopher: Photocopied biographical essay by William Mason. Press release for touring Arts Council exhibition. 1979. 1 x b/w image of 'Portrait of Serge Lefar' 1930, shown in exhibition 'Christopher Wood', Parkin Gallery, London, 1983.
3 x colour transparencies:
'Boat in Harbour, Brittany, 1929'
'Church at Treboul, 1930'
1 transparency unknown
Tate Gallery, London, n.d
1 x b/w image of 'Boat in Harbour, Brittany' 1929, shown in 'New Displays' 1991, Tate Gallery, London.
- WOODCOCK, Peter: Flyer for exhibition at Cuts Gallery, London, n.d.
- WOODCOCK-CLARK, Sylvia: Private view card for exhibition at Traverse Theatre, Edinburgh + price list and biog – annotated by EC. 1986.
- WOOLF, Virginia: 1 x b/w image of 'Virginia Woolf' by Man Ray.
- WYLIE, George: 1 x b/w untitled image of sculpture probably shown in 'Erotic Art',

Henderson Gallery, Edinburgh, 1981.

- WYLIE, Peter: Private view invitation for 'Get 'em off: Recent Paintings', Tricycle Gallery, London, n.d.

OPEN

COOPER/1/27 Gay Art Archive: Y-Z

1979-1999

Includes:

- YHAP, Laetitia: 1 x b/w image of 'Mending a Trawler Net with a man and a boy watching' + 1 x b/w image of 'Peter...Steve, Michael and four gulls' both from 'Summer Show 1', Serpentine Gallery, London, 1979.

- YEADON, John: Booklet for 'Unbelievable Stories: Incorporating the Travails of Blind Bifford Jelly, Lanchester Gallery, Coventry, 1988 + x 2 b/w images. Information booklet + 2 x b/w images from exhibition of The Travails of Blind Bifford Jelly, Ikon Gallery, Birmingham, 1991. Preview invite to exhibition 'Travails of Blind Bifford Jelly' and 'Visibility' by Rory Donaldson, Centre for Contemporary Art, Glasgow, 1992. Private view invitation + exhibition information leaflet, Vilma Gold Gallery, London, 1999.

- YEVONDE, Madame: 1 x colour transparency of 'The Machine Worker in Summer.' 1937 and information leaflet on exhibitions (including Yevonde), MAC, Birmingham, 1994.

- YOHACHI, Nishimuraya: 1 x b/w image of 'The Great Wave' from the series Thirty Six Views of Mount Fuji shown in the exhibition 'Hokusai', RAA, London, 1992.

- ZDRAVKOVIC, Nebojsa: Preview invitation for 'Latest Paintings', Adonis Art, London, n.d.

- ZENZ, Arnand: 1 x colour transparency [no title], Milch Gallery, London, 1996.

- ZIRANEK, Silvia: Private view card + booklet for 'Ici Villa Moi: A sculptural installation.' James Hockey Gallery, Farnham, 1990.

OPEN

COOPER/1/28 Gay Art Archive (Second Series): A-B

1966-2002

Includes:

- AJAMU: Press release for exhibition of 'Erotic Rites' at 223a Mayall Road, Herne Hill (1992)

- AJAMU: Letter to EC enclosing x 2 b/w prints [preserved] of work to be show in upcoming show. Also includes a biography + artists statement. Photocopy of press release for 'Black Bodyscapes' at Camerawork, London, + CV + b/w image (1994)
- AJAMU: Press pack – including x 2 b/w images for 'The Homecoming' a short film about Amaju by Topher Campbell (1995)
- AJAMU & Sunil GUPTA: Press release for 'New Work: Ajamu & Sunil Gupta, Standpoint Gallery, London (1999)
- ANDERSON & LOW: Invitation cards [different cards/same event] to private view at Roy Miles Gallery, London, for 'Platinum-Palladium Series I.' (1995)
- ARIAS, Fernando: Information card about solo touring show opening at Chapter Arts, Cardiff. The show is then scheduled to tour until 2000 (1998)
- ARIMONDI, Victor: Group of x 23 b/w postcard sized images of homoerotic images + note from photographer.
- BALABAN, Nicholas: 1 x colour slide of 'Two Thieves' n.d
- BALDWIN, James: Press release + photocopied b/w image for exhibition 'On the Face of It' at First Out, London (1990)
- BALLWEG, Tobias: PV invitation for 'Current Work' at Graeme Dowling Contemporary Art, London, + tipped in biography and dates of forthcoming shows at Dowling Contemporary Art (1984)
- BARRETT, James: Exhibition card + CV for 'Condom Culture' at Upstairs of King Edward VII, London (c.1990)
- BARRETT, James & FORSTER, Robin [Art2go]: 10 x colour slides which form sequence of sexual activity transformed into x-ray version + notes on the computer sequence used during exhibition. Also note from Robin Forster to EC asking for return of slides and enclosing a SAE [all preserved!]. Book mark flyer + PV invitation + x 2 images for exhibition staged as part of 4th Summer Show, Stockwell Independent Studios, London, SW4, 1991. 'Vertigo', Cambridge Dark Room Gallery, 1996 + slide index + artists statement + postcards x 9 + poster for image and design. 4 x information cards [each with different image]

for 'Open Your Mind' part of the Queerupnorth98 Festival including exhibition by Art2go vertig at Castlefield Gallery. 10 x colour slides + x 2 private view cards + promotional 'cube' + x 4 posters for vertig0-2 from Art2go at Australian Centre for Photography, Paddington, Australia, 1998. CV + CV summary + press cutting from Sydney Morning Herald + artist supporting statement + colour slides x 10 from 1998

- BARRINGTON, John S: 1 x b/w portrait image of John S Barrington. Photograph by Barry [?] 1966.
- BATTERSBY, Martin: Press release for solo show at the Ebury Gallery, London, 1982. Also x 1 b/w image of 'Fencing Mask' + colour postcard of 'Sphinx & Oedipus' in collection of Royal Pavillion, Brighton. [Notes on opening times, reproductions available etc, written Francois de Louville on last page.
- BEATON, Cecil: Press release + exhibition leaflet + b/w image x 1 for 'War Photographs 1939 – 1945, Imperial War Museum, 1981. Press release for exhibition 'Cecil Beaton' at The Photographic Gallery, Cardiff, 1982
- BLOK, Diana: Copy of Open Eye 18 magazine including review of 'The Woman' exhibition at Photographic Galley, Cardiff, October 981 which included work by Blok and Marlo Brokeman
- BONNEAU, Jean-Jacques: Private view invitation to exhibition of paintings at Centre 101, London, 1982 + letter outlining how he chooses 'subjects from the gay scene.' Also x 9 colour slides + 7 x b/w photographs of paintings. Asks EC to critique the work prior to the Private View.
- BRIXTON ARTIST COLLECTIVE: Catalogue for 'Multiples' London, 1984. Catalogue for 'No Comment' London, 1984. Price list for 'Spirit' – mixed media exhibition by Lesbians and Gay Men, London, 1991. List of exhibits for 'Passionate Tongues' exhibition, London, 1992.
- BROOK, James: Artist statement + private view card for 'Version' at Smiths Gallery Three, London, 1992.
- BROSANAN, Michael: Preview invitation to 'Latest Photographs' exhibition at Adonis Art, London, 2002.

- BULLEN, Stuart: Letter with details of exhibition of work by Bullen and Richard HILL 'Myths and Reflections' in the bar areas of the Drill Hall Arts Centre, London, 1989 + artists statement + 1 x b/w image by Bullen + 1 x b/w image by Hill. Sends SAE for return to images[!]
- BURCH, Guy: Letter to EC inviting him to 'Passionate Tongues' exhibition at the Brixton Art Gallery, London, 1992. Also includes press release + x 4 colour images of his work from the show.
- BURTON, Jeff: Press release + Private View invitation to exhibition of work at Sadie Coles HQ, London, 1999.
- BUTCHER, Tony: Press release + 3 x b/w images of male nude from show at First Out Café and Gallery, London + handwritten letter asking for details of exhibition to be listed in Gay Times. CD of 'Tony Butcher: Images'. 1 x b/w image of male nude Letter sent to Gay News and forwarded to EC giving details of exhibition of the male nude at 1885 Gallery, London, SE11, 1994.

OPEN

COOPER/1/29 Gay Art Archive (Second Series): C-J 1964-1996

Includes:

- CAYFORD, George: Exhibition card for 'George Cayford, Edmund Hodges and Martin Ireland, St Jude's Gallery, London, c. 1990 + 1 x b/w image by Cayford.
- CINALLI, Ricardo: 1 x b/w image of 'The Blue Box' part of The New Patrons exhibition at Christie's, London, 1992.
- CONSTANTINE: Exhibition price list for 'Humanides' at The Round House Gallery, London, c. 1982 + review by Emmanuel Cooper + x 3 posters of drawings from exhibition.
- CORE, Philip: Price list for 'Pieces of Conversation: Paintings and Drawings with Strangers', Francis Kyle Gallery, London, 1979.
- COWARD, Noel: B/w image of 'Under a palm tree' sold at Christie's in London, 1988
- CRAWFORD, S.P.: Exhibition of paintings - 'In the Eye of the Beholder' at Fallen Angel, London, 1988

- CROFT, Mike: Private view invitation to 'Large Paintings' at /3 Goodsway, London, 1992. [Includes note on reverse to EC about artist from Philip Graham, St Jude's Gallery]
- DALI, Salvador: 1 x b/w image of Salvador Dali with Federico Garcia Lorca from exhibition Salvador Dali: The Early Years, Hayward Gallery, London, 1994.
- EVOTE, Steven: Press release + b/w image for exhibition 'Plasterpieces' at First Out, London, 1992
- DE WAGT, Janet: Postcard 'The Network of Lesbian Love' from Yorkshire Arts. n.d
- DOUGLAS, William: Three b/w images with titles 'Sublime Drudgery' 'Negotiate Nuisance Value' and 'Purged of cliché ridden guilt.'
- DUGDALE, John: Invitation to reception for artist and exhibition 'John Dugdale and Dreamier the Gloaming Grows, Wessel O'Connor Gallery, New York, 1995
- DURAND, Andre: 3 x b/w images of work – all dated 1980.
- ETTING, Emlen: Press release + list of work and prices + 3 x colour + exhibition booklet for exhibition at St Jude's Gallery, London, 1991.
- EVERGON: Private view invitation for 'Evergon' exhibition at Galerie du Musee du Quebec, Canada, 1989. Private view invitation to 'Verticale' at Marguerite Bourgeoys, Quebec, 1991. Private view invitation to 'Evergon: 1971 – 1991' exhibition at Royal Photographic Society, Bath, 1991.
- FAUCON, Bernard 1 x colour image + 1 x b/w image of Premiere Communion.
- FAULKNER, Patricia: Letter to Peter Burton at Gay News and subsequently passed on to EC includes information about her work + colour slide x 1 and catalogue for her show at Mercury Gallery, London, 1979.
- FERNANDEZ, Roberto GONZALEZ: Exhibition card for 'Recent Drawings' at the National Theatre Gallery, London, 1988.
- FETTING, Rainer: Private view invitation to 'Recent Works' at Raab Gallery, London + press release + x 2 b/w images
- FLASH, Lola: Invitation to opening party of exhibition by Lola Flash at First Out, London, 1992
- FORSTER, Peter: Leaflet + artist biography and price list for exhibition 'Satirical Wood

engravings and caricatures,' Adelaide Book Centre, London, 1986

- FRANCO B: Invitation to 'exclusive event' at artist studio in Brixton, London, 1992.

Biographical date. c. 1992

- GAY LONDON SWIMMERS: 9 x b/w images of male nudes
- GILBERT & GEORGE: Press release for 'For AIDS', Anthony d'Offay Gallery, London, 1989
- GONZALEZ, Roberto: 1 x b/w image of 'Let him gaze his fill' from exhibition at Clive Jennings, London, EC1V
- GOODE, Tabitha: Information sheet about artist + list of work in 'On Be-ing (male)' at the Women's Art Library. No start date but 'until' 31.10.94
- GRACE, Della: Private view invitation to 'Lesbian Boys and other Inverts' at the Drill Hall – photographs by Della Grace.
- GUPTA, Sunil: Information sheet about exhibition of work at 5 Dials Gallery, London, 1984. Exhibition card for 'Trespass 3' at Portfolio Gallery, Edinburgh, 1997. PV card for 'From Here to Eternity: Photoworks: 1987 – 1999 at 529 West 20th Street, New York
- HALL, Colin: Preview card for exhibition 'Eternal Exhibition' at the Basement Gallery, Brixton, London, n.d. Press release + PV invitation for exhibition 'Pierrot' at Café Gallery, London, 1989.
- HAMMOND, Harmony: Booklet from Wadsworth Atheneum relating to Harmony Hammond + promotional postcard about 'Wrappings's – a book of essays on feminism, art and the martial arts. 1984.
- HARING, Keith: Colour exhibition cards x 2 (different design for each) for 'Apocalypse' – collaboration between Keith Haring and William Burroughs - with x 2 x b/w images of work by Burroughs + x 1 image of work by Haring + 1 x b/w photograph (by John Minihan) of William Burroughs + 1 x b/w photograph of Haring and Burroughs (by Tseng Kwong Chi) + biography of Keith Haring for exhibition at The October Gallery, London, 1990
- HARVEY, Peter: Poster + invitation to reception for artist at exhibition 'The Unknown Remembered' at Nicholas Davies & Co, New York, 1996

- HEARD, Andrew: B/w image of 'I love you, I hate you' 1984. Exhibition card for 'That's Life and other pictures', Friedman Guinness Gallery, Frankfurt, Germany, 1989.
- HEBBORN, Eric: 1 x b/w image of 'Graham' 1964
- HERRMANN, Matthias: Exhibition card + press release for 'The Hotel Series' at Galerie Barbara Faber – Rob Jurka, Amsterdam, 1998
- HEWETT, Lynn: RCA Environmental Media Degree Show 1982 catalogue with work by Lynn Hewett.
- HISCOCK, David: Private view invitation to exhibition at Pomeroy Purdy Gallery, London, 1988
- HOCKNEY, David: 1 x colour transparency of 'Sunbather' shown as part of exhibition British Art in the Twentieth Century, RA, 1987
- HOFFMAN, Ludwig von: Press release + CV + 4 x b/w images of male nude from exhibition of drawings at Julian Hartnoll, London, 1991.
- IRELAND, Martin: CV produced by St Jude's Gallery
- JARMAN, Derek: Private view card for 'New Paintings' at Richard Salmon Ltd, London, 1989. Private view invitation for 'New Paintings' at Richard Salmon at Karsten Schubert, London, 1992
- JOHNNY Information sheet + list of paintings for 'Raw and Naked Puberty' exhibition by Johnny at First Out, London, 1992.

OPEN

COOPER/1/30 Gay Art Archive (Second Series): K-Z

1978-2002

Includes:

- KAYODE, Rotimi FANI: 1 x b/w slide of image used on cover of Ecstatic Antibodies: Boffin & Gupta [Eds] Rivers Oram Press, 1990
- KIRBY, Sarah: B/w image of woodcut entitled 'We Two', 1990
- KNIGHT, Laura: 1 x colour postcard of 'Self Portrait, 1913' National Portrait Gallery.
- LATIMER, Carole: Press release + x 2 b/w images of male nudes + x 1 x b/w image of artist for exhibition 'Candlelight Studies' at Krios Gallery, London, n.d
- LAWLEY, Chris: Flyer for exhibition 'Blood Shadows' as part of 4th Lewisham Visual Arts

Festival, 1992

- LEATHERDALE, Marcus: Preview invitation to exhibition of photographs of Marcus Leatherdale at Runkel Hue Williams, London, 1991.
- LEONARD, Michael: Catalogue for 'Michael Leonard: Recent Work: 1978-80' at Fischer Fine Art, London, 1980. Catalogue for 'Michael Leonard: Recent Paintings and Drawings' + PV invitation to EC at Fischer Fine Art, London c.1984. Press release about Greenprint – 'Changing Head' St Jude's Gallery, London, 1991.
- LESBIAN ARTIST NETWORK: Poster + press release for exhibition 'Exposing Ourselves' at Worx, Balfe Street, London, 1992 + PV card.
- LUCAS, Greg: Press release + private view invitation for exhibition 'My Photographs Don't Stand up for Themselves! So I Have to Stand up for Them' at Zone Photographic Gallery, Newcastle upon Tyne, 1996
- LUCAS, Martyn: Postcard of 'Running Man' from 1990
- LUCIE SMITH, Edward: Invitation to opening of Plus 1 and Plus 2 Galleries, London, W1H, 2001 with exhibition of photographs by ELS.
- MAPPLETHORPE, Robert: Lisa Lyon b/w image 1980. Large b/w self-portrait. 1981. Lily b/w image n.d
- MAUGHFLING, Gaving: Price list of exhibition 'Recent Paintings and Drawings' at St Jude's Gallery, London, 1991
- McCARTHY, Cornelius: Private View card for exhibition 'Paintings' at The Gallery, Central Library, London, N22, 1987. Press release + 2 x b/w images of male nudes from exhibition 'Recent Works' at St Jude's Gallery, London, n.d. Press release + St Jude's exhibition programme + exhibition booklet + private view invitation + 1 x colour image of 'Orchard Offering' for exhibition of 'New Works' at St Jude's Gallery, London 1991
- McCARTIN, Mandy: Collection of material about her work including CV + photocopied page with her page from 'Outlook' – campaign against Section 28 + press release + private view invitation for her exhibition at the Jazz Café, N16, 1990 + photocopied cutting from The Face about her work + information/mini

biographical information sheet. N.d

- MELICK, Andrew: Private view invitation to 'Young America', Adonis Art, London, 1997.
- MOORE, Kevin: Press release for exhibition of paintings, mural, and works on paper at Submarine Gallery, London, n.d
- MORRISON, Alan: Postcard of image of A. Celli with artist contact details.
- MORSEL: Part of a XXVWE Studio Collaboration.
- MURFIN, Michael: 1 x b/w image of 'Crucifixion' 1985; + 1 x b/w image of 'Leicester Four' 1986; 1 x b/w image of 'Man from Lea' 1986 + collection of 10 x colour slides – including 'Leicester Four' and 'Crucifixion.' List of works with CV/biography for exhibition at the Consort Gallery, London, 1988. Exhibition card for 'New Paintings' at The Piccadilly Gallery, London, 1988. Exhibition card for 'Recent Paintings' at The Piccadilly Gallery, London, 1990. 1 x b/w image of 'Offshore' 1992. 1 x colour image of 'Cain and Abel' 1993. from David Holmes Art Gallery, Peterborough.
- NORRIS, Jane: Postcards x 2 with titles 'Strength' 1989 and 'Thirst' 1986, Press release – from Lesbian Artists Network – for exhibition at Kudos, London, 1993
- OLIVER, Maureen: Letter to Gay Times – and then to EC – giving information about one-woman show of prints and drawings at Sisterwrite Gallery, London, July 1987. Also b/w photocopied image of woman – presumably Maureen Oliver. Letter to Gay Times – and then to EC - giving details of forthcoming exhibition at First Out, April 1988. Half of any profits to go to campaign against Clause 28.
- PEPPER KIDS: Poster for showing 'Up yer Bum' at the Acme Gallery, London, May – June 1979
- PETRY, Michael: Press release + exhibition card for 'The Sound of Breaking Glass' at Prowler Project Space, London, 2001
- POMEROY, Tim: Press release + Artist CV + b/w image for exhibition 'The Turkish and Sauna Baths' at Richard Wilson Arts Centre, Nantlle, North Wales, 1990.
- POZZAR, Geri: 4 x PV cards for exhibition 'Some Naked Friends' at Slaughterhouse

Gallery, London, 1994. Private view invitation for exhibition 'Photos of My Friends' and launch of his book by GMP, Adonis Art, London, 1997

- PROUVEUR, Jean-Marc: Exhibition card for show at Albert Totah Gallery, New York, 1986.
- PUHA, Tero: Invitation to opening of 'Autopsy of Love', Finish Museum of Photography, Helsinki, 2002.
- RAGLAN, Roger: 1 x b/w image of 'The Bathroom' n.d
- RALPHOTO OF ESSEN and McTAVISH, Brent: Preview invitation to exhibition at Adonis Art, London, 2001.
- RIDLEY, Phil: Private view card + catalogue for 'Medacity' – a group show including Phil Ridley – Bizzare Gallery, London, 1988.
- RIVERA, Diego: Invitation to press conference at Hayward Gallery, London for opening of retrospective exhibition.
- ROBILLIARD, David: Exhibition card for 'Dance for your Auntie' at Friedman-Guinness Gallery, Heidelberg, Germany, 1987. Private view card for 'The Cat's Pjamas' at Watermans Gallery, Brentford, 1991. Private view card for 'Zeichnungen' at F.GG, Frankfurt, Germany, 1991
- ROBINSON, Anne and GILLIE, Sheila: Press release for exhibition at First Out, London 1992 + 1 x b/w image by Sheila Gillie and + 1 x b/w by Anne Robinson .
- SALOME: Private view invitation to exhibition 'Swimmers & Lilyponds' at Raab Gallery, Vauxhall, London, 1991.
- SARGENT, John Singer: 1 x b/w image of 'Moorish Courtyard' + information on provenance, exhibition history and references – supplied by Forbes.
- SAWDON SMITH, Richard: 1 x b/w image of 'The Christmas Tree' + handwritten note from gallery [?] informing EC that they hold more of Sawdon Smith's work.
- SENG, Yeo Kim: Private view invitation + booklet for exhibition ' Paintings and Drawings', St Jude's Gallery, London, 1991
- SESULKA, Pavel: 1 x b/w postcard image of 'Bilderlust' c. 1985.
- SHAW, David: Poster for David Shaw exhibition at Ebury Gallery –backed with list of works and short biography by Edward Lucie

Smith.

- STINSON, Dilys: 3 x colour images of work. Titles are 'Love Letter to my Woman' 'Boxes' and 'Boxes [detail]'
- STOECKS, Volker: Private view card for exhibition – with Arnulfo Luna – at Aberbach Fine Art, London, 1978.
- STOK, William: Poster + x 2 b/w images + A5 exhibition information sheet of 'Dreams of Broken Dolls', Laundry Gallery, London, 1978
- STRADLING, Matthew: Press release for 'Luxuria: Paintings' Battersea Arts Centre, London, 1991
- SWAN, Diccon: Press release for exhibition 'Recent Paintings' at St Jude's Gallery, London, 1991.
- TABATZNIK, Marilyn: Invitation to exhibition and sale of work past and present, 6, Windmill Drive, London, SW4. n.d
- TAYLOR, Fraser: Press release + artist CV cards + colour slides x 2 for exhibition 'True to Form' at Thumb Gallery, London 1987.
- TEAGUE, Sam: Private view invitation to 'Naked Echoes' – an exhibition of sculpture at the Lamont Gallery, London, 1989
- UNKNOWN: Card with male nude on one side and advert for 'The Biggest Amateur Strip Contest, Earls, London on the reverse. n.d. Card with colour image of male nude and on reverse 'Into hardcore mental action MA (RCA) and considerate S&M. Telephone number. Poster for 'Nothing Personal' Date and details unknown.
- VARIOUS: The Political Circus featuring work of x 12 artists at Gallery Kaleidoscope, London, 1978. Includes exhibition booklet/price list + private view card + 1 b/w image of project leader, Karl Barrie + short essay on background to the exhibition and work of Karl Barrie. Private view invitation to exhibition of works by John Beard, Stuart Hodgkinson and Rudiger Kopischke, New Style Gallery, London, 1981. Catalogue list and exhibition booklet for 'Neo Romantic Watercolours' at Imperial War Museum, London, 1981/82. Private view invitation + price list for exhibition 'Scottish Expressionism' at Warwick Arts Trust, 1984. Programme for January/February 1987 'Cinema of the Body' at London Film Makers Co-op, London.

Exhibition card for 'Drawings and Works on Paper from Auerback to Wynter, Redfern Gallery, London, 2002. [Includes work by Arthur Lett Haines, Patrick Procktor, Mark Tobey, Keith Vaughan, Denton Welch and Christopher Wood]. Flyer for exhibition 'Sheer Queer' at Cable Street Studios, London, n.d [c. 1990] . Newsletter 'The Center Voice' – Lesbian and Gay Community Services Newsletter, New York, April 1989 with report of two exhibitions to commemorate Stonewall – including Keith Haring. Press release for 'Stolen Glances: Lesbians Take Photographs' an exhibition of ten women photographers at Stills: The Scottish Photography Group Gallery, Edinburgh, 1991. Press release for "Some 'other' Men" – an exhibition exploring male sexuality and masculinity at the New Gallery, Lister Building, Bradford & Ilkley Community College, 1991. Promotional leaflet from Cassell announcing publication of a series of books concerned with sexual politics and Lesbian/Gay Studies. Includes books by Mark Simpson; Keith Howes and Peter Tatchell c. 1993. First 'Exposures' newsletters – innovative imagery by women edited by Grace Lau. Promotional material + information on workshops etc. Press release + transparency request form + colour slide x 3 ['Double Trouble Judy' by Dawn Mellor; 'Volte-Face' by Matthew Stradling and 'Sarah' by James Brooks] for exhibition 'Likeness: Reflecting Sexuality' Manchester City Art Galleries, 1997.

- VAUGHAN, Keith: 1 x colour transparency. No title. No date.
- VICKERS, Tony: Letter to EC sent via Gay Times with information about exhibition 'View 90' at Lauderdale Community Arts Centre, London, 1990 featuring Tony Vickers + five other artists. Includes x 11 colour images of work from show + 1 x b/w image + handwritten artists statement + statement of ideas from Tony Vickers.
- WADHWANI, Juanito: CV + Artist card for exhibition 'Photographs' Koln, Germany, 1988
- WALKER, Richard: Private View card for 'Secret Surfaces' show at Centre 181 Gallery, London, 1983

- WARHOL, Andy: Large colour transparency of silkscreen of Rudolf Nureyev. From Anthony d'Offay but n.d. Private View card for 'Athletes' by Andy Warhol, ICA, London, 1978.
 - WHISTLER, Rex: Invitation to private view of 'Rex Whistler, Stephen Tennant & their two semi circles', Michael Parkin Gallery, London, 1987
 - YAMRUS, Frank: Invitation to artist reception for 'The Motion Series' at Sarah Morthland Gallery, New York, 1999.
 - YOUNG UNKNOWNNS: Invitation to exhibition of 'Lesbian Erotica' at The Cut, London, n.d
- OPEN**

COOPER/2 Art Projects 1980-1993

Papers regarding art projects and publications by Cooper, including: research material and drafts for Solomon Family exhibition at the Geffrye Museum, 1984-1985; correspondence regarding his proposal for a documentary 'Art on the Street' on art in London outside art galleries for the series 'New Directions', 1993; research materials, photographs, slides, transparencies and correspondence gathered by Cooper in preparation for his book, 'The Life and Work of Henry Scott Tuke', 1980-1989.

OPEN

COOPER/2/1 Solomon Family Exhibition 1984-1985

Correspondence, typed lists of suggested works, research materials and draft of EC's article 'A Vision of Love: Homosexual and Androgynous theories in Simeon Solomon's work after 1873', prepared for the Solomon Family Exhibition, held at the Geffrye Museum in 1985 (1984-1985)

OPEN

COOPER/2/2 Art on the Street/Roughly Art 1993

Correspondence from Carlton Television and Hawkshead with EC regarding his proposal for a documentary 'Art on the Street' on art in London outside art galleries for the series 'New Directions' (finally screened as 'Roughly Art' by Carlton as part of the Metroland series) (1993)

APPLY TO ARCHIVIST

COOPER/2/3 Henry Scott Tuke: Research Materials: Part 1 1980-1985

Includes:

- three copies, annotated by EC of his essay on Tuke entitled, 'Naked as Nature Intended' (c1981/1982)
- photocopy of page relating to Tuke from the Catalogue of Paintings and Drawings of the Leeds City Art Gallery (information on The Bathers and biographical information on Tuke) (1909)
- photocopy of a page from The Tatler magazine with photograph of Tuke painting in

his garden (1903)

- 'Coming Home to Falmouth': exhibition catalogue, annotated by EC, held at Falmouth Art Gallery (1985)
- 'Henry Scott Tuke: His Life and Work': exhibition catalogue, held at Falmouth Gallery (1980)
- Paisnel Gallery Summer Exhibition: Tuke had one work for sale in the show, 'The Young Boatman', shown on the cover of the catalogue (1985)
- photocopy of Henry Scott Tuke: a Memoir by Maria Tuke, annotated by EC (1933)
- Registers of Henry Scott Tuke: first edition, annotated by EC (1980)
- Registers of Henry Scott Tuke, pre-publication copy, compiled by Brian Price, annotated by EC (1983)
- Registers of Henry Scott Tuke, published and spiral bound edition of above, annotated by EC (1983)

OPEN

COOPER/2/4 Henry Scott Tuke: Research Materials: Part 2 1980-1987

Includes:

- Tuke Reminiscences: published by RCPS, edited by Brian Pearce (1983)
- The Diary of Henry Scott Tuke: published diary from 1899-1905 (n.d.)
- The Picture of Gray (HST): essay by Brian Pearce (1983)
- photocopy of page from 'The Master Painters of Britain' by Gleeson White with entry for HST (n.d.)
- Part of 'The Studio' magazine, with illustrated article on HST (June 1895)
- Collection of handwritten research notes and lists by EC (c1983/1984)
- collection of press cuttings on HST (1980-1987)
- photocopies of letters by HST (c1894)
- photocopy of letter from Pamela Howell to a Mr Phillips thanking him for sending photograph of HST painting 'The Fisherman'. Letters gives details of memories of a Miss Ann Ferris, a long-time resident of Falmouth and, perhaps, related to some of the models in the painting (20 August 1977)

- collection of photocopied information on Frederick George Reynolds (n.d.)

OPEN

COOPER/2/5 Henry Scott Tuke: Research Materials: Part 3 1986-1989

Includes:

- photocopied collection of letters written to the artist and illustrator, Thomas Cooper Gotch, various correspondents including HST (n.d.)
- typescript catalogue list of exhibits from an exhibition of paintings and drawings by Henry Scott Tuke at Falmouth Art Gallery (27 March - 20 May 1989)
- several drafts of article 'Henry Scott Tuke, 1858-1929', annotated by EC, (n.d.)
- six colour photographs of work by Tuke, probably taken by Brian Price and one colour photograph provided by Pyms (n.d.)
- collection of black and white images of artists who produced similar work to Tuke and were included in the book, including two photos of The Bather by Frederick Walker, Beach Scene by William Stott of Oldham and two photos of Are You Ready? by W.H. Bartlett (plus one transparency of Are You Ready?) (n.d.)
- collection of invoices for reproduction from various museums and galleries (1986)

OPEN

COOPER/2/6 Henry Scott Tuke: Photographs n.d.

Includes:

- A Bathing Group (Royal Academy of Arts)
- A Fully Rigged Ship (Bristol Museum and Art Gallery)
- A Mid-Summers Morning (x2) (Forbes Collection)
- A Young Boy (1922)
- After the Swim (Forbes Collection)
- Bather (1919)
- Bathers (1921)
- Blue Bells (x2) (1907)
- Boys Bathing (Bristol Museum and Art Gallery)
- Boys Bathing (Bury)
- Boys Bathing (Bury)
- Boy in Sunlight (1913)
- By the Edge of the Stream (Merseyside Art

Galleries)

- By the Sea (1906)
- Dinner Time (1885)
- Endymion
- From the Deck of Julie of Nantes (1888)
- Genoa (1915) (Bristol Museum and Art Gallery)
- July Sun (x 2) (Royal Academy of Arts)
- Lord Ronald Gower (1897) (National Portrait Gallery)
- Lying on the Beach
- Noonday Heat (x 2) (1903)
- Noonday Heat (Naked Version)
- Nude Boy
- Nude on the Rocks (1917)
- On the Rocks
- On the Rocks, Mewlyn
- Our Jack (x 2) (Bristol City Art Gallery)
- Painting on the Beach
- Portrait of Frank Herd
- Portrait of John Rowling (1888) (RCPS)
- Pulley Hauley (1915)
- Pulling in a Line (1911)
- Ruby, Gold and Malachite (x 3) (Guildhall Library)
- Returned from Fishing (1907)
- Self Portrait (1879)
- Self Portrait (1910)
- Ships in Falmouth Harbour (Bristol Museum and Art Gallery)
- Ships (1912)
- Sparklets
- Study for Noonday Heat
- Study for The Diver (1898)
- Study for Bright Sunlight
- The Diving Place
- The Fisherman (Barbican Art Gallery)
- The Mid Day Rest
- The Seated Bather
- The Sun Bathers (1927) (Sotheby's London)
- The Sunbathers
- The Watcher
- The Water Rats (Forbes Collection)
- Three Companions
- Try my Soup
- Young Boy (1922)
- Young Man on the Beach (1909)

OPEN

COOPER/2/7	Henry Scott Tuke: Transparencies	n.d.
	Includes: <ul style="list-style-type: none"> - August Blue (x 2) (Tate Picture Library) - Back of Charlie - Bathing Group (1913) - Figure Study for Aquamarine - Fishing Boats - Frank Hird - Morning Splendour - Noonday Heat - Nude on the Rocks - Off the Rocks - On the Fringe of the Caribbean - Portrait of a Fisherman - Returned from Fishing - Rowing in the Shade - Self Portrait (1920) - Study in Bright Sunlight - Sunny Days in Jamaica - The Bathers (1885) (Leeds City Art Gallery) - The Orange Jersey (1915) - The Run Home - The Sun Worshipper (1904) - Three Companions - Venice (1899) - Young Boy Standing - Youth: Study on Beach (1920) OPEN	
COOPER/2/8	Henry Scott Tuke: Slides	n.d.
	Includes 175 colour slides taken by EC of items from the Brian Price collection, of works by Tuke, of exhibitions at Falmouth Art Gallery (n.d.) OPEN	
COOPER/2/9	Henry Scott Tuke: Correspondence	1985-1986
	Correspondence between EC and individuals and organisations regarding the publication and research for his book 'The Life and Work of Henry Scott Tuke', including requests for reproduction, the location of Tuke's works and correspondence with publishers (1985-1986) OPEN	

COOPER/3 Gay Left Archive**1975-1984**

Papers of the Gay Left Collective, including: drafts of published and unpublished articles, notes, correspondence and papers regarding the preparation of Gay Left, Issues 1-10, 1975-1984; Cooper's notebook from meetings of the Gay Left Collective, 1976-1978; Gay Left badges, c1978; papers from the Communist University of London, Number 9, 1977; programme for What is to be done? : a conference for gay socialist men and women, 1977.

OPEN**COOPER/3/1 Gay Left: Correspondence****1975-1984**

Includes:

- From Ann Scott giving her view on GL No 1 + forwarding money for copies sold and asking for further copies to sell (15 October 1975) (An abridged version of this letter appeared in GL No 2)
- From Harald Vagts who believed that GL, while 'being mainly theoretical...was not dogmatic.' (14 November 1975) (Letter addressed to Emmanuel Cooper)
- From Colin MacInnes who enjoyed GL No 1 (18 October 1975) (An abridged version of this letter appeared in GL No 2)
- From Geoff Francis who enjoyed GL No 1 and suggests the setting up of GL readers meetings (18 October 1975) (This letter appeared in GL No 2)
- From Roger Moody who was 'delighted to read the first issue of GAY NEWS' [sic] and as 'a paedophile (boy lover) may I invite any readers with similar preoccupation to contact me?' (16 November 1975) (An abridged version appeared in GL No 2)
- From David Thorstad. Raises question of 'reform struggles' (5 December 1975) (This letter was addressed to Jeffrey Weeks) (An abridged version appeared in GL No 2)
- From Tony Stimpson who 'thought I would write and congratulate you on your fine work....I am a member of our local Labour party...I am not ashamed of being gay, but I know the views of our members on gay people and they have the cheek to call themselves socialists.'

(Autumn 1975) (Not published.)

- From Carol Lee of Brighton Lesbian Group writing to support Sue Bruley and to say 'your response was a typical example of the inability of men to share amongst themselves or to realise their inadequacies as 'brothers' to your gay sisters.' (23 September 1976) (This letter appeared in GL No 4)

- From Anthony Peppiatt enclosing article on Coming Out [preserved] (25 October 1976) (The article was not published.)

- From Maria Jastrzebska critical of article by Nigel Young in GL No 3 '...pulling out that magical 'Marxist' cliché "It's not men who oppress women but the capitalist system" is a long standing male opt out and a denial of your responsibility' (8 November 1976) (This letter appeared in GL No 4)

- From Jean Roberts praising the magazine and its 'understanding of the women's movement.' (8 October 1976) (This letter appeared in GL No 4)

- From Lesbian and Gay members of the Revolutionary Marxist Group, Toronto, Canada to say 'the first three issues of Gay Left have been very useful to us here in Canada (8 December 1976) (This letter appeared in GL No 4)

- From Ethel Findlay concerned about the magazine's complex construction and sheer volume...and that while highly impressed by the forcefulness of it ...thought there was too much sociological jargon used...' (Spring 1977) (Edited version published in GL No 4)

- Photocopies of two drawings by Luciano Celes for possible inclusion in GL (19 January 1977) (Not used?)

- From Ron Peck of Four Corner Films sending hard copy of article [not preserved] for possible inclusion in GL (7 October 1977) (This could possibly have been manuscript for Images of Homosexuality: Notes on the National Film Theatre season of Gay films, July 1977 - by Paul Hallam and Ronald L Peck)

- From Philip Allen who is both pleased and disturbed by GL No 6 which while it impresses with honesty and directness also, he believes, seems to indicate a critical lack of knowing what to do next (3 August 1978) (Not used?)

- From Tom O'Carroll thanking collective for

forwarding a pre-publication copy of the editorial for GL No 7 and, as agreed, providing a 200 word statement to be added to this – a kind of trailer for an article by O'Carroll in GL 8 (7 November 1978)

- From Tom O'Carroll as covering letter for a speech made to NCCL Gay Rights Conference [not preserved] and warning of 'a new dimension to the concern we should be feeling not only about chemical castration but about secret prison medical experiments generally...' (n.d.)

- From Ron Saich of Warwickshire Humanist Group attacking statements made by Fred Bearman in GL No 7 (27 December 1978) (Not used?)

- From Tom Trenthan who writes that the article by John Shiers in GL No 6 [Two Steps Forward, One Step Backward] 'says what a lot of us have been thinking.' (Late 1978) (Not used)

- From Trevor Lubbe criticising 'Happy Families – Paedophilia Examined' (15 June 1979) (Published in GL No 9)

- From Keith Venables criticising Colm Clifford's review of 'Sexuality and Fascism' in GL No 8 (1 November 1979) (Published in GL No 9)

- From Don Milligan responding to the criticism of his play 'Men' by Andrew Britton in GL No 7 (1979/1980) (Published in GL No 8)

- From Will Isles wants to put an ad in GL to find men who would be interested in 'living in a communal, primarily male household, somewhere in the country.' (25 February 1980) (Advert published in GL No 10 in What's Left under title of 'Men Living Together'.) (GL replied to Will Isles on the 8 April 1980 [copy not preserved] who then wrote again on 27.04.80 sending copy of article called 'Men Living Together' for possible publication. [Article filed in Unpublished Manuscripts])

- From Noel Halifax who was 'provoked by 'Self and Self-Image' in particular, and the general development of Gay Left over the past year....a response to the trend away from politics to moralistic individualism.' (26 March 1980) (Published in GL No 10)

- From Errol Francis concerned about the 'shift in the political emphasis of Gay Left, particularly in GL Nos 8 & 9' (7 April 1980) (Published in GL

- From Deirdre Armstrong asking for GL to promote the Edinburgh Books Collective and enclosing a press release [preserved] (3 June 1980) (Not published because magazine ceased publication)
 - From Ian Dunn forwarding a 'position paper' on cottaging from the Scottish Homosexual Rights Group [preserved] and saying that GL No 10 'is being well received...a couple of the contributions are a bit self-indulgent (eg Cant and Airs)...but Number 10 is definitely your best issue.' (8 July 1980) (Not published because magazine ceased publication. Hand written note by Nigel Young on the envelope 'Nice letter from Ian Dunn.')
 - From Bob Mellors writing to take issue with a sentiment expressed in the collective statement published in GL No 10 (31 July 1980) (Not published because magazine ceased publication. Hand written note by Nigel Young on the envelope 'Nasties from Bob Mellors')
 - From Cass Besin asking that GL distribute and possibly print a press statement and registration form [preserved] for Socialist/Feminist National Conference: Women's Oppression and Imperialism (15 September 1980) (Magazine ceased publication in June 1980)
- GAY LEFT: CORRESPONDENCE
 From Wilfred Holizem, Denmark asking for GL Nos 8 & 9 and asking whether GL had published anything written by Michel??
 (24 September 1984)

OPEN

COOPER/3/2 Unpublished/Rejected articles

1970s

Includes:

- Alternatives to the Gay Scene by David Porter
- WHY sex AND politics? by John Lindsay
- Unsigned book review of Gay Liberation: A Socialist Perspective by David Thorstad and Kipp Dawson
- What about Culture: Two book reviews by Richard Dyer
- Men Living Together by Will Iles
- Capitalism, the family and homosexual oppression: A Marxist Approach by Jeffrey Weeks [check!]
- Maleness: short, handwritten, unsigned piece

- Four page typewritten essay. Author unknown. Has heading of 'EasterAmsterdamSaturday77'
OPEN

COOPER/3/3 Draft versions of articles

Includes:

OPEN

COOPER/3/4 Miscellaneous

Includes:

OPEN

COOPER/3/5 Gay Times Festival, January 17th - February 5th 1978

Includes:

OPEN

book review by Philip Derbyshire of 'The Homosexual Matrix' by C.A Tripp, published under the title Another Patriarchal Irrelevance

- Typed, corrected and marked up copy of report on The National Organisation of Lesbians by Helen Bishop. Published under title of N.O.O.L.
- Typed, corrected and marked up copy of book review by Keith Birch of 'Femininity as Alienation' by Ann Foreman. Published under heading A Breath taking Sweep
- A typed, corrected and corrected copy by Keith Birch of Politics and Ideology: An Introduction to Althusser, Mitchell and Lacan
- Typed, corrected and marked up copy of The Gay News Trial: Aspects and Implications by Simon Watney
- Typed, corrected and marked up copy of What is to be Done? – A conference of Gay Socialists.
- Typed, corrected and marked up copy of news item about 'New Gay Socialist Group' published in What's Left
- Typed, corrected and marked up copy of advert for Women Awake: The Experience of Consciousness Raising
- Photograph by Sharon Smullen from 'As Time Goes By', written by Noel Greig and Drew Griffiths, and produced by Gay Sweatshop. Used to illustrate How Time's Gone by Derek Cohen

OPEN

COOPER/3/11 Gay Left, No.6

1978

Includes:

- Gay Left, No.6 (Summer 1978)

OPEN

COOPER/3/12 Gay Left, No.7

1978-1979

Includes:

- Gay Left, No.7 (Winter 1978/1979)
- Typed, corrected and marked up copy of Paedophilia by the Gay Left Collective
- Typed and marked up copy [including additional handwritten GL introduction] of the Gay Left Editorial on Paedophilia: A Preliminary Response by Tom O'Carroll
- Typed up, corrected and marked up copy of

introduction by GL Collective to Chemical Castration by Tom O'Carroll.

- Typed, corrected and marked up copy of Homosexuals Fight Back by Stephen Gee
- Typed, corrected and marked up copy of book review by Philip Derbyshire of 'Homosexual Desire' by Guy Hocquenghem published in GL under title of Odds and Sods
- Typed, corrected and marked up copy of For Interpretation: Notes Against Camp by Andrew Britton
- Typed, corrected and marked up copy of Gay Art by Emmanuel Cooper
- Typed, corrected and marked up copy of Chemical Castration by Tom O'Carroll
- Typed, corrected and marked up copy of You Can't be a Socialist Perfume Maker by Derek Cohen and Hans Klabbers
- Handwritten picture caption for image of Tom Robinson in of You Can't be a Socialist Perfume Maker by Derek Cohen and Hans Klabbers
- Typed, corrected and marked up copy of GL corrections/additions to of You Can't be a Socialist Perfume Maker
- Typed copy of Another Look at Pornography by Fred Bearman
- Typed, corrected and marked up copy of Spotlight on Greece
- Typed and corrected copy of a response by David Fernbach to Simon Watney's review of the paper Towards a Marxist Theory' which appeared in GL No 6 'and published here under the title Two Letters on Freud which also includes Simon Watney's reply [see below]
- Typed, corrected and marked up copy of 'Simon Watney replies' part of Two Letters on Freud a response to Fernbach's complaint about Watney's review of his paper 'Towards a Marxist Theory' which appeared in GL No 6
- Typed, corrected and marked up copy of Gays at Work – No Complaints by Shauna Brown. [This does not include introductory paragraph by GL]
- Typed, corrected and marked up copy of Why I joined Gay Sweatshop. [x 2 versions with neither including the GL introduction. Plus handwritten letter from Drew Griffiths]
- Typed, corrected and marked up copy of GL introduction to Why I Joined Gay Sweatshop

- Typed, corrected and marked up copy of Up Against the Law, a book review by Bob Cant of 'The Law and Sexuality: How to cope with the law if you're not 100% conventionally heterosexual.'
- Typed and corrected copy of The Making of Nighthawks by Bob Cant
- Both a handwritten and typed list of amendments to The Making of Nighthawks by Bob Cant
- Handwritten list of captions for illustrations in The Making of Nighthawks by Bob Cant
- Handwritten review Out and Out by Margaret Jackson of 'Open and Positive: An Account of how John Warburton came out at school and the consequences' published by the Gay Teachers Group
- Typed and corrected version of Out and Out
- Typed and corrected copy of The Four Waves, a review by Sue Bruley of 'Women's Body Women's Right: A Social history of Birth Control in America by Linda Gordon.
- Typed and corrected copy of a review of the film Girlfriends by Sue Cartledge
- Typed, corrected and marked up copy of Letter from Jean Le Bitoux, Simon Watney, and Phillip Brooks
- Handwritten captions/typesetting instructions for both the front cover and for the images shown in Gay Art by Emmanuel Cooper
- Typed up, corrected and marked up copy of What's Left. [This includes item on The Gay Journal which was published under heading of Gay Lit
- Handwritten, marked up copy of The Collective, Back Issues, Gay Left Rates, Gay Left Collective and Subscriptions

OPEN

COOPER/3/13 Gay Left, No.8

1979

Includes:

- Gay Left, No.8 (Summer 1979)
- Typed and corrected copy of Editorial
- Typed, corrected and marked up copy of introduction to Personal Politics: Ten Years On
- Typed and corrected copy by Keith Birch, part of Personal Politics: Ten Years On
- Typed, corrected and marked up copy by Derek Cohen, part of Personal Politics: Ten

Years On

- Typed and corrected copy by Emmanuel Cooper, part of Personal Politics: Ten Years On
- Typed, corrected and marked up copy by Philip Derbyshire, part of Personal Politics: Ten Years On
- Typed, corrected and marked up copy by Simon Watney, part of Personal Politics: Ten Years On
- Typed, corrected and marked up copy by Jeffrey Weeks, part of Personal Politics: Ten Years On
- Typed, corrected and marked up copy by Nigel Young, part of Personal Politics: Ten Years On
- Typed, marked up copy of 'Response to Gay Left editorial of Paedophilia' by Tom O'Carroll [published as Paedophilia – A Response]
- Typed, corrected and marked up copy of The Oppression of Children and the question of Paedophilia by Jamie Gough
- Handwritten instructions to typesetter for captions to Paedophilia – A Response by Tom O'Carroll
- Typed, corrected and marked up copy of Lost Freedoms by Tom Woodhouse. [Copy has no page 2 but no text is missing]
- Typed, corrected and marked up copy of Living with Indecency by Bob Cant
- Typed and marked up copy of In Defense of Disco by Richard Dyer
- Typed, corrected and marked up copy of Pat Arrowsmith – Pacifist
- Typed and corrected copy of Can the ends ever justify violence as a means? A Reply to Pat Arrowsmith by Jackie Plaster
- Typed and corrected copy of Gays at Work – Student Unions by Kate Ingrey
- Handwritten, marked up news item Northern Ireland concerning launch of 'Northern Gay'
- Handwritten, marked up news item concerning new magazine Glib
- Typed, marked up press release about Minerva Books
- Typed and corrected copy of book review by Philip Derbyshire of 'A History of Sexuality: Volume 1: An Introduction: Michel Foucault' published under title of The Regime of Sex
- Typed and corrected copy of book review by

Emmanuel Cooper of Homosexualities by Alan P Bell and Martin Weinberg

- Typed, corrected and marked up copy of three book reviews by Nigel Young published under heading Past Present [title given as 'pamphlets' on manuscript]
- Typed, corrected and marked up copy of book review by Jeffrey Weeks of 'Beyond the Fragments: Feminism and the making of socialism' published under Picking up the Pieces
- Typed, corrected and marked up copy of Teachers Out, a response from John Warburton to a review written by Margaret Jackson in GL No 7
- Typed and corrected copy of From Margaret Jackson – a response to John Warburton's comments on her review 'Open and Positive.'
- Typed and marked up copy of GL introduction to Teachers Out
- Typed, corrected and marked up copy of book review by Colm Clifford of 'Sexuality and Fascism' under heading Psst – John Tyndall is Heterosexual
- Typed, corrected and marked up copy of review by Hans Klabbers of Music to do the washing up to: Tom Robinson Band: "TRB 2"
- Typed, corrected and marked up copy of notice of Gay Left Book
- Typed, corrected and marked up copy for news item Lampiao
- Typed and marked up copy for Le Gai Pied
- Typed, corrected and marked up copy for 'Back Page Bits' published as What's Left , The Collective and Back Issues
- Typesetting Instructions [including spoof examples]

OPEN

COOPER/3/14 Gay Left, No.9

[1979]

Includes:

- Gay Left, No.9 (n.d.)
- Typed, corrected and marked up copy for Editorial, introducing the GL Collective statement, Self and Self Image.
- Typed, corrected and marked up copy for Sexualisation, part of the GL Collective statement, Self and Self Image.
- Typed, corrected and marked up copy for

Internalisation of Oppression, part of the GL Collective statement Self and Self Image.

- Typed, corrected and marked up copy for Relationships, part of the GL Collective statement, Self and Self Image.
- Typed, corrected and marked up copy of The Gay Movement in New Zealand [published as Gay Politics in New Zealand.]
- Typed/handwritten, corrected and marked up transcript of The Charming Passivity of Guy Hocquenghem by John de Wit
- Typed, corrected and marked up copy of Epic or Myth [published as Celtic Twilight] by Glenn McKee
- Typed, corrected and marked up copy of Here, Who are you calling a Lesbian [published as Lesbians in Literature] by Alison Hennegan.
- Typed, corrected and marked up copy of Out, Out, Out! by Richard Dyer
- Typed, corrected and marked up copy by Philip Derbyshire of a two part interview with Amber Hollibaugh published in GL with the title Right to Rebel.
- Typed, corrected and marked up copy of two book reviews by Philip Derbyshire published under the title of The Flesh Made Word
- Typed, corrected and marked up copy of review by Barry Davis of Bent by Martin Sherman
- Typed, corrected and marked up copy of news item concerning Gay Men's Press
- Typed, corrected and marked up copy of review by Philip Derbyshire of Gay Activist Publications published in GL under the heading Fighting Fascism
- Typed and marked up press release concerning the setting up of a Gay Humanist Group – published in What's Left
- Typed, corrected and marked up copy of press release to promote a gay calendar and published in What's Left
- Handwritten [by Emmanuel Cooper] news item about the Open Gaze bookshop in Edinburgh. Published in What's Left
- Typed and corrected copy of news item concerning a forthcoming Gay Left socialist conference. Published in What's Left.

OPEN

Includes:

- Gay Left, No.10 (n.d.)
- Typed manuscript of Gay Left 10 Editorial Statement
- Part handwritten/part typed, corrected copy of Socialism, Feminism and Socialist Feminism by Ros Coward
- Typed, corrected and marked up copy of Workplace Politics: Gay Politics by Nigel Young. [The published version included an introductory paragraph]
- Typed copy of Groping in the Dark by Derek Cohen
- Typed marked up manuscript of Gay Liberation in Mexico and Central America by David Fernbach
- Typed copy of The Hunt, the hunter and the hunted by Lindsay Taylor
- Typed, corrected and marked up copy for review of three books under the title Eros Denied, or the Revolution Betrayed.
- Typed, corrected and marked up copy for Geoff Brighton – Anatomy of a Campaign by Peter Bradley
- Typed, corrected and marked up copy for 'Gay Life': Desire, Demography and Disappointment by Mandy Merck
- Typed, corrected and marked up copy for Acting it Out: Gay Community Theatre by Emmanuel Cooper.
- Typed, corrected and marked up copy for Dykes in the Granite City by Caroline Airs
- Typed marked up copy for review of La Cage Aux Folles by Keith Birch
- Typed, corrected and marked up copy of Editorial Note
- Typed copy of review by Simon Watney of Nocturnes for the King of Naples by Edmund White
- Typed, corrected and marked up copy for launch of Campaign Against Public Morals (CAPM)

OPEN

Gay Left: Emmanuel Cooper's notebook:
Handwritten notes by EC on talks given by

- Ideology: A canter (trot!) through Ideology: Jeffrey Weeks (16 October 1976)
- The Implications of Historical Materialism: Nigel Young (19 November 1976)
- Capitalism: Randall Kincaid (21 November 1976)
- Imperialism: Jeffrey Weeks (4 December 1976)
- Class: Bob Cant (9 January 1977)
- State and Revolution: Derek Cohen (31 January 1977)
- The Revolution Betrayed: Gregg Blatchford (13 February 1977)
- What I see as Marxism: Jeffrey Weeks (27 February 1977)
- The Post War Boom: Randall Kincaid (31 July 1977)
- The Implications of Historical Materialism: Derek Cohen (16 September 1977)
- The Nature of the S.U. (Soviet Union): Keith Birch (4 February 1978)
- What is historical materialism?: Keith Birch: n.d
- Reading Group Meeting: Marxist Economic Categories: Led by Nigel Young (n.d.)
- Handwritten notes by Emmanuel Cooper: The Revolutionary Party/Freud/Gays & Socialism (n.d.)

COOPER/3/17 Gay Left Collective: Badges **c1978**

Five badges in black and white, with pink triangle on which is written 'Read Gay Left' (c1978)

**COOPER/3/18 Communist University of London, Number 1977
9, July 1977**

Papers from the Communist University of
London, Number 9 (9 - 17 July 1977)

Art & Design Programme: Eight sessions

- 120

- Revolutionary Germany and contemporary France
- The Brecht/Lukacs Debate
- The CPGB and Realism
- Social Documentary Photography
- Realist axioms in contemporary features and reportage

Sexuality & Human Nature: Five sessions

- Human personality and sexuality
- Sexual Liberation and the Sexual Reform movements in the 1890s
- Attitudes towards sexuality in the Victorian Womens' Movement and Suffragettes
- Recent Theories on Sexuality
- Sexual Liberation Movements Today

Recent Theories on Sexuality by Ann Scott

Marked up and corrected typed transcript with four handwritten pages. Presented as part of the 'Sexuality and Human Nature' programme.

OPEN

COOPER/3/19 What is to be done?

1977

Programme for What is to be done? : a conference for gay socialist men and women (2 July 1977)

OPEN

COOPER/4	Campaign for Homosexual Equality Papers	1956-1975
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Papers relating to Cooper's involvement with the Campaign for Homosexual Equality and records of several local London branches, including: briefings and papers produced by CHE, 1972-1974; forms, literature, book lists and publicity material produced by CHE, along with earlier legislation and material produced by other organisations, 1956-1974; minutes and reports of the CHE London Management Committee, 1972-1974; minutes, newsletters and papers of Haringey CHE, 1972-1973; minutes and financial statement of Crouch End CHE, 1972-1973; newsletters and accounts of Highbury and Islington CHE, 1972-1973; newsletter of Marylebone and Paddington CHE, 1975; general press cuttings, papers and correspondence of CHE, 1972-1975.

OPEN

COOPER/4/1	CHE: Briefings/Papers	1972-1974
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Includes:

- CHE Constitution
- 'The Law and Homosexuality' by Michael steed and others (February 1973)
- CHE is a National Organisation
- CHE groups in various towns
- 'CHE and the local press' by Roger Baker (26 May 1972)
- The Sexuality of Education
- Report of the Working Party to consider the possibility of a club in London by Griffith Vaughan Williams, Ian Clayton, Martin George and Audrey Barry (6 February 1974)
- Report of the Club Working Party to the London Co-ordinating Committee by Michael Moor (12 September 1973)
- Report on the Women's Campaign by Lisbeth Stanley
- Notes on the legality of admitting persons under the age of 21 to membership of the CHE groups. by H.E.Cowen
- Use of School Premises by Gay Groups
- Briefing paper campaign to send questionnaires to all election candidates in October 1975 general election (12 September 1974)

OPEN

COOPER/4/2 CHE: Forms/CHE Literature/Books and Book Lists 1956-1974

Includes:

- CHE Membership Form
- CHE Membership raising post card
- CHE Activist Registration Slip Form
- Leaflet: Introducing the Campaign for Homosexual Equality.
- Leaflet: Introducing CHE: The Campaign for Homosexual Equality.
- CHE Booklet: Arrest: Wallet sized booklet giving advice on rights on arrest
- Order Forms for CHE stationery/literature and materials (c1973)
- CHE Headed Notepaper
- CHE Headed Notepaper (North London Group)
- CHE standard covering letter to election candidates in the constituencies that have North London CHE members. Sent with questionnaire (cSeptember 1974)
- CHE questionnaire sent to prospective parliamentary candidates (cSeptember 1974)
- CHE model covering letters to be send to:-
 - candidates who returned favourable questionnaire
 - variant on above to candidates from whom there is favourable correspondence on file
 - candidates who returned 'uncertain' questionnaire.
 - Candidates who returned 'unfavourable' responses
 - Candidates with whom there is 'unfavourable' correspondence on file
 - Candidates who failed to reply in February
 - Candidates who expressed uncertainty or vagueness.
 - Candidates who had never been approached before.
- CHE follow up questionnaire to be sent along with appropriate covering letter to 'favourable' response candidates (cSeptember 1974)
- Hand written list of people and institutions to whom North London CHE had sent election campaign letters. List written by Michael Manser (28 July 1974)
- Form to apply for books of tickets for CHE

- Xmas draw + letter about the draw from Clive Pritchard, Hon Organiser (September 1974)
- Flyer: CHE's Annual Fair and Disco, Held at the Holborn Assembly Rooms, WC1 (23 November 1973)
- Flyer: New Ghettos for Old? The homophile movement in straight society. Debate held at Conway Hall, London with Earl of Arran, Maureen Duffy, Bryan Magee and the Rev Chad Varah (12 January 1974)
- Homosexuality: A Bibliography. Compiled by CHE member Ted Clapham (November 1972)
- Booklet: Some Questions and Answers about Homosexuality. Published by the Albany Trust (1965)
- Booklet: Christian Society and the Homosexual. Written by Antony Grey of the Albany Trust (n.d.)
- Booklet: Homosexuality. Written by F.E.Kenyon: A Family Doctor booklet published by the British Medical Association (n.d.)
- Booklet: V.D and diseases transmitted sexually. Written by R.S. Morton as part of the 'So now you know about...' for the British Medical Association (n.d.)
- Sexual Offences Act 1956
- Sexual Offences Act 1967

OPEN

COOPER/4/3 All London CHE

1972-1974

Includes:

- Report on meeting of All London Political Action Group for 1972 (11 January 1973)
- Minutes of CHE London Management Committee (16 May 1973)
- Minutes of CHE London Management Committee (30 May 1973)
- Minutes of CHE London Management Committee (13 June 1973)
- Minutes of a special open meeting of CHE London Co-Ordinating Committee (11 July 1973)
- Minutes of CHE London Management Committee (18 July 1973)
- Minutes of CHE London Management Committee (17 August 1973)
- Minutes of CHE London Co-Ordinating Committee (22 August 1973)
- Minutes of CHE London Management

Committee (12 September 1973)
 - Minutes of CHE London Co-Ordinating Committee (18 October 1973)
 - Minutes of CHE London Co-Ordinating Committee (15 November 1973)
 - Minutes of CHE London Co-Ordinating Committee (18 December 1973)
 - Minutes of CHE London Co-Ordinating Committee (8 January 1974)
 - Notice for a meeting of CHE London Co-Ordinating Committee (21st February 1974)
 - Agenda and minutes for meeting of the CHE National Council at the London Union (2 March 1974)
 - CHE London Autumn Fair: Income and Expenditure Account (1972)
 - CHE London Autumn Fair: Income and Expenditure Account (1973)
 - Press Release for CHE Players. Three firsts for Gay Play/Public Auditions/production of 'Hello Mother! Hello Father!' (17 August 1973)
OPEN

COOPER/4/5 Haringey CHE

1972-1973

Includes:
 - Minutes for General Meeting of Haringey CHE, Hornsey Central Library (2 April 1973)
 - Minutes for General Meeting of Haringey CHE at the 'Hen and Chicken' (28 June 1973)
 - Two handwritten agendas (n.d.)
 - Membership Lists of Haringey CHE (c.1972/3)
 - Minutes of a meeting of the council for the Borough of Haringey. Discussion of hiring school accommodation to CHE (13 March 1973)
 - Haringey CHE: Newsletter 2 (Includes: Issue of poor attendance at meetings, Announcement of meeting for 2 May 1973, Geoff Taylor elected Assistant Secretary, List of 'Coffee Evenings' for April and May 1973 (c. March 1973)
 - Haringey CHE: Newsletter 3a Includes: Resignation of group chairman, Derek Brown, Cancellation of meeting on 24 May 1973, Announcement and agenda for meeting of 30 May 1973) (May 1973)
 - Haringey CHE Newsletter 5 (Includes: Meeting (of 'unusual importance') to be held on 16 July 1973, Meeting announced for 13 August 1973 at Tetherdown School, Members

'At Home' events) (July 1973)

- Haringey CHE: Newsletter 5a (Includes: Change of venue for meeting, Information on concerts at Kenwood (July 1973)
- Haringey CHE: Newsletter 5b Includes: Report on poor turn out for meeting of 16 July 1973, Agenda for meeting on 13.08.73 at Tetherdown School) (July 1973)
- Expenses incurred by Haringey CHE (Includes: Extra charge for hire of hall on 30 May 1973, Purchase of stamps, Purchase of display ad in 'Your Advertiser' (1973)
- Expenses incurred by Haringey CHE (Includes: 200 Manila envelopes, Thirty stamps, Hire of Hall) (1973)
- Expenses incurred by Haringey CHE (Includes: Eighty stamps, Hire of hall for May, Hire of hall for June) (1973)
- Stamp Index (1973)
- Booking for Hornsey Exhibition Hall @ 1.55p (2 April 1973)
- Booking for Hornsey Exhibition Hall @ 1.55p (2 May 1973)
- Booking for West Green Hall @ 2.50p (30 May 1973)
- Booking for West Green Hall @ 2.50p (16 June 1973)
- Booking for Hornsey Exhibition Hall @ 1.55p (10 September 1973)
- Booking for Hornsey Exhibition Hall @ 1.55p (13 November 1973)

OPEN

COOPER/4/6 Crouch End CHE

1972-1973

Includes:

- CHE Crouch End Half Year Financial Statement. Also includes agenda of meeting of CHE Crouch End on 26 February 1973 (1972-1973)
- Minutes for General Meeting of Crouch End CHE, Hornsey Central Library (26 February 1973)

OPEN

COOPER/4/7 Highbury and Islington CHE

1972-1973

Includes:

- Formation of the Highbury and Islington CHE. Letter from Geoffrey Baggott, Chairman, Group

12, London CHE to all London Groups (12 April 1972)

- Highbury and Islington CHE Group: Income and Expenditure (May 1972 – 31 July 1972)
- Highbury and Islington CHE Group: Income and Expenditure (May 1972 – April 1973)
- Newsletter Number 1 (11 May 1972)
- Newsletter Number 2 (15 June 1972)
- Highbury and Islington Newsletter (c. September/October 1972)
- Highbury and Islington Newsletter (November 1972)
- Highbury and Islington Newsletter (December 1972)
- Highbury and Islington Newsletter (January 1973)
- Highbury and Islington Newsletter (February 1973)
- Highbury and Islington Newsletter (March 1973)
- Highbury and Islington Newsletter (April 1973)
- Highbury and Islington Newsletter (May 1973)
- Highbury and Islington Newsletter (June 1973)
- Highbury and Islington Newsletter (July 1973)
- Highbury and Islington Newsletter (September 1973)
- HICHE Newsletter (October 1973)

OPEN

COOPER/4/8 Marylebone and Paddington CHE

1975

Includes:

- January Newsletter: Marylebone/Paddington CHE (Includes: Social Evening, Monthly campaign discussion, Committee changes) (January 1975)

OPEN

COOPER/4/9 CHE: Press Cuttings

1973-1974

Includes:

- Hornsey Journal: Story of the struggle to hire meeting space under heading of 'All he (and his group) wants...is a room somewhere.' Includes interviews with those who either refused permission for CHE to use their facilities or disapprove of the aims of the group. Article includes a large photograph of Derek Brookfield (23 February 1973)
- New Scientist: Photocopy of article 'Chemical

Castration' by David Cohen (8 March 1973)
 - Hornsey Journal: Letter from Fred Oliphant, under heading 'Group Finds Home' thanking Hornsey Journal for its 'impartial reporting' of the problems faced by CHE Crouch End finding meeting space (9 March 1973)
 - Weekly Herald: Story of the struggle to hire council owned meeting space under heading of 'Outsiders want to come in from the Cold' plus report of council meeting in which CHE was described as 'a civil rights movement fighting prejudice.' (16 March 1973)
 - Your Advertiser: Typed CHE ad on pre-printed form cut out from the newspaper (17 May 1973)
 - Islington Gazette: Under heading of 'Glad to be gay band is growing' article about growth of North London CHE in which it is stated that 'Whatever your views on homosexuals, queers, perverts, misfits and so on – there's no getting away from the truth that there's plenty of them around and more and more of them are glad to be gay.' (20 September 1974)

OPEN

COOPER/4/10 CHE: Other Documents

1974

Includes:

- Handwritten document on Sex Education in the London Borough of Haringey: Overview of school service and critique of books and publications available.: Author unknown (n.d.)
 Handwritten spread sheet of candidates standing in the North London area in the October 1974 general election. Includes addresses, notes on responses, follow-up letters sent out etc. (Autumn 1974)

OPEN

COOPER/4/11 CHE: Correspondence

1972-1975

Includes:

- J.D.Brookfield to Fred Oliphant: Welcome to CHE and information on meetings of CHE Crouch End (c1972)
 - J.D.Brookfield to Fred Oliphant: Outlines problems finding premises for CHE Crouch End to meet; information on Autumn Fair at Holborn; and requests for completed questionnaires (23 October 1972)
 - J.D.Brookfield to Fred Oliphant: Announces

given up being office manager of CHE's LIG and can now concentrate on building up CHE Crouch End. Also date of next meeting at which Rose Robertson of Parents Enquiry will be guest speaker (5 December 1972)

- Duncan Callum to CHE Crouch End: Wishes to join CHE. 'I'm already a member of SMG' [Scottish Minorities Group] (January 1973)
- Ian Buist, Wandsworth & Richmond CHE to J.D. Brookfield, Crouch End CHE: Giving his views on PAG [Parliamentary Action Group??] (13 January 1973)
- A.G. Groves, Chief Education Officer, to J.D. Brookfield, Crouch End CHE: Refusal to allow the use of Crouch End School for meeting of CHE (19 January 1973)
- A.G. Groves, Chief Education Officer, to J.D. Brookfield, Crouch End CHE: Provides more details of above refusal which came from the Chairman of the Education Committee who took the view 'that, although the reasons for holding your proposed meetings may be perfectly acceptable on premises normally set aside predominately for adult meetings, she feels unable to allow the use of the school premises for your purpose.' (22 January 1973)
- J.D. Brookfield to A.G. Groves, Chief Education Officer: Challenges the above which he says is 'a clear cut case of overt discrimination against a minority group.' Gives précis of his conversation with Chair of Education Committee, Mrs [Berkery Smith] and ends by saying that he reserves 'the right to release copies of our correspondence to the press.' (23 January 1973)
- J.D. Brookfield to A.G. Groves, Chief Education Officer: An alternative to the above [?] Here, Groves is asked to refer the issue to Mrs Berkery Smith 'so she can enlarge on the comment that while it might be 'perfectly acceptable on premises normally set aside predominately for adult meetings' it exempts 'school evening meetings from this category.' (31 January 1973)
- Jonathan March to Fred Oliphant: Invitation from the Highbury/Islington CHE for Fred to attend a meeting (3 February 1973)
- J.D. Brookfield, CHE Crouch End: Presents background to struggle to hire council property for meetings and asks for big turn-out at

meeting in March (19 February 1973)

- R. Robinson, CHE Crouch End: Wishes to join CHE. 'I am isolated in the wilds of North London and am desperately in need of kindred spirits....' (1 March 1973)
- Roger Pyart, CHE Crouch End: Wants details of CHE (3 March 1973)
- Fred Oliphant to Editor of 'Hornsey Journal': The Hornsey Journal had reported on local CHE group difficulties in booking a suitable hall, that they had met at Crouch End library where the convenor 'was replaced in due democratic process by a managing committee of three...and a vote was taken...to change the group's name to Haringey CHE.' (4 March 1973)
- Fred Oliphant to Tom Bunyan, 'Time Out': Drawing attention to an ad in the agitprop section for a 'new' CHE Crouch End group had been formed with a contact name of Derek Brookfield. The letter gives history of Brookfield's recent suspension by the London Co-ordinating Committee of CHE (5 March 1973)
- David Corney, CHE Political Action Group, to Derek Brown: Asking that Haringey CHE help in submitting questionnaires to candidates in forthcoming elections to the GLC (7 March 1973)
- Fred Oliphant to Mrs C. Brown, Library Department: Thanks to the Library Department to allow Haringey CHE to meet in the Children's Library, Hornsey Central Library plus asks about availability for future meetings (12 March 1973)
- Fred Oliphant to R. Robinson (12 March 1973)
- Fred Oliphant to Roger Pyart: Welcome to CHE letter (12 March 1973)
- W.S.H. Ashmore, Controller of Libraries, Museums and Arts, to Fred Oliphant: Acknowledging the letter sent to Mrs C Brown concerning hire of library space but asking that all future bookings requests should come directly to him (14 March 1973)
- Derek Brown to Derek Brookfield: Demands return of 'all membership records, correspondence, the surrender of all CHE stationary, and the transfer of all funds, in cash or kind (15 March 1973)

- Harry Coles to CHE Haringey: Member but concedes that 'as far as campaigning goes, I 'm a rotten member...the spirit is willing but the flesh is weak, especially when attractive chaps are just by you.' (17 March 1973)
- Roger Pyart to Fred Oliphant: Thanks for letter of 12.03.73 but is 'still a little undecided about meetings and gatherings etc. Ideally, I would like to meet with you at a coffee evening, soiree or something similar...' (20 March 1973)
- Philip to James Knight: Variety of issues including 'whether the Haringey group can gather support for an action group. This means we can allow Forward Gays to die a natural death. Non-proliferation is the best course. If Haringey CHE turns shitty, then someone may start a local GLF.' (4 April 1973)
- Dr Ray Edwards to CHE Haringey: Apologies for missing two meetings (10 April 1973)
- W.S.H. Ashmore, Controller of Libraries, Museums and Arts, to Fred Oliphant: Sends application form to hire Hornsey Library Small Room on 02.05.73. Will distribute CHE leaflets to libraries but 'not possible to display notices of a permanent nature as display space is very limited.' (11 April 1973)
- Barnett James Lazarus to CHE Haringey: Wishes to join Haringey CHE. [reply slip from form] (13 April 1973)
- W.S.H. Ashmore, Controller of Libraries, Museums and Arts, to Fred Oliphant: Acknowledges receipt for booking of Hornsey Library Small Room and informs that leaflets have been sent to main libraries (26 April 1973)
- Fred Oliphant to A.G. Groves, Chief Education Officer: Asks that CHE's demand to be able to hire school premises within the Crouch End area be accepted by him, or as recently decided at council level, be submitted to the education committee for approval (8 May 1973)
- Fred Oliphant to J. Garforth: Request to hire a room or small hall (8 May 1973)
- Tony Auton to CHE Haringey: Has decided not to join Haringey CHE because of the 'age range of membership' and when he leaves university intends to move to Battersea (10 May 1973)

- Tony Jefferson to Derek Brown, Group Secretary of Highbury and Islington CHE: Passing on details of a prospective member to CHE Haringey (10 May 1973)
- Fred Oliphant to various: Letter to various breweries seeking premises for hire. Sent to:- Carrington's; Whitbread; Courage; Allied House; Watney Mann (11 May 1973)
- A.G. Groves to Fred Oliphant: Concerning 'controversy' over lettings of local authority premises and assuring him that 'I do not think that we shall in future face any difficulties or misunderstandings in dealing with matters of this sort.' (11 May 1973)
- Fred Oliphant to "Your Advertiser": Request to carry a classified ad promoting CHE [text given in letter] but stressing 'that the organisation seeks equality and integration with "straight" society. We are an organisation campaigning for law reform, but that campaign should not be confused with the antics of the GLF' (11 May 1973)
- Fred Oliphant to "News Shopper": Request to carry a classified ad promoting CHE [text given in letter] but stressing 'that the organisation seeks equality and integration with "straight" society. We are an organisation campaigning for law reform, but that campaign should not be confused with the antics of the GLF' (11 May 1973)
- Fred Oliphant to A.G. Groves: Thanking for letter of 11.05.73 and then 'I whole heartily concur with the sentiments you express in your first paragraph'. Outlines problems with using the Children's Library at Hornsey Central Library over the past three months 'some of our members are uneasy about the lack of privacy these premises provide and seek a venue less open to public scrutiny; it should be remembered that more than a few of our members feel guilty about their mental make-up and must be coaxed into confronting the various aspects of their sexuality, and public criticism of these individuals only succeeds in increasing their anguish.' (11 May 1973)
- W.S.H. Ashmore, Controller, Libraries, Museums & Arts, to Fred Oliphant: Offers use of West Green Library Hall for CHE Haringey general meeting on 30.05.73 and for regular meetings thereafter (14 May 1973)

- W.S.H. Ashmore, Controller, Libraries, Museums & Arts, to Fred Oliphant: Refusal by Haringey Arts Council to allow centre to be used by CHE Haringey for meetings as they are a 'non-affiliated body.' (14 May 1973)
- P.M. Bower, 'Your Advertiser', to Fred Oliphant: Informs that 'Your Advertiser' newspaper has no 'objection to carrying your advertising.' (17 May 1973)
- Fred Oliphant to CHE London Information Centre: Encloses CHE Haringey latest newsletter and giving news that 'Your Advertiser' which has 'an estimated coverage of 130,000 homes has accepted an advertisement. [wording included in letter] (19 May 1973)
- Fred Oliphant to Enfield CHE: Same information as in letter to LIC but also asking for 'copies of any Enfield communications for liaison between the north London groups.' (19 May 1973)
- Colin Dixon, Charrington Brewery, to Fred Oliphant: Informs that letting rooms is a matter for individual licensees (21 May 1973)
- Colin Bray, Courage Brewery, to Fred Oliphant: Informs that 'While we would not necessarily disapprove of your organisation meeting on our premises, we do not have direct control over (21 May 1973)
- Fred Oliphant to P.M. Bower, "Your Advertiser": Accepts offer of display advertisement and includes the text (21 May 1973)
- William Butler to CHE Haringey: Wishes to join Haringey CHE. [reply slip from form] (28 May 1973)
- A.G. Groves, Chief Education Officer, Haringey, to Fred Oliphant: Offers the use of Tetherdown Primary School for meeting on the 28.06.73 + enclosure [Conditions on which permission to use school/college premises may be granted.] (4 June 1973)
- Frank Banson Warner to Haringey CHE: Wishes to join Haringey CHE. [reply slip from form] (4 June 1973)
- John Malpas to Haringey CHE: Wants details of Haringey CHE 'as advertised in Time Out.' (6 June 1973)
- Fred Oliphant to A.G. Groves, Chief Education Officer, Haringey: Thanks for offer

of hall for hire at Tetherdown Primary School which is accepted 'thanking you, and the Education Committee for your favourable attitude and courteous correspondence.' (8 June 1973)

- Fred Oliphant to A.G. Groves, Chief Education Officer, Haringey: Variant on above in which Oliphant says that the lengthy delay in making decision to offer school has meant that CHE Haringey has made alternative arrangements for meeting on the 28 June 1973. Goes on to suggest that given the cost and the small number of members expected, it would be better if the group hired a classroom rather than the hall. Ends by asking if classroom hire possible for meeting of the 13 August 1973 (8 June 1973)

- C.A. Potter, District Controller, St George's Taverns, to Fred Oliphant: Informs that the 'Manor House' in Green Lanes would be happy to facilitate the local CHE group (14 June 1973)

- A.G. Groves, Chief Education Officer, Haringey, to Fred Oliphant: Confirming that CHE Haringey can use a classroom at Tetherdown Primary School on 13 August 1973. Encloses permit No: 23823 (19 June 1973)

- Dave Poolman to Haringey CHE: Wants details of Haringey CHE (24 June 1973)

- Dave Poolman to Haringey CHE: Apologies for not attending meeting but wants CHE bank account details to send subscription (28 June 1973)

- Fred Oliphant to A.G. Groves, Chief Education Officer, Haringey: Thanks for offering classroom hire at Tetherdown Primary School for 13 August 1973 and includes permit. [copy enclosed] (3 July 1973)

- Fred Oliphant to W.S.H. Ashmore, Controller, Libraries, Museums & Arts: Enquiry about hiring the small room at Hornsey Central Library on 16.07.73 for general meeting on Haringey CHE (3 July 1973)

- W.S.H. Ashmore, Controller, Libraries, Museums & Arts, to Fred Oliphant: Small hall at Hornsey Library not available to hire on the 16.07.73. Nor is the Muswell Hill Library small hall. The hall at West Green Library is available and has been provisionally booked

‘pending your instructions.’ (5 July 1973)

- Diana McCartney to Fred Oliphant: Explains that she ‘and Sonia’ have not attended meetings because of pressure of work. Noted that she ‘disliked the way Derek was publically put on trial’. She also is not supportive of women’s groups within CHE as ‘we are, as homosexuals, already in a minority and therefore see no point whatsoever in splintering an already small group.’ (6 July 1973)
- Roger Pyart to Fred Oliphant: Sends thanks but although wanting to be involved ‘recent commitments make this unfortunately impossible for the present.’ (8 July 1973)
- Fred Oliphant to W.S.H. Ashmore, Controller, Libraries, Museums & Arts: Thanks for letter of the 5 July 1973 and confirms booking of hall at West Green Library (9 July 1973)
- G.B. Silber to Haringey CHE: Wants details of Haringey CHE (10 July 1973)
- Fred Oliphant to P.M. Bower, “Your Advertiser”: Asking for a copy of the ‘Your Advertiser’ newspaper in which the CHE advert appeared (20 July 1973)
- Fred Oliphant to Dr. David Bell: Invitation to speak at CHE meeting of 13 August 1973 at Tetherdown Primary School – ‘the school venue is the culmination of our continued efforts, initiated under Derek Brookfield and concluded by myself, to obtain a classroom-hire.’ (15 August 1973)

David Bell to Fred Oliphant: Accepts invitation to speak at meeting of 13 August 1973 on ‘the CHE Education Campaign’. Also sends congratulations on ‘your battle with Sheila [?] Berkbery-Smith and others.’ (21 July 1973)

- B.E. Collins to Haringey CHE: Has joined national CHE and wants details of local branch (26 July 1973)
- William Butler to Fred Oliphant: Has decided to join Haringey CHE but thinks a pen pal club might be useful (3 August 1973)
- G.C.G. Taylor to Fred Oliphant: Apologises for not being able to attend general meeting on 13 August 1973 and previous meeting of 16 July 1973. Has decided to resign as Assistant Secretary (9 August 1973)
- Fred Oliphant to Peter: Ask whether he or a colleague could be speaker from London

Information Centre for CHE Haringey meeting of 10 August 1973 (17 August 1973)

- Fred Oliphant to W.S.H. Ashmore, Controller, Libraries, Museums & Arts Enquiry, concerning availability of the small room at Hornsey Library for meeting on 10 September 1973 (17 August 1973)
- Fred Oliphant to A.G. Groves, Chief Education Officer, Haringey: Thanks for assistance in facilitating hire of Tetherdown Primary School for 13 August 1973 meeting of CHE Haringey. Informs Groves of the start of the CHE national campaign on education. 'Almost all of the prejudice of which our members are the target is a product of ignorance about sexuality, and homosexuality in particular.' Second page of this letter is missing (17 August 1973)
- W.S.H. Ashmore, Controller, Libraries, Museums & Arts, to Fred Oliphant: Sending application for booking of Hornsey Library Small Hall on the 10 September 1973 (22 August 1973)
- Christiane Szendro to Fred Oliphant: Producing a film that 'deals with the problems that Lesbians face in our society...and would like to discuss my approach to the film and hear your views.' (9 September 1973)
- A.G. Groves, Chief Education Officer, Haringey, to Fred Oliphant: Apologises for not responding earlier to letter of the 17 August 1973. 'I would very much like to discuss with you certain aspects of your letter' and asks Oliphant to make an appointment (14 September 1973)
- No name to Fred Oliphant: Sends first subscription 'no receipt is needed, my only humble request ...not to put my real name on any form, membership lists or files.' (1 October 1973)
- Gordon Lorraine to Haringey CHE: Wishes to join Haringey CHE. [reply slip from form] (24 October 1973)
- Frederic Gilda to Haringey CHE: Wishes to join Haringey CHE. [reply slip from form] (30 October 1973)
- Keith Bullard to Haringey CHE: Wants details of Haringey CHE (12 November 1973)
- Gordon Lorraine to Haringey CHE: Thanks for details of Haringey CHE but 'at present

unable to foresee when I can attend group activities..' (17 November 1973)

- Maurice Philip Young to Haringey CHE: Wishes to join Haringey CHE. [reply slip from form] (19 November 1973)
- Robert Lindsay to Haringey CHE: Wishes to join Haringey CHE. 'I am a member of the SMG'. [Scottish Minorities Group] (27 November 1973)
- R. Douglas to Haringey CHE: Wishes to join Haringey CHE. Member of national CHE and last Easter 'went on the Amsterdam trip which was most enjoyable' (3 December 1973)
- Mark Sproule to Haringey CHE: Having contacted Haringey CHE has now decided to join Bloomsbury CHE (7 January 1974)
- Walter Hinde to Haringey CHE: Wants details of Haringey CHE (13 January 1974)
- Dr. Wendy Greengross to Norton Evans: Declines to chair meeting on 16 March 1974 'I would have been pleased...but I will be out of the country at that time.' (30 January 1974)
- Ray Lucky to Haringey CHE: Wants details of Haringey CHE (4 February 1974)
- Dr F.E. Kenyon to Jonathan Marks: Regrets cannot speak at meeting of 16 March 1974. Suggests Drs Ivor Felstein, Anthony Storr or John Bancroft (18 February 1974)
- Dr. Anthony Storr to Norton Evans: Cannot participate in 'symposium' as 'too booked up with speaking to take on anything else at the moment.' (22 February 1974)
- P.B. Lilley to CHE North London: Completed CHE questionnaire from Conservative candidate for Haringey/Tottenham constituency in the general election of October 1974 (2 October 1974)
- Peter Murphy to CHE North London: Completed CHE questionnaire from Liberal candidate for Islington Central constituency in the general election of October 1974 (3 October 1974)
- T. Benyon to CHE North London: Completed CHE questionnaire from Conservative candidate for Haringey/Wood Green constituency in the general election of October 1974 (3 October 1974)
- H.A.L. Rossi to CHE North London: Completed CHE questionnaire from Conservative candidate for Haringey/Hornsey

constituency in the general election of October 1974 (3 October 1974)

- Unknown to Emmanuel Cooper: Apologising for failing to locate HQ of the Liberal Party but blamed the Labour Party (October 1974)

- M. O'Halloran to Emmanuel Cooper: Apologises for failing to fill in CHE questionnaire before election. He goes on to say that 'when parliament reassembles there will be introduced a Bill on Sexual Equality, which I feel, together with existing legislation on homosexuality, should cover the points you raise. I do not feel that specific mention of homosexual in the Sexual Equality Bill should be necessary.' (15 October 1974)

- Editor, Islington Gazette to Emmanuel Cooper: Writing on behalf of North London CHE concerned about inaccuracies in report that claimed CHE were demanding that the age of consent be reduced to 14 for all. It was rather the view of Anthony Grey, of the Sexual Reform Society while CHE believed the age of consent should be 16 (14 January 1975)

- John Roberts to Haringey CHE: Wants details of Haringey CHE (n.d.)

- Peter Hartley to Haringey CHE: Wishes to join Haringey CHE. [reply slip from form] (n.d.)

- Roy Tremlett to Haringey CHE: Wants details of Haringey CHE 'as per Gay News advert' (n.d.)

- Kenneth Collins to Haringey CHE: Visiting from Northampton and asking Fred Oliphant for help as 'don't know a single soul.' (n.d.)

- Jeffrey Hobbs to Haringey CHE: Hand written address presumably for joining details (n.d.)

- Paul Francis to Haringey CHE: Hand written address presumably for joining details (n.d.)

- Chris Handford & Mike Tapping to Haringey CHE: Hand written address presumably for joining details (n.d.)

- D. Greenaway, Manager, Rainbow Room, N4, to Fred Oliphant: Would be happy to put venue at disposal of CHE on Wednesday evening (n.d.)

- Derek Brown to Haringey CHE: Letter of resignation. 'I feel that the group will prosper better without my doubtful guidance, also that I shall benefit personally from my exodus.' (n.d.)

- S.G. Parker to Highbury & Islington CHE: Completed questionnaire on homosexual

equality issues from candidate standing for
Islington South & Finsbury in elections to GLC
(n.d.)

- L. Bondy to Highbury & Islington CHE:

Completed questionnaire on homosexual
equality issues from candidate standing for
Islington North in elections to GLC (n.d.)

- Patsy Bradbury to Mr Marks: Tried to contact
by phone. Will follow instructions and 'arrive at
your house about 5.30 – 5.45' (n.d.)

OPEN

COOPER/5 Scrapbooks 1976-1980

Three scrapbooks of cuttings from the Morning Star of Cooper's art columns on art, artists and reviews of exhibitions (1976-1980)

OPEN

COOPER/5/1 Morning Star Scrapbook, 1976-1977 1976-1977

Scrapbooks of cuttings from the Morning Star of Cooper's art columns on art, artists and reviews of exhibitions (2 October 1976 - 11 June 1977)

OPEN

COOPER/5/2 Morning Star Scrapbook, 1978-1979 1978-1979

Scrapbooks of cuttings from the Morning Star of Cooper's art columns on art, artists and reviews of exhibitions (11 July 1978 - 17 December 1979)

OPEN

COOPER/5/3 Morning Star Scrapbook, 1980 1980

Scrapbooks of cuttings from the Morning Star of Cooper's art columns on art, artists and reviews of exhibitions (7 January - 1 December 1980)

OPEN

COOPER/6 Gay Theatre Archive**1978-1991**

Programmes and ephemera from gay theatre shows and performances attended or reviewed by Cooper (1978-1991)

OPEN**COOPER/6/1 Gay Theatre Archive****1978-1991**

Includes programmes for the following:

- Gay Sweatshop Theatre Company: Various: Benefit Performance: Golden Lane Theatre, London (9 July 1978)
- Bunyan Mark Two: Mark Bunyan: Cabaret: Gays the Word, London, WC2 (14 June 1979)
- Who Knows?: Bruce Bayley, Sara Hardy and Philip Timmins: Oval House, London, SE11 (1979)
- Dear Love of Comrades: Noel Grieg and Drew Griffiths: Oval House, London, SE11 (c1979)
- Hello I'm Eight: Jim McManus & Terry Wilson: Man in the Moon, London, SW3 (c1980)
- TomFool: Franz Xavier Kroetz: New Half Moon, London, E1 (27 June 1980)
- Coming Up: Kate Phelps: Belt and Braces: Old Half Moon, London, E1 (1981)
- We All Live in Pennsylvania: Peter Cheevers: Elephant Theatre, London, SE1 (8 June 1981 – 19 June 1981)
- Act One: A Festival of One Act Plays: Various: Includes: Matrimonium by Donald Martin, Italian Shoes by Ian Summertree and Closer Encounters by Michael Harth (1981)
- Glasshouses: Stephen Lowe: Royal Court Theatre Upstairs, London, SW1 (EC notes on reverse) (3 April 1981)
- Medea: Oval House Theatre, London, SE11: Oval House Production (21 April 1981- 3 May 1981)
- Funeral Games: Joe Orton: Elephant Theatre, London, SE1 (27 April 1981 – 8 May 1981)
- I Can Give you a Good Time: Gilly Fraser: Royal Court Theatre Upstairs, London, SW1 (EC notes on reverse) (8 May 1981)
- Three Gay Plays: Various: The George, Liverpool Road, London, N1 (3 June 1981- 6 June 1981 & 10 June 1981 – 13 June 1981 & 24 June 1981-27 June 1981): Consenting Adults in Public (Plays: The Madness of Lady Bright by Lanford Wilson, Gasman by Alan

Wakeman and A Nice October Day by Peter Robins)

- Circles of the Mind: Rex Doyle: Croydon Warehouse Theatre, Surrey (EC notes on reverse of press release plus press tickets) (23 June 1981)
- Waitresses: Screen on the Green, London, N1: Cabaret (29 June 1981)
- The 'all male' version: Seesaw/The Tea Trolley or A Midsummer Night's Scream: Eric Presland: The George, Liverpool Road, London, N1 (5 August 1981- 8 August 1981, 9 September 1981- 12 September 1981, 16 September 1981-18 September 1981 and 23 September 1981 – 26 September 1981): Fire Island Disco, West End Club, Princes Street, Edinburgh (14 August 1981- 29 August 1981): Consenting Adults in Public: Press release + hand written cast list.
- One of Them (Zus of Zo): N/A: ICA, London, SW1: Het Werkteater company (EC notes on reverse of programme) (11 August 1981- 16 August 1981)
- Ripen our Darkness: Sarah Daniels: Royal Court Theatre Upstairs, London, SW1 (September 1981)
- Accounts: Michael Wilcox: Riverside Studios: Traverse Theatre company production : Press release + reviews + programme (10 September 1981-20 September 1981)
- Hosanna: Michael Tremblay: New Half Moon Theatre, London, E1: Programme + press release (27 October 1981-14 November 1981)
- Pack of Women: Various: Cabaret: Drill Hall, London, WC1 (11 November 1981- 6 December 1981)
- Drunken Madness: Invertebrate Living: Various: Opera: Fulham Studios, London, SW6 (14, 21, 29 November 1981)
- A Shameless Encounter: Franz Van Het Gordijn: Theatrespace, London, WC2 (EC draft review on reverse) (17 November 1981- 22 November 1981)
- Together Against Him: Philomena Muinzer: York and Albany: 129 Parkway, London, NW1 (3 June 1982- 21 June 1982)
- Lord Audley's Secret: Eric Presland: Consenting Adults in Public: Hampstead Heath, London, NW3 (Live on Hampstead Heath) (21 June 1982)

- Shoot: Stephen Gee & Nigel Young: New Heart: Oval Theatre, London, SE11 (June 1982)
- Telling Tales: Philip Osment: Gay Sweatshop: Oval House, London, SE11 (1982)
- Double Vision: The company with Libby Mason: The Women's Theatre Group, London, EC2 (1982)
- Coming Clean: Kevin Elyot: Bush Theatre, London, W12 (1982)
- Operation Bad Apple: G.F Newman: Royal Court Theatre, London, SW3 (with notes by EC) (4 February 1982- 27 March 1982)
- Latecomer: Eric Presland: Consenting Adults in Public: The George, London, N1 (4 August 1982- 21 August 1982): Theatre Space, London, WC2 (13 August 1982-14 August 1982)
- Top Girls: Caryl Churchill: Royal Court Theatre, London, SW3 (28 August 1982)
- Just Good Friends: Mark Bunyan: Cockpit Summer Youth Theatre: Cockpit Theatre, London, NW8 (September 1982)
- Anti Body: Louise Parker Kelley: Consenting Adults in Public: Cockpit Theatre, London, NW8 (10 October 1982 - 22 October 1982)
- Dog Beneath the Skin: Christopher Isherwood & W.H. Auden: New Half Moon Theatre, London, E1 (With copious notes by EC) (17 November 1982 - 8 December 1982)
- By George: Natasha Morgan: That's Not It Company: ICA, London, SW1 (c1983)
- Niagara Falls: Victor Bumbalo: Oval House Theatre, London, SE1 (c1983)
- Coping (with Cowardice): Huw David: Fulcrum Theatre: The Old Red Lion Theatre, London, EC1V (c1983)
- More Female Trouble: Bryony Lavery (1983)
- Poppies: Noel Grieg: Gay Sweatshop: Oval House, London, SE11 (1983)
- Cock Ups: Simon Moss: Durham University Fringe Theatre (c1983)
- Mushrooms Over Whitehall: Stuart Kerr: London Fringe Productions: King's Head Theatre, London, N1 (29 March 1983)
- Not About Heroes: Stephen McDonald: Kings Head Theatre Club, London, N1 (29 March 1983- 20 April 1983)
- Sunday Lunch: John Stanbridge: Oval House, London, SE11 (EC notes on flyer (10

November 1983- 14 November 1983 & 17
 November 1983- 21 November 1983)
 - Yum Yum: Rex Lay: Bloolips: Almedia
 Theatre, London, N1 (31 May 1983- 4 June
 1983)
 - Subtle Bodies: Clive Barker: Cockpit Theatre,
 London, NW8 (6 June 1983- 1 July 1983)
 - Eat Your Heart Out Joan Crawford: Jackie
 Skarvellis: King's Room, Six Bells, London,
 SW3 (15 August 1983- 10 September 1983)
 - Slipstreaming: Diane Biondo: Hot Pepper
 Theatre Company: Oval House, London, SE11
 (28 September 1983 - 2 October 1983)
 - Dressing Up: Various: Theatre Company
 Production for September in the Pink: Cockpit
 Theatre, London, NW8 (21 September 1983 - 8
 October 1983)
 - The Risk: Nigel Young & Stephen Gee: Oval
 House, London, SE11 (5 October 1983 - 16
 October 1983)
 - On the Move: Nigel Young: Oval House,
 London, SE11 (c1984)
 - Shirley: Andrea Dunbar: Royal Court, Theatre
 Upstairs, London, SW1 (April 1986)
 - Like Thunder: Nigel Young & Ernst Fisher:
 Brixton Art Room, London, SE24 (18 April 1991
 - 20 April 1991) & Living Room Theatre (25
 April 1991 - 27 April 1991)
 - Twenty Fifth: Michael Kelly: Soho Theatre?
 (n.d.)
 - The Glory of the Divine...The Shadow of
 Mortality: Various: Oval House Theatre,
 London, SE11 (n.d.)
 - Romantic Attachments: Philip Osment & Nina
 Ward: Oval House, London, SE11 (n.d.)
 - Army of Lovers or Revolt of the Perverts:
 Rosa von Praunheim: ICA Cinema (c1980)

OPEN

COOPER/7 Gay History Group

1987-1998

Papers, articles, cuttings, photographs,
suggested readings and correspondence
circulated amongst members of the Gay History
Group (1987-1998)

OPEN

COOPER/8 Portobello Boys

n.d.

Collection of photographs from the 1950s and 1960s discovered by Cooper on a market stall at the top of Portobello Road, depicting the social, sexual and intimate lives of a group of working class men living in London. Most of the images depict sexual escapades in a flat in North Kensington, although nothing is known about the photographer or the models. Cooper intended to publish the images in a book called 'Indecent Acts' in the 1980s, including 70-80 images and text of 12-18,000 words but was unable to find a publisher. The Portobello Boys material includes:

- notes, plans and research material gathered by Cooper when considering the publication.
- the original negatives obtained by Cooper from the stall in Portobello Road.
- black and white prints of the negatives with each model 'named' by Cooper for identification (Files include: Ernie, Billy, Rob, James, Steve, Sam, Tom, George, Jeremy, Archie, Roger, Jack, Keith, Terry, Pete, Toby, Dave, Barry, Gary, Bobby & Geoff, Tim & Terry, Jack & Bert, Billy & Roger)
- oversize black and white prints of selected images.

APPLY TO ARCHIVIST

COOPER/9 The Sexual Perspective**1982-1994**

Papers regarding Cooper's Book 'The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West', including correspondence regarding the content, publication and copyright clearance for the first and second editions of the book, images used in the first and second edition, images researched and collected but not used, papers and correspondence regarding 'The Sexual Perspective' exhibition at the Jill George Gallery (1982-1994)

OPEN**COOPER/9/1 The Sexual Perspective; correspondence regarding First Edition, A-H****1982-1988**

Includes:

- ANDERSON, Emily: Letter to EC giving details omitted from CV and enclosing image [not used in The Sexual Perspective but retained in unused images file]. CV with EC's additions and amendments [preserved] (12 December 1984)
- ANDERSON, Gretchen: Registrar of University of Minnesota, Art Museum to EC enclosing photographic reproduction form and gives details of fee for inclusion of image of Adelard the Drowned, Master of the Phantom by Marsden Hartley in The Sexual Perspective. The image appears on page 124 (23 October 1985)
- ANDERSON, Gretchen: Registrar of University of Minnesota, Art Museum thanks EC for returning reproduction request form and for his cheque to reproduce Adelard the Drowned, Master of the Phantom by Marsden Hartley in The Sexual Perspective. The image appears on page 124. She also enclosed photographs [not preserved] (5 November 1985)
- BARNETT, Rick: Letter to EC on behalf of the Hal Bromm Gallery, New York concerning a request for images of work of Jody Pinto. Gallery asks for more information about context of the book (20 February 1985)
- BARNETT, Rick: Letter to EC on behalf of the Hal Bromm Gallery, New York with x 2 images by Jody Pinto – Heart Chamber for HC and

Henri with Yellow Tongues in a Blue Sea. Both were used in The Sexual Perspective on pages 252 & 253 (6 June 1985)

- BAUER, Helga: Letter to EC informing him that she had sent – on the 24.07.85 – in reply to his letter of the 10.07.85 an invoice for a reproduction fee for an image – Amore Vincitore in The Sexual Perspective. As the print run was less than 5000 copies this was too much and encloses a new invoice [preserved] (20 October 1985)

- BESTON, V: Letter to EC from Marlborough Fine Art informing him that Francis Bacon has given permission for Triptych August 1972 to be reproduced in The Sexual Perspective. Artist makes no charge but would like copy of the book. Image appears on pages 230-31 (5 August 1985)

- BEVAN, Jane: Letter from Acting Assistant Keeper, Fine Art, Cartwright Hall, Bradford to EC informing him that they do not control the rights to the The Martyrdom of St Sebastian by Keith Vaughan which he wishes to reproduce in The Sexual Perspective. She suggests contacting the Tate Gallery but in meantime is happy to provide EC with colour slide and gives details of reproduction fee. The image appears on page 227 (22 July 1985)

- BLACK, Eileen: Letter to EC from Ulster Museum, concerning Wilhelmina Geddes and Sarah Purser. Provides details of their sexuality and suggestions for further contacts and reading. Sends good luck for The Sexual Perspective (15 February 1984)

- BLOK, Diana: Postcard to EC sending prints of work including Horses, which was used in The Sexual Perspective. Prints x 4 of her work in large files (7 November 1984)

- BOYLE, Nancy: Letter from Press, Rights and Reproductions, Baltimore Museum of Art sending signed permission + invoice [preserved] for reproduction of Group of Artists by Marie Laurencin in The Sexual Perspective. The image appears on page 166 (28 August 1985)

- BOWERS, Janet: Letter to EC from Midtown Gallery, New York, enclosing requested biography [preserved] of Emlen Etting for possible use in The Sexual Perspective (15 November 1985)

- BRONWEN, Lucas: Congratulatory letter to EC from Dutch reader of The Sexual Perspective that also includes details of the writer's interest in fashion (23 August 1987)
- BROWN, Nicholas: Letter from Sidney Janis Gallery enclosing reproduction prints for sequence The Return of the Prodigal Son. Informs EC that Duane Michaels will send reproduction print of Something for Nothing + invoice for two prints (13 June 1985)
- CALLEN, Anthea: Letter to EC thanking for letter of 06.01.84 and providing details of women who are aware of women working with stained glass (29 January 1984)
- CHRISTIAENS, Daniel: Congratulatory letter to EC from Belgian reader of The Sexual Perspective. Also includes postcard dated 13.03 87 [preserved] from Christianens to Routledge & Kegan Paul asking for assistance in making contact with EC (14 March 1987) Also enclosed [preserved] post card to draw EC's attention to the work of Colombian painter, Luis Caballerco.
- CORCORAN, Desmond L: Letter from a director of Alex Reid and Lefevre Gallery, London thanking EC for his letter concerning reproducing Silver Dollar Bar by Edward Burra in The Sexual Perspective. Informs EC that he must get courtesy permission from York City Art Gallery – who own the picture and outlines the copyright fee as representatives of the Burra estate. The image appears on page 199 (24 July 1985)
- COOPER, Emmanuel: Standard letter to 'Dear Director' requesting prints for inclusion in The Sexual Perspective (n.d.)
- COOPER, Emmanuel: Hand written draft letter to Duane Michaels asking permission to reproduce three of his photographic images (n.d.)
- COOPER, Emmanuel: Hand written letter to artist, Sheila Sullivan, in USA asking for information on her work and career. Also asking for names of other USA based artists. EC also includes some biographical details about himself. [The letter could not be delivered and was returned to EC.] (18 July 1984)
- COOPER, Emmanuel: Hand written letter to In a Plain Brown Wrapper asking for contact details for lesbian artists in the Unites States.

[The letter could not be delivered and was returned to EC] (18 July 1984)

- COOPER, Emmanuel: Hand written to Director of Robert Samuel Gallery, New York asking for reproductions of work by Arthur Tress, Robert Crowl, Robert Mapplethorpe and Robert Giard and/or contact details for these artists. Mentions that Michael Regan, exhibitions officer, Arts Council will be visiting NY and could collect images/details. The letter could not be delivered and was returned to EC] (9 November 1984)
- COOPER, Emmanuel: Application to Metropolitan Museum of Art, New York, USA to reproduce x4 images [unspecified on form] (8 February 1985)
- COOPER, Emmanuel: Application to the Tate Gallery to reproduce x 9 images. Artists and titles listed on form (14 November 1985)
- CORE, Philip: Letter to EC agreeing to have 'Andy/Marcel included in The Sexual Perspective but giving details of DACS and suggesting that EC might care to see his more recent work for inclusion in the book (13 May 1985)
- CRANFIELD, Alison: Letter from Anthony d'Offay to EC providing information on credit lines for Another Murder at the Anvil by Ranier Fetting and Wrestlers by Duncan Grant in The Sexual Perspective. The images appear on pages 299 and 145. Informs EC that Hunger by Gilbert & George does not belong to the gallery and suggests he contacts artists direct (14 August 1985)
- DACS: License to reproduce two works by Marie Laurencin in The Sexual Perspective (14 November 1985)
- DAVRAY- PIEKOLEK, Renee: Letter from conservateur, Musee du Petit Palais, Paris to EC giving permission for him to reproduce Natalie Barney by Romain Brooks in The Sexual Perspective. The image appears on page 93 (16 July 1985)
- EDWARDS, Liz: Returning photocopies with their numbers and documentation. [Not preserved] (11 May 1988)
- ELIASOPH, Philip: Letter to EC congratulating him on forthcoming book on 'homosexuality and art.' He advises EC to obtain a copy of his biography of Paul Cadmus (7 May 1982)

- EVANS, Dai: Letter to EC on behalf of Rob Amsterdam agreeing to contact Tom [of Finland?] to ask him to provide a suitable image for use in The Sexual Perspective. Also wants to know the 'strength' the image could have. Further information on copyright fees (3 January 1985)
- EVANS, Dai: Letter to EC on behalf of Rob Amsterdam concerning images and copyright issues for works by Tom [on Finland?] (8 February 1985)
- FERNANDEZ, Roberto GONZALEZ: Letter to EC enclosing 'Forbidden Pleasures' now in Unused Images file. 'Machismo' appeared in The Sexual Perspective (17 June 1985)
- FOTOFOLIO Inc: Informs EC that they cannot give him permission to publish their pictures and that he must get in touch with copyright holders (21 June 1988)
- FREEMAN, Rosalind: From Art Department of National Museum of Wales informing EC that she has ordered a b/w print for him of Figure Study by John Singer Sargent which will be sent with an invoice. The image was used on page 29 of The Sexual Perspective (14 November 1984)
- FREEMAN, Rosalind: From Art Department of National Museum of Wales informing EC that he has been granted permission to use Figure Study by John Singer Sargent in The Sexual Perspective and encloses invoice for reproduction fee [not preserved]. This image appeared on page 29 (17 July 1985)
- FUJIRER, Michele: Letter to EC giving 'a few additions to information I gave you' on Lesbian artists (8 October 1984)
- GARNETT, Oliver: Letter to EC providing information about his dissertation of Stephen Tomlin. Also happy to discuss Tomlin with EC (11 April 1984)
- GILBERT, Christopher: Director of Art Galleries, Temple Newsam House, Leeds to EC asking whether he wants a colour or b/w image of Chloe Boughton Leigh by Gwen John for inclusion in The Sexual Perspective. The painting was not included in the book (31 October 1985)
- GILBERT, Christopher: Director of Art Galleries, Temple Newsam House, Leeds to EC gives permission for image of of Chloe

Boughton Leigh by Gwen John to be reproduced in The Sexual Perspective and asks for a £5 reproduction fee. The painting was not included in the book (6 November 1985)

- GREEN, Peter: A To Whom it may Concern Letter on Middlesex Polytechnic letterhead explaining that EC, a member of the teaching staff, is undertaking research for forthcoming book 'Homosexuality in Western Art'. The letter – along with another from Simon Watney, dated 21.05.84, on Polytechnic of Central London letterhead [preserved] – was to allow EC to apply for a readers ticket at the Tate Gallery archive. Includes note from Tate Gallery [preserved] explaining procedure plus copy of regulations [preserved] for readers using Tate Gallery archive (24 November 1983)
- GRIFFIN, Pamela: From Art Records of the Arts Council to EC informing him that they have no objection to him reproducing We Two Boys Clinging Together by David Hockney in The Sexual Perspective. Inform EC that copyright remains with David Hockney and his permission to reproduce will be required. The image appears on page 270 (18 July 1985)
- GRUSKIN, Mary: Director of Midtown Galleries, New York informing EC that his request for photographs of work of Etting and Cadmus has been passed on to the artists concerned (8 December 1984)
- GRUSKIN, Mary: Director of Midtown Galleries enclosing x 11 b/w images of work by Paul Cadmus and Emlen Etting. One image by Cadmus 'What I Believe' used in The Sexual Perspective – and preserved in images file. All others unused and preserved in Unused images file (15 December 1984)
- HAMMOND, Harmony: Letter to EC thanking for including her in The Sexual Perspective and encloses two b/w images. [Not preserved]. Sending EC brochure from latest show and mentions her book Wrappings. Working on another book on feminist art. Suggests EC contact Lesbian Herstory Archives, New York to identify and get contact details for other lesbian artists. Mentions Agnes Martin but '...don't think that it is right to publically say she is a lesbian when she herself doesn't say so' (1 August 1985)

- HOLMES, Robert: Letter to EC granting him permission to illustrate 'Reclining Figure' by John Craxton in The Sexual Perspective. Asks for a 'Private Collection' credit (13 November 1984)
- HOOD, Kenneth: Letter to EC thanking for letter to director of National Gallery of Victoria, Melbourne, Australia but informing him that collection holds no work by George Reynolds but library has a book on Reynolds published in 1923 (9 January 1983)
- HOOD, Kenneth: Letter to EC from National Gallery of Victoria, Melbourne, Australia asking if he want b/w or colour transparencies. Informs EC that the Bacon Study for the Human Body will be loaned to the Tate Gallery, London in May – August 1995 (24 January 1984)
- HOOD, Kenneth: Letter to EC from National Gallery of Victoria, Melbourne, Australia enclosing two colour slides – Bathers by Duncan Grant and Study from the human body by Francis Bacon. Neither used in The Sexual Perspective and images in Unused images file (22 February 1984)
- HUTTER, David: Note to EC giving details of two images – which he encloses – with titles 'The Heat of the Day' and 'With arms outstretched'. Both now in Unused Images folder. Suggestion in note that images originally meant to illustrate some press article but EC stored them with other images considered for The Sexual Perspective (n.d.)

OPEN

COOPER/9/2 The Sexual Perspective; correspondence 1984-1987
regarding First Edition, J-Y

Includes:

- JARRETT, David: Letter to EC congratulating him on The Sexual Perspective and asking if there might be another similar book. Also includes details of the work of US artist, Robert Bliss and encloses postcard [preserved] of an example of work by Bliss (21 August 1987)
- LEONARD, MICHAEL: Sending variety of images – all but 'Passage of Arms' in the Unused file (n.d.)
- McGRATH, Joyce: Letter to EC from State Library of Victoria concerning photocopy of book on Frederick George Reynolds by John

Shirlow (27 March 1984)

- MOORE, Melissa: Permissions Coordinator at the Minneapolis Institute of Arts thanking EC for his letter of the 10.07.85 asking for permission to reproduce from their collection Jonathan's Token to David by Frederick Leighton. Asks EC if he wants a b/w image and encloses permission form. Also details of credit line. The image appeared on page 27 of The Sexual Perspective. Invoice, dated 17.07.85 attached [preserved] (17 July 1985)

- ORMROD, Richard: As owner of John Singer Sargent's Nude Man is '...though quite unprejudiced...would be disinclined to see it appear in such a context.' [Includes a draft handwritten response by EC] (13 January 1984)

- ORMROD, Richard: Letter to EC claiming that the appearance of an image of nude man by Sargent in any book on homosexual art 'will lead readers to the assumption that Sargent was a homosexual. There is not a shred of evidence' (12 February 1984)

- PIPER, Myfanwy: Letter to EC in response to his concerning Frances Hodgkins. Suggests EC send her a list of questions and follow up with a telephone conversation (18 April 1984)

- PIPER, Myfanwy: Letter to EC concerning Frances Hodgkins. Enclosed [preserved] draft of EC letter to Myfanwy Piper (17 August 1984)

- REDFERN, June: Postcard to EC and enclosing [preserved] statement about her work for use in The Sexual Perspective (5 November 1984)

- ROBERTS-MANGANELLI, Susan: Letter from Museum Registrar, Stanford University Museum of Art to EC enclosing application for reproduction + invoice for photograph and reproduction fees [preserved] to include image of Young Rivers by Rex Slinkard in The Sexual Perspective. The image appears on page 127 (7 January 1985)

- ROBERTS, Pamela: Letter to EC from The Royal Photographic Society enclosing photocopies [not preserved] of images by Fred Holland Day in their collection for possible inclusion in The Sexual Perspective. Holland Day's On the Glade appears on page 83 (2 November 1984)

- ROLAN, R de: Director of Fort Worth

Museum, Texas gives EC permission to reproduce The Swimming Hole by Thomas Eakins in The Sexual Perspective. The image appeared on page 35 (27 September 1985)

- SACHS, Charles L: Chief Curator of Richmondtown Restoration, Staten Island Historical Society to EC giving information about fees for copy prints and reproduction rights for Violet Ward on her porch with a friend by Alice Austin for inclusion in The Sexual Perspective. The image appears on page 89. Also encloses two photocopied images as not sure – at this early stage – which photograph most interests EC (25 June 1985)
- SAYERS, Andrew: Letter to EC informing him that the Newcastle Region Art Gallery has no works by George Frederick Reynolds (25 May 1984)
- SILBER, Evelyn: Letter from Deputy Keeper, Fine Art, Birmingham City Museums & Art Gallery to EC informing him that she has ordered a print of Bacchus by Simon Solomon but cannot supply a print of Endymion as not in stock and no new orders being accepted. Cannot assist with Portrait of Sarah Bernhardt as not in their collection. Neither of the works by Simeon Solomon appear in any edition of The Sexual Perspective. Portrait of Sarah Bernhardt belonged to Sothebys. Also sends list of charges [preserved] (20 November 1984)
- STECKLE, Mary: Letter to EC enclosing invoice [preserved] for image of 'Allegory of Pleasure and Pain' in collection of Christ Church Picture Gallery, Oxford (16 November 1984)
- TEASDILL, Graham: Letter to EC from curator, Russell-Cotes Art Gallery and Museum informing EC that permission has been granted for him reproduce Artist and Model by John Minton in The Sexual Perspective. Ask for a complimentary copy. Image appears on page 217 (14 October 1985)
- TODD, Janet [DACS]: Letter to EC from DACS asking for more details about The Sexual Perspective before any license granted to reproduce both Portraits and Group of Artists by Marie Laurencin (29 July 1985)
- TODD, Janet: Letter from Administrator, DACS sending copyright license [preserved] for both Portraits and Group of Artists by Marie

Laurencin for inclusion in *The Sexual Perspective*. The images appear on pages 165 and 166 (13 August 1985)

- TRESS, Arthur: Letter to EC thanking him for interest in his work and agreeing for it to be included in *The Sexual Perspective* but wants confirmation that book is actually commissioned (23 January 1985)
- TRESS, Arthur: Letter to EC to confirm sending, under separate cover, two prints of his work for inclusion in *The Sexual Perspective*. Tells EC he will be in London mid-August and suggests a meeting. Also enclosed [preserved] flyer for Tress exhibition at The New York Academy of Sciences in April-June 1985 (4 May 1985)
- TRESS, Arthur: Postcard to EC [with image by Tress] confirming he has sent 2 prints of his work to London. Also asks whether EC might know someone with whom he might stay while in London in August as 'my finances are very slim – perhaps in exchange for some prints (4 June 1985)
- TRESS, Arthur: Letter to EC thanking him for invitation to stay at Chalcot Road. Tress gives EC dates of his London visit and also asks if EC would like to join him at a cocktail party given by two London based admirers of Tress's work (16 June 1985)
- U'REN, Jan: Letter to EC concerning his request for information about her work. Requests more information about both EC and proposed book. She tells him 'I must be clear with you. I do not like being called, or considered to be, a homosexual. I am a lesbian, not a homosexual, and I must tell you I would not be involved in your research if the title you use did not include the word lesbian to represent the lesbian artist.' (15 August 1984)
- UNKNOWN: Letter to EC from Uffizi Gallery giving permission to reproduce *Madonna del Magnificat* by Botticelli and *Tondo Doni* by Michelangelo in *The Sexual Perspective*. They appear on pages 5 & 12 (9 August 1985)
- WASSERMAN, Deedee: Letter from Rights and Reproductions, Whitney Museum of Art to EC concerning his request to use an image of *Distinguished Air* by Marsden Hartley from their collection in *The Sexual Perspective*. The image appears on 118. Wants to know whether

image should be colour or b/w (25 July 1985)
 - WASSERMAN, Deedee: Letter from Rights and Reproductions, Whitney Museum of Art to EC concerning his request to use an image of Distinguished Air by Marsden Hartley from their collection in The Sexual Perspective. Encloses [preserved] copies of contract to reproduce and invoice for fee (26 August 1985)
 - WIRTALA, Kathy: Letter from Office of Research Support, National Museum of American Art, Smithsonian Institute to EC concerning his request to reproduce Le Trajet by Romain Brooks from their collection in The Sexual Perspective. Curatorial staff ask for more information concerning scope and nature of proposed publication (5 December 1985)
 - WIRTALA, Kathy: Letter from Office of Research Support, National Museum of American Art, Smithsonian Institute to EC enclosing b/w image of Le Trajet by Romain Brooks + invoice for purchase and permission to reproduce forms [all preserved here – except image in The Sexual Perspective images file]. Thanks EC for sending additional information requested in letter of 05.12.85 and informs EC that Director has given permission for image to be used in The Sexual Perspective (19 December 1985)
 - YEADON, John: Letter to EC enclosing a series of x 6 drawings produced under heading of 'Happy Families'. Image 'Lovers of Ones Own' reproduced in The Sexual Perspective and x 5 in Unused Images file (c1984)

OPEN

COOPER/9/3 The Sexual Perspective; correspondence 1992-1994
regarding Second Edition, A-C

Includes:

- ADAM, Charles: To EC thanking for interview and giving contact details for Pierre et Gilles and for their agent. Their Roy appears on page 340 of the second edition of The Sexual Perspective (1994)
 - BAUER, Helga: Fax from Bildarchiv Preussischer Kulturbesitz informing EC they have no letter from him sent in 1992 but send price list etc. This was for permission to reproduce Caravaggio's Amore Vincitore. [page 21 in second edition of The Sexual Perspective]

(22 March 1993)

- BELANGER, C: Director of external relations for Louvre Museum agreeing that EC may use work from their collections in the second edition of *The Sexual Perspective*. Reproductions appeared on pages 9, and 73 (19 January 1993)

Gives address of whom to contact at the musée d'Orsay for permission to reproduce items from their collections.

- BESTON, V: From Marlborough Fine Art, London, granting permission for EC to reproduce *Triptych August 1972* by Francis Bacon in the second edition of *The Sexual Perspective*. The image appears on pages 230-31. Also asks EC to check with Tate Gallery and to send a copy of the second edition on publication (14 December 1992)

- BOFFIN, Tessa: Postcard to EC along with her CV + images x 2 [not preserved]. Gives EC more details about her work (11 December 1992)

- BRIGHT, Deborah : Letter to EC accepting his invitation to have a piece of her work from the *Dream Girls* series in the second edition of *The Sexual Perspective*. Informs EC that the text written for *Stolen Glances* explains motivations and intentions for the work and encloses [not preserved] her CV. The image from *Dream Girls* appears on page 321 (26 December 1992)

- BUNNELL, Peter C: From Minor White Archive, The Art Museum, Princeton University granting permission for EC to reproduce *Bob Bright, San Pedro Marker* by Minor White in the second edition of *The Sexual Perspective*. Reminds EC that credit/copyright information must accompany published image. The image appears on page 213 (25 February 1993)

- BUNNELL, Peter C: From Minor White Archive, The Art Museum, Princeton University asking EC to settle an outstanding invoice of \$100 for use of a Minor White image in the second edition of *The Sexual Perspective* (7 June 1994)

- CODY, Kimberly: Registrars Office of National Museum of American Art to EC enclosing permission to reproduce form and invoice for reproduction fees relevant to his request (11 March 1993)

- COOPER, Emmanuel: To PPOW, New York requesting to reproduce an example of the work of David Wojmaraowicz in the second edition of The Sexual Perspective. An image, Untitled (One Day This Kid...) appeared on page 315 (27 November 1992)
- COOPER, Emmanuel: To Director of Uffizi Gallery asking for permission to reproduce from their collection both Madonna del Magnificat by Botticelli and Tondo Doni by Michelangelo. These appeared on pages 5 and 13 of second edition of The Sexual Perspective (2 December 1992)
- COOPER, Emmanuel: To Director of the Louvre, Paris asking for permission to reproduce from their collection Jason by Moreau and St John the Baptist by Leonardo da Vinci in the second edition of The Sexual Perspective. These subsequently appeared on pages 9 & 73 (2 December 1992)
- COOPER, Emmanuel: To Director of National Gallery, London asking for permission to reproduce from their collection Horse Fair by Rosa Bonheur and Venus, Cupid, Folly and Time by Brozino in the second edition of The Sexual Perspective. These subsequently appeared on pages 19 and 50/51 (2 December 1992)
- COOPER, Emmanuel: To Director, Metropolitan Museum of Art, New York asking for permission to reproduce from their collection Arcadia by Thomas Eakins and The Gulf Stream by Winslow Homer in the second edition of The Sexual Perspective. These subsequently appeared on pages 32 and 38 (2 December 1992)
- COOPER, Emmanuel: To Director of Staatliche Museum, Berlin asking for permission to reproduce from their collection Amore Vincitore by Caravaggio in the second edition of The Sexual Perspective. This subsequently appeared on page 21 (2 December 1992)
- COOPER, Emmanuel: To Director, Wadsworth Museum, Hartford, Connecticut asking for permission to reproduce from their collection Zenobia in chains by Harriet Hosmer in the second edition of The Sexual Perspective. The image appears on page 57 (2 December 1992)

- COOPER, Emmanuel: Director, Wellesley College of Art, Massachusetts asking for permission to reproduce from their collection Roma by Anne Whitney in the second edition of The Sexual Perspective. The image appears on page 62 (2 December 1992)
- COOPER, Emmanuel: To the Director, Staten Island Historical Society asking for permission to reproduce from their collection Violet Ward on her porch by Alice Austin in the second edition of The Sexual Perspective. The image appears on page 89 (2 December 1992)
- COOPER, Emmanuel: To Director, National Museum of American Art, Smithsonian Institution, Washington asking for permission to reproduce from their collection Le Trajet by Romain Brooks in the second edition of The Sexual Perspective. The image appears on page 92 (2 December 1992)
- COOPER, Emmanuel: To Director, Musee du Petit Palais, Paris asking for permission to reproduce from their collection, Natalie Barney by Romain Brooks in the second edition of The Sexual Perspective. The image appears on page 93 (2 December 1992)
- COOPER, Emmanuel: To Director, University Art Museum, University of Minnesota, Minneapolis asking for permission to reproduce from their collection Adelard the Drowned, Master of the Phantom by Marsden Hartley in the second edition of The Sexual Perspective. The image appears on page 124 (2 December 1992)
- COOPER, Emmanuel: To Director, Tate Gallery, London asking for permission to reproduce from their collection - August Blue by Henry Scott Tuke; The Moon and Sleep by Simeon Solomon; Female Nude by Gwen John; Loveday and Anne by Frances Hodgkins; Self Portrait by Rex Whistler; Portraits 1915 by Marie Laurencin; Bathing 1911 by Duncan Grant; PC77 by Edward Wolfe; Lytton Strachey by Stephen Tomlin and Triptych by Francis Bacon – for inclusion in the second edition of The Sexual Perspective. The images appear on pages 40, 69, 105, 110, 144, 149, 150, 164, 194 and 230/31 (2 December 1992)
- COOPER, Emmanuel: To the Director, the Victoria & Albert Museum asking or permission to reproduce from their collection – Bridegroom

and Sad Love by Simon Solomon and Photographic Collage by Cecil Beaton – for inclusion in the second edition of The Sexual Perspective. The images appear on pages 68 and 191 [Written note that Sothebys have given permission for use of Beaton Photographic Collage] (2 December 1992)

- COOPER, Emmanuel: To Director, Fine Art Society, London asking for permission to reproduce from their collection Medallion and Self Portrait with cigarette by Gluck for inclusion in the second edition of The Sexual Perspective. The image appears on page 95 (2 December 1992)

- COOPER, Emmanuel: To Director, Whitney Museum of American Art, New York asking for permission to reproduce Distinguished Air by Charles Demuth for inclusion in the second edition of The Sexual Perspective. The image appears on page 118 (2 December 1992)

- COOPER, Emmanuel: To Director, Stanford University Museum of Art asking to reproduce from their collection Young Rivers by Rex Slinkard for inclusion in the second edition of The Sexual Perspective. The image appears on page 127 (2 December 1992)

- COOPER, Emmanuel: To Director, Anthony d'Offay, London asking for permission to reproduce from their collection Another Murder at the Anvil by Ranier Fetting and Wrestlers by Duncan Grant in the second edition of The Sexual Perspective. Images appear on pages 299 and 145 (2 December 1992)

- COOPER, Emmanuel: To Director, The Baltimore Museum of Art, Baltimore asking for permission to reproduce from their collection Group of Artists by Marie Laurencin for inclusion in the second edition of The Sexual Perspective. The image appears on 166 (2 December 1992)

- COOPER, Emmanuel: To Director, DACS asking for permission to reproduce Group of Artists and Portraits by Marie Laurencin for inclusion in the second edition of The Sexual Perspective. The images appear on pages 165 and 166. Handwritten note by EC asking DACS for Nudes by Tamara de Lempicka. This appeared on back cover in first edition but did not appear in second edition of The Sexual Perspective (2 December 1992)

- COOPER, Emmanuel: To Director, National Galleries of Scotland asking for permission to reproduce from their collection Street Kids by Joan Eardley in the second edition of The Sexual Perspective. The image appears on page 181 (2 December 1992)
- COOPER, Emmanuel: To Richard Green, Director, York City Art Gallery asking for permission to reproduce Silver Dollar Bar by Edward Burra for inclusion in the second edition of The Sexual Perspective. The image appears on page 199 (2 December 1992)
- COOPER, Emmanuel: To Director, Cartwright Hall, Bradford asking for permission to reproduce The Martyrdom of St Sebastian by Keith Vaughan in the second edition of The Sexual Perspective. The image appears on page 227 (2 December 1992)
- COOPER, Emmanuel: To John Ball asking for permission to reproduce Page from sketch book by Keith Vaughan in the second edition of The Sexual Perspective. John Ball [a friend of Keith Vaughan and from the mid 1980s a close friend of Emmanuel] has signed his consent – 'permission given – gladly!' at the foot of letter. The image appears on page 229 (2 December 1992)
- COOPER, Emmanuel: To Robert Medley asking for permission to reproduce his Gilles and Nu in the second edition of The Sexual Perspective. Medley has signed his consent – 'of course, carry on...' at the foot of letter. The image appears on page 225 (2 December 1992)
- COOPER, Emmanuel: To Emily Anderson asking for permission to reproduce her Lisa in Italy in the second edition of The Sexual Perspective. The image appears on page 261. She has signed her consent on 14.12.92 at foot of letter and reminded EC that she spells her name 'Andersen' rather than Anderson (2 December 1992)
- COOPER, Emmanuel: To June Redfern asking for permission to reproduce her Ship of Fools in the second edition of The Sexual Perspective. The image appears on page 243 (2 December 1992)
- COOPER, Emmanuel: To Gilbert and George asking for permission to reproduce their Hunger in the second edition of The Sexual

Perspective. The image appears on page 302 (2 December 1992)

- COOPER, Emmanuel: To Sidney Janis Gallery asking for permission to reproduce The Return of the Prodigal Son by Duane Michals in the second edition of The Sexual Perspective. The images appear on pages 290-91 (2 December 1992)
- COOPER, Emmanuel: To Director, Arts Council Collection asking for permission to reproduce The Chance Meeting....Andy Warhol and Marcel Duchamp by Philip Core in the second edition of The Sexual Perspective. The image appears on page 296 (2 December 1992)
- COOPER, Emmanuel: To Michael Leonard asking for permission to reproduce his Passage of Arms in the second edition of The Sexual Perspective. The image appears on page 277. Michael Leonard has signed his consent at the foot of the page (2 December 1992)
- COOPER, Emmanuel: To Arthur Tress asking for permission to reproduce his Man with Saw and YMCA in the second edition of The Sexual Perspective. The images appeared on pages 287 & 289. Arthur Tress has signed his consent at the foot of the page. The letter is written – in error – to ‘Dear Roberto.’ (2 December 1992)
- COOPER, Emmanuel: To Director, Colnaghi, London asking to reproduce from their collection The Shallow End by Alvaro Guevara for inclusion in the second edition of The Sexual Perspective. The image appears on page 148 (5 December 1992)
- COOPER, Emmanuel: To Director, Redfern Gallery, London asking to reproduce from their collection The Poems of Sunnara by Arthur Lett Haines for inclusion in the second edition of The Sexual Perspective. The image appears on page 155. Signed agreement at foot of letter dated 18.02.93 (5 December 1992)
- COOPER, Emmanuel: To Director, Piccadilly Gallery, London asking to reproduce from their collection The Fowler by Gladys Hynes for inclusion in the second edition of The Sexual Perspective. The image appears on page 169. Signed agreement at foot of letter by Godfrey Pilkington dated 10.12.92 (5 December 1992)
- COOPER, Emmanuel: To Derek Jarman asking for permission to reproduce his Queer in

the second edition of *The Sexual Perspective*. The image appears on page 313. Derek Jarman has signed his consent at the foot of the page (5 December 1992)

- COOPER, Emmanuel: To Philip Graham Contemporary Art asking for permission to reproduce *The Chance Meeting* on an operating table... by Philip Core and images by Gavin Maughfling [*Victory Dance*] and Alain Rosello [*We all came together....*] in the second edition of *The Sexual Perspective*. Philip Graham has signed and dated consent on behalf of Gavin Maughfling and the estate of Philip Core. The images appeared on pages 296, 334 and 336. Rosello wrote independently to EC (5 December 1992)
- COOPER, Emmanuel: To Wendy Olsoff of PPOW concerning request to reproduce an image by David Wojnarowicz in the second edition of *The Sexual Perspective*. His *Untitled (One day this kid...)* appears on page 315 (9 December 1992)
- COOPER, Emmanuel: To Jill Posener asking for permission to reproduce her Poster with graffiti in the second edition of *The Sexual Perspective*. The image appears on page 262. Posener has signed her consent at top of letter and corrected EC's misspelling of her surname (10 December 1992)
- COOPER, Emmanuel: To Delmas Howe asking for permission to reproduce his *Thesus* and *Perithous* at the Chutes in the second edition of *The Sexual Perspective*. The image appears on page 297 (10 December 1992)
- COOPER, Emmanuel: To David Hockney asking for permission to reproduce *We Two Boys Together Clinging* and *One Night*: Etching for 14 poems by C.P. Cavavfy in the second edition of *The Sexual Perspective*. The images appear on pages 270 - 271 (16 December 1992)
- COOPER, Emmanuel: To Tony Benn asking for permission to reproduce his *Scenes of Production* in the second edition of *The Sexual Perspective*. EC suggests, following their conversation, that he adds a footnote in the new edition, which would read 'The work discussed here refers to a period in the artist's life when he explored homoerotic themes, a period he now regards as in the past.' The

image appeared on page 293 of the first edition of *The Sexual Perspective* but Benn refused to allow the image to be used in the second. It was replaced by Lynn Hewett's *Reconstruction* (16 December 1992)

- COOPER, Emmanuel: To Paul Cadmus asking for permission to reproduce *The Bath and What I Believe* in the second edition of *The Sexual Perspective*. Friendly note from Cadmus on EC's letter in which he also signs his consent. Images appear on pages 207 and 204 (19 December 1992)

- COOPER, Emmanuel: To Director, Robert Mapplethorpe Foundation asking for permission to reproduce his *Elliot & Dominick* and *Man in a Polyester Suit* in the second edition of *The Sexual Perspective*. The images appear on pages 285 and 286 (24 December 1992)

- COOPER, Emmanuel: To Joseph R Giuffre, Curatorial Coordinator, Wellesley College thanking him for his help – see letter of the 28.12.92 – but does not need a new image of *Roma* by Anne Whitney. Agrees to send copy of second edition of *The Sexual Perspective* when it is published (29 December 1992)

- COOPER, Emmanuel: To Director, Accudart, Commerce Graphics, New York asking to reproduce portraits of *Djuna Barnes* and *Thelma Wood* by Bernice Abbot in the second edition of *The Sexual Perspective*. The images appear on pages 161 & 162 (29 December 1992)

- COOPER, Emmanuel: To Aubrey Waters of GMP asking for permission to reproduce work by *Luis Cabellero* [Untitled] and *Sadao Hasegawa* [Gon Guedo II] in the second edition of *The Sexual Perspective*. The images appear on pages 337 and 331. Aubrey Walter has signed and dated his consent at the foot of the letter (2 January 1993)

- COOPER, Emmanuel: To Helaine Pardo, Commerce Graphics, New York thanking for fax details of reproduction fees for portraits of *Djuna Barnes* and *Thelma Wood* by Bernice Abbot in the second edition of *The Sexual Perspective*. EC asks – given the small print run – a 'slightly more favourable rate for reproduction.' (11 January 1993)

- COOPER, Emmanuel: To Robert Violette, Anthony d'Offay Gallery asking for permission

to include Portrait of David Hockney by Andy Warhol in the second edition of The Sexual Perspective. The image appears on page 269 (15 February 1992)

- COOPER, Emmanuel: To Director of Sothebys asking for permission to reproduce from their archive - Portrait of Sarah Bernhardt by Louisa Abbema and Two Sailors by Charles Demuth in the second edition of The Sexual Perspective. The images appeared on pages 54 & 117 (16 February 1992)
- COOPER, Emmanuel: To Director of Staatliche Museum, Berlin concerned that he has had no response to his letter of the 02.12.92 about reproducing an image from their collection in the second edition of The Sexual Perspective (16 February 1992)
- COOPER, Emmanuel: To Frances Partridge asking for permission to reproduce Lytton Strachey by Dora Carrington in the second edition of The Sexual Perspective. Frances Partridge has signed and dated her consent on 20.02.93. The image appears on page 102 (16 February 1992)
- COOPER, Emmanuel: To Director, Musee du Petit Palais, Paris concerned that he has received no answer to his letter of 02.12.92 about request to reproduce Miss Natalie Barney by Romaine Brooks in the second edition of The Sexual Perspective. [Hand written note on letter informing EC that the painting had been in the collection of Musee Carnavale since 1987]. They have signed and dated their consent 02.03.93. The image appears on page 93 (16 February 1992)
- COOPER, Emmanuel: To Director, Staten Island Historical Society concerned that he has received no answer to his letter of 02.12.92 about request to reproduce Violet Ward on her porch by Alice Austin in the second edition of The Sexual Perspective. The image appears on page 89 (16 February 1992)
- COOPER, Emmanuel: To Director, National Museum of American Art, Smithsonian, Washington concerned that he has received no answer to his letter of the 02.12.92 about request to reproduce Natalie Barney by Romaine Brooks in the second edition of The Sexual Perspective. The image appears on page 92 (16 February 1992)

- COOPER, Emmanuel: To Director, Musee de Petit Palais concerned that he has received no answer to his letter of the 02.12.92 about request to reproduce La Trajet by Romain Brooks in the second edition of The Sexual Perspective. The image appears on page 93 (16 February 1992)
- COOPER, Emmanuel: To Director, Stanford University Museum of Art concerned that he has received no answer to his letter of the 02.12.92 about request to reproduce Young Rivers by Rex Slinkard in the second edition of The Sexual Perspective. The image appears on page 127 (16 February 1992)
- COOPER, Emmanuel: To Director, SPB Public Relations, New York asking for permission to reproduce Two Sailors by Charles Demuth in the second edition of The Sexual Perspective. The image appears on page 117 (16 February 1992)
- COOPER, Emmanuel: To Director, Whitney Museum of Art, New York concerned that he has received no answer to his letter of the 02.12.92 about request to reproduce Distinguished Air by Charles Demuth in the second edition of The Sexual Perspective. The image appears on page 118 (16 February 1992)
- COOPER, Emmanuel: To Director, Colnaghi, London concerned that he has received no answer to his letter of the 02.12.92 about request to reproduce The Shallow End by Alvaro Guevara in the second edition of The Sexual Perspective. The image appears on page 148. Fiona Rabson has signed agreement at bottom of letter, dated 19.02.93 (16 February 1992)
- COOPER, Emmanuel: To Director, Redfern Gallery, London concerned that he has received no answer to his letter of the 05.12.92 about request to reproduce The Poems of Sunnara by Arthur Lett Haines in the second edition of The Sexual Perspective. The image appears on page 155 (16 February 1992)
- COOPER, Emmanuel: To Director, The Baltimore Museum of Art, Baltimore concerned that he has received no answer to his letter of 02.12.92 about request to reproduce Group of Artists by Marie Laurencin in the second edition of The Sexual Perspective. The image appears

on page 166 (16 February 1992)

- COOPER, Emmanuel: To Director, Alex Reid & Lefevre Gallery, London asking for permission to reproduce Silver Dollar Bar by Edward Burra in the second edition of The Sexual Perspective. EC informs that has already written to Richard Green at York, who, he believes, has the painting in their collection. The letter is signed by Desmond Corcoran on behalf of the Lefevre Gallery. The image appears on page 199 (16 February 1992)
- COOPER, Emmanuel: To Richard Green, Director, York City Art Gallery concerned that he has received no answer to his letter of 02.12.92 about request to reproduce Silver Dollar Bar by Edward Burra in the second edition of The Sexual Perspective. The image appears on page 199 (16 February 1992)
- COOPER, Emmanuel: To Director, Minor White Archive, Princeton University Art Museum asking for permission to reproduce Bob Bright, San Pedro Marker by Minor White in the second edition of The Sexual Perspective. The image appears on page 213 (16 February 1992)
- COOPER, Emmanuel: To Director, Publications Department, National Gallery of Scotland, Edinburgh asking for permission to reproduce Two Women Sewing by Robert MacBryde in the second edition of The Sexual Perspective. Notes that the Mayor Gallery gave permission to reproduce the painting in first edition but believes that the National Gallery of Scotland now control the rights. The image appears on page 220. Note in pencil at foot of letter ' & Joan Eardley (16 February 1992)
- COOPER, Emmanuel: To Director, Tom of Finland Foundation, Los Angeles, USA asking for permission to reproduce Drawing by Tom of Finland in the second edition of The Sexual Perspective. The image appears on page 237 (16 February 1992)
- COOPER, Emmanuel: To June Redfern – a follow up letter from 02.12.92 - asking for permission to reproduce her Ship of Fools in the second edition of The Sexual Perspective. The image appears on page 243 (16 February 1992)
- COOPER, Emmanuel: To Director, Hal Bromm Gallery asking for permission to

reproduce Heart Chamber for H C and Henri with Yellow Tongues in a Blue Sea by Jody Pinto in the second edition of The Sexual Perspective. The images appear on pages 252 & 253. [This letter is addressed to Hal 'Broom' and begins 'Dear Harmony'] (16 February 1992)

- COOPER, Emmanuel: To Harmony Hammond asking for permission to reproduce her images Forms of Desire and Hug in the second edition of The Sexual Perspective. The images appear on pages 245 & 246 (16 February 1992)

- COOPER, Emmanuel: To Diana Blok and Marlo Broekmans asking for permission to reproduce two of their images – The Bite and Horses – in the second edition of The Sexual Perspective. The images appear on pages 259 & 260 (16 February 1992)

- COOPER, Emmanuel: To John Marc Prouveur asking for permission to reproduce an image [Subversive Lust] in the second edition of The Sexual Perspective. The image appears on page 292. John Marc Prouveur has signed his consent at the foot of the page 292 (16 February 1992)

- COOPER, Emmanuel: To Lynn Hewett asking for permission to include her Projections in the second edition of The Sexual Perspective. No image of Hewett's work appeared in the first edition but it replaced Scenes of Production that Tony Benn refused to allow to appear in the second edition. The image appears on page 309. Hewett has signed and dated her consent at the foot of the letter (16 February 1992)

- COOPER, Emmanuel: To Gilbert and George concerned that he has received no answer to a letter sent on 02.12.92 concerning request to reproduce their Hunger in the second edition of The Sexual Perspective. The image appears on page 302 (16 February 1992)

- COOPER, Emmanuel: To Director, Tom of Finland Foundation asking for permission to reproduce Drawing in the second edition of The Sexual Perspective. The image appears on page 237. The Director [Durk Dehner] has signed and dated consent at foot of letter (16 February 1992)

- COOPER, Emmanuel: To Matthew Stradling asking for permission to reproduce a piece of work The Mirror in the second edition of The

Sexual Perspective. The image appears (in colour) on the cover and on page 335. Matthew Stradling has signed and dated consent at foot of letter (19 February 1992)

- COOPER, Emmanuel: To Tessa Boffin asking for permission to reproduce a piece of her work [Knights Move series] in the second edition of The Sexual Perspective. The image appears on page 308. Tessa Boffin has signed and dated her consent at the foot of letter (19 February 1992)

- COOPER, Emmanuel: To Rachel Field asking for permission to reproduce a piece of her work [Public Statement] in the second edition of The Sexual Perspective. The image appears on page 323. Rachel Field has signed and dated her consent at the foot of letter (19 February 1992)

- COOPER, Emmanuel: Fax to Adam Jones asking for permission to reproduce a piece of his work [Toilet] in the second edition of The Sexual Perspective. The image appears on page 333. Adam Jones has signed and dated his consent at the foot of the fax (19 February 1992)

- COOPER, Emmanuel: To Nicholas Patterson asking for permission to reproduce a piece of his work [Lucifer] in the second edition of The Sexual Perspective. The image appears on page 338. Nicholas Patterson has signed and dated his consent at the foot of letter (20 February 1992)

- COOPER, Emmanuel: To Arthur Tress concerned that he has received no answer to a letter sent 'some time ago' concerning request to reproduce his Photograph and YMCA in the second edition of The Sexual Perspective. The images appear on page 287 & 289. Arthur Tress has signed his consent at the foot of the page and crossed out and replaced his address, noting that it is '2nd time I've done this.' (20 February 1992)

- COOPER, Emmanuel: To Sunil Gupta asking for permission to reproduce his Ian and Pavlik in the second edition of The Sexual Perspective. The image appears on page 295. Sunil Gupta has signed his consent at foot of page (20 February 1992)

- COOPER, Emmanuel: To Lola Flash asking for permission to reproduce her AIDS Quilt –

The First Year in the second edition of The Sexual Perspective. The image appears on page 317. Lola Flash has signed and dated her consent at foot of page (20 February 1992)

- COOPER, Emmanuel: To Emily English asking for permission to reproduce her Untitled in the second edition of The Sexual Perspective. The image appears on page 326. Emily English has signed and dated her consent at foot of page (20 February 1992)

- COOPER, Emmanuel: To Michael Croft asking for permission to reproduce a piece of work [Hercules and Antaeus] in the second edition of The Sexual Perspective. The image appears on page 339. Michael Croft has signed and dated his consent at the foot of the letter (20 February 1992)

- COOPER, Emmanuel: To Delmas Howe asking for permission to reproduce his Thesus and Perithous at the Chutes in the second edition of The Sexual Perspective. The image appears on page 297. Delmas Howe has signed his consent at the foot of page and apologises for delay in responding (20 February 1993)

- COOPER, Emmanuel: Fax to Diane Ferris, Vancouver, Canada asking for permission to reproduce Love in Union, Daybreak by Attila Richard Luckacs in the second edition of The Sexual Perspective. The image appears on page 329. Diane Ferris has signed and dated her consent at foot of page (20 February 1993)

- COOPER, Emmanuel: To Mary Guay, Robert Mapplethorpe Foundation, USA asking for permission to reproduce Elliot and Dominick and Man in a Polyester Suit by Robert Mapplethorpe in the second edition of The Sexual Perspective. The two images appear on pages 285 & 286 (26 February 1992)

- COOPER, Emmanuel: To Christina Berry asking for permission to reproduce her Cat in the second edition of The Sexual Perspective. The image appears on page 256. Christina Berry has signed her consent at the foot of the page (26 February 1992)

- COOPER, Emmanuel: To Andy Warhol Foundation for the Visual Arts asking for permission to reproduce the screenprint David Hockney by Andy Warhol in the second edition of The Sexual Perspective. The image appears

on page 269 (3 March 1993)

- COOPER, Emmanuel: To Director, Sidney Janis Gallery asking for permission to reproduce The Return of the Prodigal Son by Duane Michals in the second edition of The Sexual Perspective. The images appear on pages 290-91. Duane Michals has written Ok and signed the fax giving his consent (3 March 1993)
- COOPER, Emmanuel: To Jean Fraser asking for permission to reproduce her Blasphemy Communion in the second edition of The Sexual Perspective. The image appears on page 321. Jean Fraser has signed her consent at the foot of the letter (21 March 1993)
- COOPER, Emmanuel: To Yve Lomax asking for permission to reproduce her Open rings and partial lines in the second edition of The Sexual Perspective. The image appears on pages 264-65. Lomax has signed her consent at the foot of the page (25 March 1993)
- COOPER, Emmanuel: To Susan Trangmar asking for permission to reproduce her panel extract from Tattoo in the second edition of The Sexual Perspective. The image appears on page 263. Susan Trangmar has signed her consent at the foot of the letter (25 March 1993)
- COOPER, Emmanuel: Letter to Linda Hymann Fine Art, New York, following up a phone conversation concerning request to reproduce Two Men, John Leaphart and Buddy McCartney in the second edition of The Sexual Perspective (27 July 1993)
- COOPER, Emmanuel: Letter to Peter C Bunnell, Curator, Minor White Museum, Princeton University concerning outstanding payment for The Sexual Perspective. Although payments dealt with via publishers will try and find out what has happened. Suggests that Bunnell also contact Routledge direct (11 June 1994)
- COOPER, Emmanuel: Copy of application by EC to Wadsworth Atheneum, Hartford, Connecticut, USA to reproduce Zenobia in Chains by Harriet Hosmer in the second edition of The Sexual Perspective (1 August 1994)
- COOPER, Emmanuel: Letter to Sadie Lee to thank her for taking part in the exhibition at the Jill George Gallery and for contributing to the second edition of The Sexual Perspective.

Promises to visit Manchester to see her exhibition. Asks if she has any images of the family as this is likely to be a future project for EC (3 September 1994)

- COOPER, Emmanuel: Letter to Amy Kelly, Amon Carter Museum, Texas apologising for mistakes made in the reproduction of 'The Swimming Pool' [The Swimming Hole] in The Sexual Perspective. Problems with image bleeding into margin and insufficient detail in the caption (23 September 1994)

- COOPER, Emmanuel: Letter to Matthew Stradling to say how much he appreciated his contribution to the second edition of The Sexual Perspective – and the exhibition at Jill George Gallery. Thinks Stradling's image on cover is a great success - as it was during the exhibition – he wishes he had the space for it at 38 Chalcot Road. Asks for a photograph of Stradling's 'family painting' - a gay couple – as it ties in with EC's family project (24 September 1994)

- COOPER, Emmanuel: Letter to Rosy Martin thanking her for appreciative comments on the second edition of The Sexual Perspective. Says he was 'delighted with the book launch and am still on a high.' Has positive comments on presentation of Martin's work at Creating the Subject show at Morley College (24 September 1994)

- CRAXTON, John: Handwritten card to EC thanking him for his letter and congratulating him on reprint of The Sexual Perspective. Is happy for EC to use his Reclining Figure but reminds him that the male figure is a soldier and not a sailor. [This was changed in second edition]. The image appears on page 223 (n.d.)

- CRESSWELL-JONES, Lydiad: Beaton Archive thanks EC for his letter of 21.12.92 and confirms that she is happy for him to reproduce Photographic Collage by Cecil Beaton in the second edition of The Sexual Perspective. Would like a copy of book. Image appears on page 191 (29 December 1992)

OPEN

COOPER/9/4	The Sexual Perspective: correspondence regarding Second Edition, C-Y	1986-1994
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Includes:

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- DEHNER, Durk: Fax to EC unsure whether he has responded to request to reproduce Tom of Finland image, Drawing, in the second edition of *The Sexual Perspective* (16 June 1993) [Dehner had signed and returned letter dated 16.02.92 [3] to EC]. The image appears on page 237.
- DOUGLAS, Christine: Permissions coordinator at the Minneapolis Institute of Arts thanking EC for letter of 16.02.93 regarding reproduction of Jonathan's Token to David by Frederick Leighton from their collection in second edition of *The Sexual Perspective*. Gives details of costs and encloses a permissions form. The image subsequently appeared on page 27 (25 February 1993)
- DUQUETTE, Anita: Rights & Reproductions Manager, Whitney Museum of American Art to EC giving permission to reproduce Distinguished Air by Charles Demuth in the second edition of *The Sexual Perspective*. Encloses x 2 permission forms and credit line details [preserved]. The image appears on page 118 (23 February 1993)
- ENGLISH, Emily: Letter to EC on behalf of The Lesbian Artists Network enclosing x 10 examples of work from Lola Flash, Mandy McCartin, Jane Norris and Dily Stinson. Asks for images [not preserved] to be returned. Work by Flash and McCartin appeared in the second edition of *The Sexual Perspective*. Also includes [preserved] leaflet about The Lesbian Artists Network (30 June 1992)
- ENGLISH, Emily: Letter to EC on headed paper for The Lesbian Artist Network enclosing laser copy [not preserved] 'of the picture you asked for.' This might have been Untitled

(1991) that appears on page 326 of The Sexual Perspective (n.d.)

- FABO, Andy: Fax to EC accepting invitation to have a piece of his work [Aphasia] in the second edition of The Sexual Perspective. It appears on page 311. Fabo also sends a comprehensive CV via fax [preserved] (20 December 1992)

- FARRIS, Diane: Gallery owner enclosing catalogue and details [preserved] relating to Attila Richard Lukacs and asking for more details of EC's project (26 November 1992)

- FARRIS, Diane: Fax from Diane Farris Gallery to EC giving him permission to reproduce the images of Amorous Meeting and Heat & Light (Burning Love) by Attila Richard Lukacs in the second edition of The Sexual Perspective. Neither image appeared in the book but it did feature Love in Union, Daybreak on page 329 (4 March 1993)

- FERNANDEZ, Roberto GONZALEZ: Postcard written by Javier, partner of Fernandez Gonzalez to EC informing him that there is 'no problem' in reproducing Machismo in the second edition of The Sexual Perspective. The image appears on page 278 (28 December 1992)

- FIELD, Rachael: Letter to EC enclosing 'Public Statements' [preserved in The Sexual Perspective images file] plus three other images [preserved in unused The Sexual Perspective images]. Public Statement appears on page 323 of The Sexual Perspective (20 December 1992)

- FLASH, Lola: Sending CV and x 1 colour image of Red, White and Blue [preserved]. Her AIDS Quilt – The First Year (1991) appeared in The Sexual Perspective on page 317. In handwritten letter, Flash gives details of how image of AIDS Quilt should be printed (20 November 1992)

- FLASH, Lola: Handwritten note [on back of page from the KD Lang fanzine] to EC apologising for delay in her response [unclear what delay] and asks that he include her in any future projects (8 March 1993)

- FREEMAN, Rosalind: From Art Department of National Museum of Wales sending pro forma invoice for reproduction fee for Figure Study by John Singer Sargent from their collection to be

used in the second edition of The Sexual Perspective. The image appeared on page 29 (25 February 1993)

- GIUFFRE, Joseph R: Fax from Curatorial coordinator at Wellesley College Museum informing EC that they are happy to extend the rights to reproduce Roma by Anne Whitney from their collection to be used in the second edition of The Sexual Perspective. Would like a copy of the book in lieu of reproduction fees. Asks if EC wants a new image. The image appears on page 62 (28 December 1992)
- GRACE, Della: Letter to EC sending [not preserved] image of The 3 Graces for inclusion in the second edition of The Sexual Perspective. The image appears on page 328 (14 December 1992)
- GUAY, Mary: Fax from Art + Commerce to EC concerning request to reproduce David Hockney by Andy Warhol in the second edition of The Sexual Perspective. She asks for original proposal – sent but not received in December 1992 – and will then consult with Foundation (22 February 1993)
- HAL BROMM GALLERY: Fax to EC giving consent to reproducing two works by Jody Pinto – Heart Chamber for H C and Henri with Yellow Tongues in a Blue Sea – in the second edition of The Sexual Perspective. Note on the fax to say that ‘As we did NOT receive a copy of the original book, we would appreciate your kindness in forwarding a copy now. Is this possible?’ The images appear on pages 252 & 253 (3 May 1993)
- HIRST, Alex: Letter to EC thanking him for phone call and letter. He says he has ‘no objections to reproducing a picture’ and gives date of birth. His The Golden Phallus – with Rotimi Fani-Kayode - appeared in the second edition of The Sexual Perspective on page 305 (8 December 1992)
- HOCKNEY, David: Handwritten fax to EC telling him to ‘reproduce anything you want in your book.’ His We Two Boys Together Clinging and One Night appear on pages 270 and 271 of the second edition of The Sexual Perspective (27 February 1993)
- HYMAN, Linda: Agent for estate of George Platt Lynes gives permission for Two Men [page 209 of second edition of The Sexual

Perspective and sends invoice for \$250 (28 July 1993)

- JOHNSON, Penny: Letter from curator, Towner Art Gallery, Eastbourne to EC granting permission to reproduce Constant Lambert by Christopher Wood from their collection in the second edition of *The Sexual Perspective*. Wants a copy of book in lieu of reproduction fee. Image appears on page 141 (8 January 1993)

- JONES, Adam: Letter forwarded onto EC from *Gay Times*. Gives information about his degree show at Goldsmiths College and also encloses an 'exposition' about his work. Includes x 6 colour images of both Jones and his installation of *The Toilet* which appeared – eight years later – in the second edition of *The Sexual Perspective*. The image appears on page 333 (12 June 1986)

- LEE, Sadie: Letter to EC informing him that she gives him permission to use her work [Erect] in the second edition of *The Sexual Perspective*. Image appears on page 322 (3 March 1993)

- LEONARD, Michael: Letter to EC informing him 'of course you have my permission to reproduce *Passage of Arms*' in second edition of *The Sexual Perspective*. The image appears on page 277. Sends best wishes as 'I'm not sending Christmas cards this year.' (14 December 1992)

- LEVITT, Nina: Letter to EC sending her CV + a essay on her work by Beth Seaton [preserved] published to coincide with the exhibition 'Critical Details', Montreal, Canada, 1992. Asks if EC would consider reproducing her image in colour 'as I don't feel black and white just doesn't do the work justice.' Levitt's *Conspiracy of Silence* appeared on page 319 of *The Sexual Perspective* (14 December 1992)

- LEXIER, Micah: Fax to EC thanking him for interest in using his work in the second edition of *The Sexual Perspective*. Promises to send x 2 b/w images – *Quite* [sic] *Fire: Memoirs of Older Gay Men* and *City of Night* by John Rechy. Also provides contact details for Andy Fabo and Nina Levitt. *Quiet Fire: Memoirs of Older Men* appears on page 332. Includes CV (3 December 1992)

- LEXIER, Micah: Fax to EC that provides much

of the same information as in the above fax.
Also encloses [not preserved] an up to date CV
(3 December 1992)

- LEXIER, Micah: Thanking EC for sending announcement of second edition of The Sexual Perspective and giving news of his life and work (24 August 1994)

- LING, Joanna: Letter from European Paintings Department, Sotheby's, London, to EC granting permission for him to reproduce Portrait of Sarah Bernhardt by Louisa Abbema in the second edition of The Sexual Perspective. The image appears on page 54. Asks for copy of book when published (13 April 1993)

- LOWE, Nicholas: Letter to EC agreeing for his (Safe) Sex Explained 6 to be reproduced in the second edition of The Sexual Perspective. The image appeared on page 307 (23 February 1993)

- MARTIN, Rosy: Letter to EC sending CV + b/w image of artist + text for Transforming the Suit: Part Two: What Do Lesbians look like? Images x 4 for the above appeared in The Sexual Perspective on page 325. Gives information and context for choosing and printing of images (9 December 1992)

- MARTIN, Rosy: Letter to EC thanking for sending her copies of the images he plans to reproduce in the second edition of The Sexual Perspective. Informs him that his layout has inverted the order and gives background and correct order (18 July 1994)

- MARTIN, Rosy: Sending EC the correct sequence - 'a more logical order' - of the four images of her Transforming the Suit: Part Two: What Do Lesbians look like? Also a copy of EC's sequence of the images, which is how they appear in the second edition of The Sexual Perspective (n.d.)

- MAAS, GOLDA: From Rights and Reproduction Department, Stedelijk Van Abbemuseum to EC giving permission for him to reproduce Safe Sex by David Robilliard in the second edition of The Sexual Perspective. Also gives details of terms and payments. The image appears on page 312 (19 January 1993)

- McCARTIN, Mandy: Letter to EC sending CV + essay by Justine Buchanan + colour slides x 3 of her work. Her Force Field (1989) appeared on page 324 of The Sexual Perspective. She

asks for return of the slides [!] (1 December 1992)

- MELIAN, Carmen: From Nohra Haime Gallery to EC enclosing [not preserved] a b/w image of Luis Cabellero for reproduction in The Sexual Perspective. Asks for copy of book when published. His Untitled appears on page 337 (5 February 1993)

- MULVEY, Laura: Postcard giving details of a picture + text [not preserved] as promised (n.d.)

- MUMMERY, Andrew: From Raab Gallery to EC enclosing transparency of Rob [not preserved] by Pierre et Gilles for inclusion in the second edition of The Sexual Perspective. The image appears on page 340 (3 December 1992)

- MURRAY, F.K.: Letter to EC informing him that his request to reproduce The Women by Tamara de Lempicka on the back cover (and a b/w image inside) of the second edition of The Sexual Perspective has been refused by the de Lempicka estate. [It was used on the back cover of the first edition] (17 March 1993)

- OLSOFF, Wendy: From Director, PPOW, New York to EC informing him that the director of David Wojnarowicz's estate is out of the country so a decision about whether to provide an example of work for inclusion in the second edition of The Sexual Perspective will have to wait till he returns. However, Olsoff does not believe it will be a problem but asks EC to reconsider his choice of an image from the Sex Series as the artist preferred these not to be shown or sold separately. Asks whether EC might consider two images? (3 December 1992)

- OLSOFF, Wendy: From Director, PPOW, New York to EC sending x 2 b/w photographs for use in the second edition of The Sexual Perspective. The image used Untitled (One Day This Kid...) appears on page 315 (19 December 1992)

- PEDEN, Robert: Letter to EC introducing himself as Copy Editor, hired by Routledge to read and mark up the new chapter in the second edition of The Sexual Perspective. Encloses notes on some queries [not preserved] but stresses that his notes contain only suggestions for EC's consideration (6 November 1993)

- PILKINGTON, Godfrey: To EC from The Piccadilly Gallery, London informing him that while happy to give permission to reproduce The Fowler by Gladys Hynes in the second edition of The Sexual Perspective – the copyright belongs to the artist's sister. Address provided (10 December 1992)
- REGAN, Michael: To EC from Canada House Cultural Centre and enclosing x 2 b/w images of Andy Fabo's work [preserved in unused images of The Sexual Perspective file] + invitation to PV of exhibition of work by Fabo and Mican Lexier at the John Hasard Gallery, Southampton [preserved]. Both Fabo and Lexier had work in The Sexual Perspective [pages 311 and 332 respectively] (13 February 1992)
- ROMAN, Cynthia: Photographic services of Wadsworth Atheneum, Hartford, Connecticut thanking EC for his letter of the 02.12.93 asking for permission to use reproductions of Zenobia in chains by Harriet Hosmer from their collection in the second edition of The Sexual Perspective. The image appears on page 57. Sends permission form and prepayment invoice (11 January 1993)
- ROQUEBERT, Anne: Conservation Office at Musee d'Orsay, Paris giving permission for EC to use a reproduction of Jason by Gustav Moreau in their collection in the second edition of The Sexual Perspective. The image appears on page 73 (17 February 1993)
- ROSELLO, Alain: Postcard to EC giving details and consent for reproduction of We all came together... in the second edition of The Sexual Perspective. The image appears on page 336 (21 December 1992)
- SMITH, Mary P: Letter from Rights and Reproductions of University Museum of Art to EC asking for signed application to publish and a fee of \$100 to reproduce Young Rivers by Rex Slinkard in the second edition of The Sexual Perspective. The image appears on page 127 (1 March 1993)
- SPURGIN, Shawn: Fax from Assistant Registrar at University Art Museum, University of Minnesota, Minneapolis sending [preserved] reproduction contract for including Adelard the Drowned Master of the Phantom by Marsden Hartley in the second edition of The Sexual

Perspective. The image appears on page 124 (3 February 1993)

- STARK, David: Fax from the Estate of Keith Haring to EC thanking him for interest in reproducing a work by Haring in the second edition of *The Sexual Perspective*. Estate happy to allow use but concerned about quality of reproduction. Suggest that EC reproduce a Haring line drawing and enclose [preserved] some images for him to review (16 February 1993)
- STARK, David: Letter from the Estate of Keith Haring to EC sending photostat [not preserved] of artwork he selected for use in second edition of *The Sexual Perspective*. Also gives details of image credit. Ignorance = Fear, Silence = Death by Keith Haring appeared on page 316 (18 February 1993)
- STEVENS, Timothy: Fax from Keeper of Art, National Museum of Wales to EC granting permission for him to use a reproduction of *Figure Study* by John Singer Sargent in their collection in the second edition of *The Sexual Perspective*. The image appears on page 29 (24 February 1993)
- STIEGLITZ, Katia: Letter from Art Resource informing EC that they no longer represent the rights and permissions for work of Andy Warhol and give him address of the Warhol Foundation. (1 March 1993)
- STRADLING, Matthew: Letter to EC introducing himself and his work – giving details of forthcoming show at Battersea Arts Centre – and sending reproductions [not preserved – but may be those in *The Sexual Perspective* – Unused Images] (November 1991)
- STRADLING, Matthew: Letter to EC enclosing a selection of b/w prints and transparencies of his work. [Not preserved – Stradling asks for their return - but see those in *The Sexual Perspective* – Unused Images] (30 November 1992)
- STRADLING, Matthew: Thanks EC for sending copy of *The Sexual Perspective*. Gives news on a 'gay family portrait' in which EC has expressed an interest (5 October 1994)
- THOMPSON, Melissa: From Amon Carter Museum that owns 'Swimming Hole' by Thomas Eakins informing EC that he will need to sign a reproduction contract and provide a

complimentary copy to re-use the image (4 March 1993)

- THOMPSON, Penny: Letter from Visual Arts Officer, Russell Coates Art Gallery & Museum, Bournemouth to EC informing him that they have had another enquiry about Artist and Model by John Minton and want to know if EC is still planning to use it on the cover of the second edition of The Sexual Perspective. If so wants him to complete and forward terms and conditions document sent in December. Image was used on page 217 (24 February 1993)

- TODD, Janet: Letter to EC from DACS informing EC that the Drawing, attributed to Cocteau and published on page 137 of the first edition of The Sexual Perspective, has now been confirmed as by Cocteau and therefore an invoice has been raised for reproduction in the first edition – to be followed by one for the second edition. Also informs EC that no response yet received from de Lempicka estate about using Nudes on the back cover of the second edition. [This was used on the back cover of the first edition] (9 March 1993)

- TODD, Janet: Letter to EC from DACS enclosing a credit note [preserved] for charges, levied via an invoice [preserved] for the Cocteau drawing in the first edition of The Sexual Perspective – Drawing (attributed to Cocteau) on page 137. Given the length of time between the estate being told of the publication of the drawing and informing DACS that it was by Cocteau – it was felt appropriate to issue a credit note. However, full copyright fees have to be paid for use of Cocteau drawing in the second edition of The Sexual Perspective (20 April 1993)

- WASSENAAR, Paula van: From Stedelijk Van Abbemuseum to EC giving permission to reproduce 'Safe Sex' by David Robilliard in the second edition of The Sexual Perspective where it appears on page 312 (24 November 1993)

- WATERWORTH, Jason: Postcard to EC promising to send slides of both his 3d and 2d work for possible use in the second edition of The Sexual Perspective (2 July 1992)

- WEBSTER, Christopher: From Tate Gallery Publications informing EC that permissions to reproduce works from their collection given only

for first edition of The Sexual Perspective and then he must reapply for new edition (17 February 1993)

- WILLIAMS, David: To EC having become aware that he is preparing a second edition of The Sexual Perspective and might consider his work. Encloses [preserved] CV, colour slides, description of his work and current project. Also includes some press cuttings. No images by Williams appear in the book (17 January 1993)

- WRIGHT, Elizabeth: Fax from Sotheby's New York refusing to help provide images of Portrait of Sarah Bernhardt by Louisa Abbema and Two Sailors by Charles Demuth for inclusion in the second edition of The Sexual Perspective because of a 'recent review of our policy on licensing imagery from our catalogues.' Joanna Ling, Sotheby's London, gave permission on the 13.04.93 (24 March 1993)

- WRIGHT, Elizabeth: Fax from Sotheby's New York to EC confirming refusal to provide image of Portrait of Sarah Bernhardt by Louisa Abbema for reproduction in The Sexual Perspective. As above Joanna Ling, Sotheby's London, gave permission on the 13.04.93 (5 April 1993)

- YEADON, John: Letter to EC giving him permission to reproduce Lovers of ones own (Happy Families) in the second edition of The Sexual Perspective. Asks if EC visited and reviewed his recent show at the Royal Festival Hall (n.d.)

OPEN

COOPER/9/5 The Sexual Perspective; Exhibition: Jill George Gallery, 1994 1994

Includes:

- ANDERSON, Emily: To EC informing him that she would like to have two pieces of work in The Sexual Perspective exhibition at Jill George Gallery. Will let him know which ones in due course (22 April 1994)

- COOPER, Emmanuel: To Rufus Gunn thanking for letter from Slovakia. Provides information on new edition of The Sexual Perspective and the exhibition at Jill George Gallery to celebrate its publication. Original intention was to have work featured in book but not possible for all artists and EC asks for new

piece from Alain [Rosello]. News on Philip Graham and his partner, Stephen [Boyd] both with AIDS related illness. No news of Tom Wakefield who, 'as far as I know' is well and still busy writing (28 June 1994)

- COOPER, Emmanuel: Standard letter to contributors to the second edition of The Sexual Perspective to submit work for the exhibition at Jill George Gallery. Notes that the book is one of Routledge's lead titles for the autumn and the aim is to give the exhibition a high profile (13 April 1994)
- COOPER, Emmanuel: Letter to Lola Flash reminding her of the exhibition at Jill George Gallery to support publication of the second edition of The Sexual Perspective and to say he saw her work on display at PhotoFusion and thought it looked good (2 July 1994)
- COOPER, Emmanuel: Letter to David Hockney thanking him for permission to reproduce work in The Sexual Perspective. EC asks for 'something sexy' for the exhibition at the Jill George Gallery (13 July 1994)
- COOPER, Emmanuel: Letter to Chris Hall thanking him for copy of 'If Love Bites, What Does Hate Do?' and sending information and contact details for The Sexual Perspective exhibition at the Jill George Gallery. Also organising AIDS benefit opening on 07.09.94 and official launch party on 08.09.94 (28 July 1994)
- FIELD, Rachel: Sends EC two images [preserved] from installation at Royal Court Theatre for possible inclusion in The Sexual Perspective exhibition at Jill George Gallery (11 May 1994)
- FLASH, Lola: Informs EC she will be glad to contribute two photographs to The Sexual Perspective exhibition at Jill George Gallery (6 July 1994)
- HEWETT, Lynn: Sending VHS tape of Ecstatic Antibodies installation to EC. Offers to show original installation to EC at Byam Shaw (7 February 1994)
- HEWETT, Lynn: Informs EC that she would like to contribute a couple of framed photographs from the Ecstatic Antibodies book piece to The Sexual Perspective exhibition at Jill George Gallery. Asks about possible use of images already provided for second edition of

The Sexual Perspective and wonders if EC has returned them. Also enquires about her VHS copy of the Ecstatic Antibodies installation loaned to EC (19 April 1994)

- KUHLMAN, Karen : Fax to inform EC that David Hockney does not want to loan work to The Sexual Perspective exhibition at Jill George Gallery (1 August 1994)

- LEE, Sadie: Informs EC that she would like to submit 'Bona Lisa' for The Sexual Perspective show at Jill George Gallery (30 June 1994)

- LOWE, Nick: Letter to EC with information regarding work for Jill George Gallery The Sexual Perspective exhibition. This reinforced information already sent by fax [preserved] (26 July 1994)

- MARTIN, Rosie: Informs EC that she would be delighted to contribute two pieces to The Sexual Perspective exhibition at the Jill George Gallery – with one of the pieces being illustrated in the book (3 May 1994)

- MEDLEY, Robert: Informs EC that he has no other material to support the image of his work in The Sexual Perspective. Sends best wishes for second edition and with exhibition at Jill George Gallery (24 April 1994)

- REDFERN, June: Informs EC she has no relevant work for The Sexual Perspective exhibition at Jill George Gallery (1994)

- RILEY, Richard: Inform EC that he has forwarded his letter on to John Craxton in Greece with covering letter (12 April 1994)

- ROSELLO, Alain: Thanks EC for letter and describes work he would like included in The Sexual Perspective exhibition at Jill George Gallery. He goes on to explain the somewhat complex way that EC can obtain the work (7 July 1994)

- ROSELLO, Alain: Provides EC with title of painting for The Sexual Perspective exhibition at Jill George Gallery (14 July 1994)

- SALMON, Richard : Art Dealer [who controlled Derek Jarman estate at this point] informs EC that Jill George Gallery The Sexual Perspective exhibition is a good idea and asks EC to remind him which Jarman work is illustrated in The Sexual Perspective (15 April 1994)

- STRADLING, Matthew: 'The Mirror' a painting by Matthew Stradling used as cover of second edition of The Sexual Perspective and featured

in the exhibition at the Jill George Gallery (n.d.)
 - PRESS RELEASE: Press release giving details of exhibition supporting publication second edition of The Sexual Perspective (September 1994)
OPEN

COOPER/9/6 The Sexual Perspective: Images n.d.

Includes:

From Chapter 1:

- The Bathhouse (Albrecht Durer) (n.d.,) (Illustration 1 page 3)
- David (Donatello) (c. 1430) (Illustration 2 page 4)
- Madonna of the Magnificat (Sandro Botticelli) (n.d.) (Illustration 3 page 5)
- St John the Baptist (Leonardo da Vinci) (c. 1509-16) (Illustration 4 page 9)
- Victory (Michelangelo Buonarroti) (c. 1530/33) (Illustration 5 page 11)
- Holy Family (Michelangelo Buonarroti) (1503/4) (Illustration 6 page 13)
- Jesus at the column (Il Sodoma) (n.d.) (Illustration 7 page 14)
- Vertumnus and Pomona (Pontormo) (1520/21) (Illustration 8 page 17)
- Venus, Cupid, Folly and Time (Agnolo Bronzino) (c.1542-45) (Illustration 9 page 19)
- Amore Vincitore (Caravaggio) (1598-99) (Illustration 10 page 21)

From Chapter 2:

- Jonathan's token to David (Frederick Leighton) (c. 1868) (Illustration 1 page 27)
- Figure Study (John Singer Sargent) (n.d.) (Illustration 2 page 29)
- Arcadia (Thomas Eakins) (c. 1883) (Illustration 3 page 32)
- The Swimming Hole (Thomas Eakins) (1893-95) (Illustration 4 page 35)
- The Gulf Stream [+ detail] (Winslow Homer) (1899) (Illustration 5 page 38)
- August Blue (Henry Scott Tuke) (c. 1893-4) (Illustration 6 page 40)
- Noonday Heat [no trousers] (Henry Scott Tuke) (1903) (Illustration 7 page 41)

From Chapter 3:

- The Horse Fair (Rosa Bonheur) (n.d.)

(Illustration 1 page 50)
 - Portrait of Rosa Bonheur (Anna Klumpe)
 (1898) (Illustration 2 page 53)
 - Portrait of Sarah Bernhardt (Louisa Abbema)
 (n.d.) (Illustration 3 page 54)
 - Xenobia in chains (Harriet Hosmer) (n.d.)
 (Illustration 4 page 57)
 - Hagar (Edmonia Lewis) (1875) (Illustration 5
 page 60)
 - Roma (Anne Whitney) (n.d.) (Illustration 6
 page 62)

From Chapter 4:

- Bridegroom and Sad Love (Simeon Solomon)
 (1865) (Illustration 1 page 68)
 - The Moon and Sleep (Simeon Solomon)
 (1894) (Illustration 2 page 69)
 - Jason (Gustave Moreau) (1865) (Illustration 3
 page 73)
 - Saint Jean-Baptiste (Charles Filiger) (n.d.)
 (Illustration 4 page 75)
 - Hero and Leander (Charles Ricketts and
 Charles Shannon) (1894) (Illustration 5 page
 77)
 - The Hermaphrodite (Aubrey Beardsley) (n.d.)
 (Illustration 6 page 79)
 - On the Glade (Fred Holland Day) (c. 1905)
 (Illustration 7 page 83)

From Chapter 5:

- Violet Ward on her porch with a friend (Alice
 Austin) (n.d.) (Illustration 1 page 89)
 - The Crossing (Romain Brooks) (1911)
 (Illustration 2 page 92)
 - Miss Natalie Barney (Romain Brooks) (1920)
 (Illustration 3 page 93)
 - Medallion (Gluck) (c. 1937) (Illustration 4 page
 95)
 - Self portrait with cigarette (Gluck) (1925)
 (Illustration 5 page 96)
 - Drawing of Patricia Preece (Dorothy
 Hepworth) (n.d.) (Illustration 6 page 101)
 - Lytton Strachey (Carrington) (1916)
 (Illustration 7 page 102)
 - Dorelia by lamplight (Gwen John) (1903)
 (Illustration 8 page 105)
 - Two female nudes (Ethel Walker) (c. 1920)
 (Illustration 9 page 107)
 - Loveday and Anne (Frances Hodgkins) (1915)
 (Illustration 10 page 110)

From Chapter 6:

- Two Sailors (Charles Demuth) (c. 1930)
(Illustration 1 page 117)
- Distinguished Air (Charles Demuth) (1930)
(Illustration 2 page 118)
- Portrait of a German Officer (Marsden Hartley)
(1914) (Illustration 3 page 123)
- Adelard the drowned (Marsden Hartley)
(1938-39) (Illustration 4 page 124)
- Young Rivers (Rex Slinkard) (c. 1915-16)
(Illustration 5 page 127)
- The Arrow Collar Man (J.C. Leyendecker)
(1910) (Illustration 6 page 130)

From Chapter 7:

- Drawing (Jean Cocteau [attributed]) (n.d.)
(Illustration 1 page 137)
- Constant Lambert (Christopher Wood) (1926)
(Illustration 2 page 141)
- Bathing (Duncan Grant) (1911) (Illustration 3
page 144)
- Two Wrestlers (Duncan Grant) (c. 1920-24)
(Illustration 4 page 145)
- The Shallow End (Alvaro Guevara) (1916-17)
(Illustration 5 page 148)
- PC 77 (Edward Wolfe) (c. 1927) (Illustration 6
page 149)
- Lytton Strachey (Stephen Tomlin) (1928-30)
(Illustration 7 page 151)
- Self Portrait (Cedric Morris) (1930) (Illustration
8 page 153)
- Poems of Orisons of Sunnara (Arthur Lett
Haines) (1916) (Illustration 9 page 155)

From Chapter 8:

- Kate Careless (Djuna Barnes) (n.d.)
(Illustration 1 page 159)
- Djuna Barnes (Berenice Abbott) (c. 1922)
(Illustration 2 page 161)
- Thelma Wood (Berenice Abbott) (c. 1922)
(Illustration 3 page 162)
- Silverpoint drawing ((Thelma Wood) (1929)
(Illustration 4 page 163)
- Portraits (Marie Laurencin) (1915) (Illustration
5 page 165)
- Group of artists (Marie Laurencin) (c. 1908-09)
(Illustration 6 page 166)
- The Fowler (Gladys Hyne) (c. 1933)
(Illustration 7 page 169)

- Le Long du Chemin (Leonor Fini) (1993)
(Illustration 8 page 171)
- Les Etrangères (Leonor Fini) (1993)
(Illustration 9 page 171)
- The Women [This image was removed from second edition and replaced with image by Djuna Barnes – see below] (Tamara de Lempicka) (c. 1935) (Illustration 10 page 174)
- The New Hat (Jean Mammen) (c.1920-25)
(Illustration 11 page 176)
- Two women in the club (Jean Mammen) (c. 1930) (Illustration 12 page 177)
- Street Kids (Joan Eardley) (c. 1949-51)
(Illustration 13 page 181)

From Chapter 9:

- Acrobats waiting to rehearse (Glyn Philpot) (1935) (Illustration 1 page 187)
- Water Cherubs (Ralph Chubb) (1936)
(Illustration 2 page 189)
- Photographic collage (Cecil Beaton) (n.d.)
(Illustration 3 page 191)
- Self portrait (Rex Whistler) (c. 1933)
(Illustration 4 page 194)
- Two Men (Martin Battersby) (c. 1982)
Illustration 5 page 195
- Silver Dollar Bar (Edward Burra) (c. 1948)
(Illustration 6 page 199)
- Phenomena [detail] (Pavel Tchelichew) (n.d.)
(Illustration 7 page 203)
- What I Believe (Paul Cadmus) (1947-48)
(Illustration 8 page 204)
- The Bath (Paul Cadmus) (1951) (Illustration 9 page 207)
- Two men, John Leaphart and Buddy McCartney (George Platt Lynes) (n.d.)
(Illustration 10 page 209)

From Chapter 10:

- Bob Bright, San Pedro Point Marker (Minor White) (1947) (Illustration 1 page 213)
- Artist and model (John Minton) (n.d.)
(Illustration 2 page 217)
- Robert MacBryde (Robert Colquhoun) (1938)
(Illustration 3 page 219)
- Two women sewing (Robert MacBryde) (n.d.)
(Illustration 4 page 220)
- Reclining Figure (John Craxton) (n.d.)
(Illustration 5 page 223)
- Gilles au Nu (Robert Medley (1980-81)

(Illustration 6 page 225)
 - Martyrdom of St Sebastian (Keith Vaughan)
 (1958) (Illustration 7 page 227)
 - Page from sketchbook (Keith Vaughan) (n.d.)
 Illustration 8 page 229)
 - August 1972 (Francis Bacon) (1972)
 (Illustration 9 page 230/1)
 - Spartacus (Physique Pictorial) (n.d.)
 (Illustration 10 page 234)
 - Drawing (Quaintance) (1952) (Illustration 11
 page 235)
 - Drawing (Tom of Finland) (c. 1960)
 (Illustration 12 page 237)

From Chapter 11:

- Ship of Fools (June Redfern) (n.d.) (Illustration
 1 page 243)
 - Form of Desire (Harmony Hammond) (1983)
 (Illustration 2 page 245)
 - Hug (Harmony Hammond) (1978) (Illustration
 3 page 246)
 - Performance (Betsy Damon) (n.d.) (Illustration
 4 page 249)
 - Lovers (Monica Sjoo) (1975) (Illustration 5
 page 251)
 - Heart Chamber for HC (Jody Pinto) (1978)
 (Illustration 6 page 252)
 - Henry with yellow tongues in blue sea (Jody
 Pinto) (1983) (Illustration 7 page 253)
 - The Kiss (Fran Winant) (1981) (Illustration 8
 page 255)
 - Cat (Christina Berry) (1984) (Illustration 9
 page 256)
 - The Bite (Diana Blok & Marlo Broekmans)
 (1980) (Illustration 10 page 259)
 - Horses (Diana Blok & Marlo Broekmans
 (1979) (Illustration 11 page 260)
 - Lisa in Italy (Emily Andersen) (1982)
 (Illustration 12 page 261)
 - Poster with graffiti (Jill Posener) (c. 1982)
 (Illustration 13 page 262)
 - Tattoo (Susan Trangmar) (1983) (Illustration
 14 page 263)
 - Open rings and partial lines (Yve Lomax)
 (1984) (Illustration 15 page 264/265)

From Chapter 12:

- Portrait of David Hockney (Andy Warhol)
 (1974) (Illustration 1 page 269)
 - We two boys together clinging (David

Hockney) (1961) (Illustration 2 page 270)

- One night (David Hockney) (1966) (Illustration 3 page 271)
- Agit Prop (Mario Dubsy) (1971) (Illustration 4 page 272/273)
- Pan by moonlight (Mario Dubsy) (1983) (Illustration 5 page 275)
- Passage of Arms (Michael Leonard) (1979) (Illustration 6 page 277)
- Machismo (Roberto Gonzalez Fernandez) (1981) (Illustration 7 page 278)
- Drawing of a boy sitting (Ian David Baker) (1980) (Illustration 8 page 279)
- In Praise of Older Men (David Hutter) (1984) (Illustration 9 page 281)
- Toilet Piece (Denis O'Sullivan) (n.d.) (Illustration 10 page 282)
- Transvestite with torn stocking (Denis O'Sullivan) (c. 1982) (Illustration 11 page 283)
- Man in a Polyester suit (Robert Mapplethorpe) (1981) (Illustration 13 page 286)
- Return of the Prodigal Son [Images also used in Fully Exposed: The Male Nude in Photography and kept in that archive] (Duane Michals) (1982) (Illustration 16 page 290/291)
- Subversive Lust (Jean-Marc Prouveur) (n.d.) (Illustration 17 page 292)
- Scenes of Production (At artists request this image was removed from the second edition. The work was replaced by that of Lynn Hewett – see below) (Tony Benn) (1981) (Illustration 18 page 293)
- Ian and Pavlik (Sunil Gupta) (1984) (Illustration 19 page 295)
- The chance meeting ... (Philip Core) (1978) (Illustration 20 page 296)
- Theseus and Perithous at the Chutes (Delmas Howe) (1981/82) (Illustration 21 page 297)
- Another murder at the Anvil (Ranier Fetting) (1979) (Illustration 22 page 299)
- Lovers of ones own (John Yeadon) (1983) (Illustration 23 page 301)
- Hunger (Gilbert & George) (1982) (Illustration 24 page 302)

SECOND EDITION

- The Mirror (Matthew Stradling) (1991) (Front cover illustration)
- Newspaper illustration [Work replaced that of Tamara de Lempicka. See above] (Djuna

Barnes) (c.1915) (Illustration 10 page 175)
 - Reconstruction [detail] [Work replaced that of Tony Benn – see above] (Lynn Hewett) (1982) (Illustration 18 page 293)
 - The Golden Phallus (Rotimi Fani-Kayode and Alex Hirst) (1990) (Illustration 1 page 305)
 - (Safe) Sex Explained No 3 [detail] (Nick Lowe) (1989) (Illustration 2 page 307)
 - Projections [Detail – Half image missing] (Lynn Hewett) (1989) (Illustration 4 page 309)
 - Ignorance = Fear, Silence = Death (Keith Haring) (1989) (Illustration 10 page 316)
 - AIDS Quilt – The First Year (Lola Flash) (1991) (Illustration 11 page 317)
 - Conspiracy of Silence (Nina Levitt) (1987) (Illustration 12 page 319)
 - Erect (Sadie Lee) (1992) (Illustration 13 page 322)
 - Public Statement (Rachel Field) (1991) (Illustration 13 page 323)
 - Dream Girls (Deborah Bright) (1990) (Illustration 13 page 320)
 - Quiet Fire: Memoirs of Older (Micah Lexier) (1989) (Illustration 23 page 332)
 - Victory Dance (Gavin Maughfling) (1990) (Illustration 25 page 334)
 - We all came together.... (Alain Rosello) (1989) (Illustration 27 page 336)

OPEN

COOPER/9/7 The Sexual Perspective: Unused Images, n.d.
Chapters 1-9

Includes:

From Chapter 1:

- Albion Ruse or Glad Day (William Blake) (British Museum)
- Temptation & Fall of Eve (William Blake) (Museum of Fine Arts Boston)
- God creating the Universe (William Blake) (Private Collection)
- Unknown (Sandro Botticelli) (Unknown)
- Napoleon (Antonio Canova) (Apsley House)
- Vice (Correggio) (Victoria & Albert Museum)
- Bacchus (Leonardo da Vinci) (Louvre)
- St John the Baptist (Leonardo da Vinci [after]) (Unknown)
- Unknown (School of Fontainebleau) (British Museum)
- Unknown (William Mulready) (Victoria & Albert)

Museum)

- Unknown (William Mulready) (Victoria & Albert Museum)
- Unknown (William Mulready) (Victoria & Albert Museum)
- Unknown (William Mulready) (Victoria & Albert Museum)

From Chapter 2:

- Portrait of Walt Whitman (Thomas Eakins) (Pennsylvania Academy of Fine Art)
- Pungent (Laurence Housman) (Unknown)
- Garden of the Hesperides (Lord Leighton) (Walker Art Gallery)
- Summer Dreams (Henry Scott Tuke) (Unknown)
- Noonday Heat [The version 'without trousers' was used in the book] (Henry Scott Tuke) (Unknown)
- Ruby, Gold & Malachite (Henry Scott Tuke) (Guildhall Art Gallery)
- Summer Dreams (Henry Scott Tuke) (Unknown)

From Chapter 3:

- Buffalo Hunt (Rosa Bonheur) (Temple Smith Collection)
- Colonel 'Buffalo Bill' Cody (Rosa Bonheur) (Whitney Gallery of Western Art, Cody, Wyoming)
- Beatrice Cenci (Harriet Hosma) (St Louis Mercantile Library)
- Puck on a toadstool (Harriet Hosma) (Wadsworth Atheneum, Hartford)
- Old Indian arrow maker and his daughter (Edmonia Lewis) (Collection of Frederick Douglas Institute)

From Chapter 4:

- Self Portrait (Aubrey Beardsley) (Unknown)
- Hermaphrodite (Aubrey Beardsley) (Unknown)
- The Climax (Aubrey Beardsley) (Unknown)
- Enter Herodias (Aubrey Beardsley) (Unknown)
- The Mysterious Rose Garden (Aubrey Beardsley) (Unknown)
- Love: Study for Romaunt of the Rose (Edward Burne-Jones) (Peter Nahum Ltd)
- Nude youth in dappled wood (Fred Holland-Day) (Library of Congress, Washington)
- Study for the Crucifixion (Fred Holland-Day)

- (Library of Congress, Washington)
- Cupid and the Flowers (Pincney Marcus-Simons) (Private Collection)
- The Young Man and Death (Gustav Moreau) (Harvard University)
- St Sebastian (Gustav Moreau) (Harvard University)
- Narcissus (Gustav Moreau) (Harvard University)
- De Cupidinis et Psyche Amoris (Charles Ricketts) (Victoria & Albert Museum)
- Charles Ricketts (Charles Shannon) (National Portrait Gallery, London)
- Self Portrait 1897 (Charles Shannon) (National Portrait Gallery, London)
- Self Portrait 1918 (Charles Shannon) (National Portrait Gallery, London)
- Hermes and the Infant (Charles Shannon) (Tate Gallery)
- Bacchus (Simeon Solomon) (Birmingham Museum & Art Gallery)
- The Sleeping Endymion (Simeon Solomon) (Birmingham Museum & Art Gallery)

From Chapter 5:

- Unknown (Alice Austen) (Unknown)
- Unknown [Woman with baby and variety of young girls] (Alice Austen) (Unknown)
- Edward Morgan Forster (Dora Carrington) (National Portrait Gallery)
- Yegen landscape (Dora Carrington) (Private Collection)
- Under the pines (Frances Hodgkins) (National Art Gallery, Wellington)
- Girl with hands crossed (Gwen John) (Anthony d'Offay)
- Head of a Woman (Gwen John) (British Council)
- Girl with bare shoulders (Gwen John) (Museum of Modern Art, New York)
- Nude Girl (Gwen John) (Tate Gallery)
- The Excursion of Nausicaa (Ethel Walker) (Tate Gallery)

From Chapter 6:

- In Vaudeville (Charles Demuth) (Corcoran Gallery of Art, Washington DC)
- Eight Bells' Folly (Marsden Hartley) (University of Minnesota)
- Fishermen Last Supper (Marsden Hartley)

(Private Collection)

- Fiesta (Maurice Prendergast) (Sotheby Park-Bernet, New York)
- My Song (Rex Slinkard) (Stanford University Museum of Art)
- Rowing (J.C. Leyendecker) (Unknown)
- Arrow Collar advertisement (J.C. Leyendecker) (Unknown)
- The House of Kuppenheimer advertisement (J.C. Leyendecker) (Unknown)
- Saturday Evening Post cover (J.C. Leyendecker) (Unknown)
- US Navy recruitment poster (J.C. Leyendecker) (Unknown)

From Chapter 7:

- Portrait of the artist as a young man (Maxwell Armfield) (Anthony d'Offay)
- Drawing for Le Livre Blanc (Jean Cocteau) (Unknown)
- Drawing for Le Livre Blanc 2 (Jean Cocteau) (Unknown)
- The White Paper (Jean Cocteau) (Unknown)
- Unknown (Jean Cocteau) (Unknown)
- Seated sailor masturbating (Jean Cocteau) (Unknown)
- Homage to Matisse (Duncan Grant) (Private Collection)
- Self Portrait c.1908 (Duncan Grant) (Anthony d'Offay)
- Self Portrait 1918 (Duncan Grant) (National Galleries of Scotland)
- Vanessa Bell 1916-17 (Duncan Grant) (National Portrait Gallery)
- Three Male Nudes (Duncan Grant) (Anthony d'Offay)
- Study for Keynes room at Cambridge (Duncan Grant) (Anthony d'Offay)
- The Bathers (Duncan Grant) (National Gallery of Victoria)
- David and Barbara Carr (Cedric Morris) (Tate Gallery)
- Landscape of shame (Cedric Morris) (Cedric Morris Estate)
- The entry of moral turpitude into New York harbour (Cedric Morris) (Private Collection)
- Lucien Freud (Cedric Morris) (Tate Gallery)
- Self Portrait (Cedric Morris) (Private Collection)
- The Eggs (Cedric Morris) (Private Collection)

- Cedric Morris (Unknown photographer) (Tate Gallery)
- Self Portrait (Christopher Wood) (Parkin Gallery)
- Constant Lambert 1926 (Christopher Wood) (National Portrait Gallery)

From Chapter 8:

- Drawing from The Book of Repulsive Women (Djuna Barnes) (Unknown)
- All Because of Wendell (Djuna Barnes) (Unknown)
- Two Sisters (Tamara de Lempika) (Unknown)
- Sleeping Nude (Joan Eardley) (National Galleries of Scotland)
- Silverpoint Drawings (Thelma Wood) (Unknown)
- La Vie Parisienne: November 1 1934 (Unknown) (Unknown)

From Chapter 9:

- Dead Gossip (John Banting) (Unknown)
- Unknown (Martin Battersby) (Unknown)
- Unknown (Cecil Beaton) (Unknown)
- Nancy and Baba Beaton (Cecil Beaton) (Unknown)
- Queen Elizabeth (Cecil Beaton) (Unknown)
- The Snack Bar (Edward Burra) (Tate Gallery)
- Two Boys on a Beach: No 2 (Paul Cadmus) (Unknown)
- The Nap (Paul Cadmus) (Midtown Galleries)
- Two Nudes (Paul Cadmus) (Midtown Galleries)
- Summer 2 (Paul Cadmus) (Midtown Galleries)
- Winter 11 (Paul Cadmus) (Midtown Galleries)
- Playground (Paul Cadmus) (Unknown)
- Hitchhiker (Emlen Etting) (Midtown Galleries)
- Sailor with cigarette (Emlen Etting) (Midtown Galleries)
- Icarus (Emlen Etting) (Midtown Galleries)
- Statue of Kamehameha (Emlen Etting) (Midtown Galleries)
- Frank McFie (Emlen Etting) (Midtown Galleries)
- Jacksonville Juke (Emlen Etting) (Midtown Galleries)
- The Fallen Statue (Vivian Forbes) (Tate Gallery)
- Fugue (Glyn Philpot) (Unknown)
- Melampus and the Centaur (Glyn Philpot)

(Glasgow Museum & Art Gallery)
 - Andre Eglevsky (Glyn Philpot) (Mr & Mrs E.M. Passes)
 - Two Girls (Glyn Philpot) (Private Collection)
 - Ascending Angel (Glyn Philpot) (Private Collection)
 - Negro sitting (Glyn Philpot) (Private Collection)
 - Glen Byam Shaw (Glyn Philpot) (Private Collection)
 - Man with a gun (Glyn Philpot) (Private Collection)
 - Study of Seated Nude (Glyn Philpot) (Private Collection)
 - Sisters of the artist (Glyn Philpot) (Private Collection)
 - Unknown (Glyn Philpot) (Unknown)
 - Christopher Isherwood (George Platt Lynes) (Unknown)
 - Dionysos giving birth to Zeus (George Platt Lynes) (Galerie F.C. Guudlach, Hamburg)
 - Paul Cadmus/Jared French (George Platt Lynes) (Unknown)
 - Unknown (George Platt Lynes) (Unknown)
 - Federico Garcia Lorca (Gregorio Prieto) (Unknown)
 - W. Graham Robertson (John Singer Sargent) (Tate Gallery)
 - O.E Losch (Pavel Tchelitchew) (National Portrait Gallery)

OPEN

COOPER/9/8 The Sexual Perspective: Unused Images, Chapters 10-13 n.d.

Includes:

From Chapter 10:

- Study for the human body (Francis Bacon) (National Gallery of Victoria)
- The Sphinx: Portrait of Muriel Belcher (Francis Bacon) (The Artist)
- Head VI, 1949 (Francis Bacon) (Arts Council)
- Three Studies of Figures on beds [only two studies retained] (Francis Bacon) (Private Collection)
- Woman with leaping cat (Robert Colquhoun) (Tate Gallery)
- The Spectators (Robert Colquhoun) (Unknown)
- Young Man in Landscape – Portrait of David

Haughton (Robert Colquhoun) (Mayor Gallery)
 - Woman with a birdcage (Robert Colquhoun)
 (Bradford City Art Gallery)
 - Whistle Seller (Robert Colquhoun) (Count R
 Prinli-Bon)
 - Fortune Teller (Robert Colquhoun) (Tate
 Gallery)
 - Squadron of Amazons at rest (Alfred
 Courmes) (Unknown)
 - Shepherds near Knossos (John Craxton) (Dr
 Sinclair Loutit)
 - Head of a Sailor (John Craxton) (E.Q
 Nicholson)
 - Portrait of a Cretan Sailor (John Craxton)
 (Rodney Phillips)
 - Pastoral (John Craxton) (Unknown)
 - Gilles au Nu (Robert Medley) (Unknown)
 - Saul and David (Robert Medley) (Unknown)
 - Self Portrait 1953 (John Minton) (National
 Portrait Gallery)
 - Composition: The Death of James Dean (John
 Minton) (Tate Gallery)
 - Unknown (George Quaintance) (Unknown)
 - Shore Leave (George Quaintance) (Fun
 House, San Francisco)
 - Unknown (Spartacus) (Unknown)
 - Unknown (Tom of Finland) (Unknown)
 - The Wash House, Melksham (Keith Vaughan)
 (Aberdeen Art Gallery & Museum)
 - Unknown (Keith Vaughan) (Unknown)
 - Temptation of St Anthony (Minor White)
 (Unknown)
 - Man & Moon, Matchstick Cove (Minor White)
 (Unknown)

From Chapter 11:

- Unknown (Emily Anderson) (Artist)
 - Portrait of the Artist (Christina Berry)
 (Unknown)
 - Unknown (Christina Berry) (Unknown)
 - Sacred and Profane Love II (Diana Blok)
 (Unknown)
 - Mother & Daughter (Diana Blok) (Unknown)
 - Mother and 6 daughters (Diana Blok)
 (Unknown)
 - Unknown (Nancy Fried) (Unknown)
 - Christina Berry (Unknown) (Unknown)
 - My Father's Urn 1981 (Nancy Fried)
 (Unknown)
 - Kudzu (Harmony Hammond) (Unknown)

- Unknown (Barbara Kruger) (Unknown)
- Unknown (Barbara Kruger) (Unknown)
- We don't need another hero (Barbara Kruger) (Unknown)
- Domestic Scene 1976 (Kate Millet) (Unknown)
- Join Lesbians United (Jill Posener) (Artist)
- I am a macho bore (Jill Posener) (Artist)
- The Devil at Llandaff (June Redfern) (Unknown)
- Heresies (Fran Winant) (Unknown)

From Chapter 12:

- Chelsea Rules Ok (Ian David Baker) (Unknown)
- Aryan Figure (Ian David Baker) (Unknown)
- St Sebastian (Philip Core) (Unknown)
- The Double Triangle (Philip Core) (Unknown)
- The Distaff Side (Philip Core) (Unknown)
- Roma-Ercole [signed and described by artist] (Mario Dubsy) (Unknown)
- Vertical Take off [signed and described by artist] (Mario Dubsy) (Unknown)
- Pan at Hildesheim [signed and described by artist] (Mario Dubsy) (Unknown)
- Tom (Mario Dubsy) (Unknown)
- Tom's Pilgrims Progress among the consequences of Christianity III (Mario Dubsy) (Unknown)
- Double Figure 75 (Mario Dubsy) (Unknown)
- Fuego (Robert Gonzalez Fernandez) (Unknown)
- Ah Men (Robert Gonzalez Fernandez) (Unknown)
- Forbidden Pleasures (Robert Gonzalez Fernandez) (Unknown)
- Adam's discovery of pleasure (Robert Gonzalez Fernandez) (Unknown)
- Ice Pick (Robert Gonzalez Fernandez) (Unknown)
- Large Shower (Ranier Fetting) (Royal Academy)
- The conceptual meets the perceptual at the point of perpetual notion (Duggie Fields) (Unknown)
- Unknown (Gilbert & George) (Unknown)
- David reclining (Anne Yvonne Gilbert) (Unknown)
- From series No Solutions (Sunil Gupta) (Unknown)
- Undressing Duane (Sunil Gupta) (Artist)

- Ian (David Hockney) (Unknown)
- Brian LA (David Hockney) (Unknown)
- Man in shower in Beverley Hills (David Hockney) (Tate Gallery)
- Zeus Ganymeade (Delmas Howe) (Unknown)
- The Heat of the Day (David Hutter) (Unknown)
- With arms outstretched (David Hutter) (Unknown)
- Sick Leave (David Hutter) (Unknown)
- Upper Balcony (Martin Jones) (Unknown)
- Clients (Martin Jones [?]) (Unknown)
- Sauna or backroom (Martin Jones [?]) (Unknown)
- Mans Back and Reflection (Michael Leonard) (Unknown)
- Stripped Torso 4 (Michael Leonard) (Unknown)
- Stripped Torso 5 (Michael Leonard) (Unknown)
- Stripped Torso 6 (Michael Leonard) (Unknown)
- Twisted Torso 1986 (Michael Leonard) (Unknown)
- Dressing 30 (Michael Leonard) (Unknown)
- Dressing 49 (Michael Leonard) (Private Collection)
- Passage of Arms (Michael Leonard) (Unknown)
- Stooping Bather (Michael Leonard) (Unknown)
- Sunday Times cover (Michael Leonard) (Unknown)
- Naked Man in Bra & Stockings [Image + transparency + slide] (Denis O'Sullivan) (Unknown)
- Toilet Sex Piece [Transparency + colour slide] (Denis O'Sullivan) (Unknown)
- Triptych (Jean Marc Prouveur) (Unknown)
- Altar Pieces (Jean Marc Prouveur) (Unknown)
- Self Portrait 1978 (Kas Sable) (Unknown)
- Trick Dog (David Shaw) (Unknown)
- The Painter and his model (Tony Smith) (Unknown)
- Façade (Volker Stoecks) (Unknown)
- Torso (Barney Wan) (Unknown)
- Flesh (Andy Warhol) (Unknown)
- Mick Jagger (Andy Warhol) (Unknown)
- The Sling 1 (Andrew Williams) (Unknown)
- The Sling 2 (Andrew Williams) (Unknown)
- The Ladder (Andrew Williams) (Unknown)
- Standing Figure (Andrew Williams) (Unknown)

- Self Portrait (Andrew Williams) (Unknown)
- Baba Godiva - Panel 2 (John Yeadon) (Unknown)
- Lovers of Ones Own – Happy Families & Dirty Tricks (John Yeadon) (Unknown)
- Impossible Lovers – Happy Families [1] (John Yeadon) (Unknown)
- Impossible Loves – Happy Families [2] (John Yeadon) (Unknown)
- Impossible Loves – Happy Families [3] (John Yeadon) (Unknown)
- I saw a man dance with his wife (Unknown)

From Chapter 13:

- The Knights Move (Tessa Boffin) (Unknown)
- Angelic Rebels (Tessa Boffin) (Artist)
- Untitled – From 'Dream Girls' (Deborah Bright) (Artist)
- Untitled 1991 [1] (Luis Cabellero) (Unknown)
- Untitled 1991 [2] (Luis Cabellero) (Unknown)
- Unknown (Luis Cabellero [?]) (Unknown)
- Jousissance (Andy Fabo) (Unknown)
- Crisis (Andy Fabo) (Unknown)
- Unknown (Rotimi Fani-Kayode) (Unknown)
- Nothing to Lose (Rotimi Fani-Kayode and Alix Hirst) (Unknown)
- Whale (Rachael Field) (Unknown)
- Illegal on the street (Rachael Field) (Unknown)
- Curable Sins (Rachael Field) (Unknown)
- Domestic scene – Whalley Range (Rachael Field) (Unknown)
- AIDS is Killing Artists...Art (Lola Flash) (Unknown)
- Unknown (Sadao Hasegawa) (Unknown)
- Unknown (Sadao Hasegawa) (Unknown)
- Unknown (Sadao Hasegawa) (Unknown)
- Anchored in the study of the body (Lynn Hewett) (Unknown)
- Projections [x3 images] (Lynn Hewett) (Unknown)
- Fuck boys, fuck boys, fuck (Derek Jarman) (David Totah Gallery)
- Installation [1] (Adam Jones) (Unknown)
- Installation [2] (Adam Jones) (Unknown)
- Installation [3] (Adam Jones) (Unknown)
- Bona Lisa (Sadie Lee) (Unknown)
- Conspiracy of Silence [alternative] (Nina Levitt) (Unknown)
- City of night by John Rechy (Micah Lexier) (Unknown)

- Give him an inch...rule the nation (Nicholas Lowe) (Unknown)
- The Fine Art of Closetry (Nicholas Lowe) (Unknown)
- Knife Shop Boy (Mandy McCartin) (Unknown)
- Two Skins (Mandy McCartin) (Unknown)
- Wait for it (Mandy McCartin) (Unknown)
- Untitled (Ingrid Pollard) (Unknown)
- Imagine (Ingrid Pollard) (Unknown)
- A Candle in the dark is better than nothing at all 1998 (David Robilliard) (Arts Council Collection)
- Unknown (Alain Rosello) (Unknown)
- Derek Jarman 1992 (Howard Sooley) (Unknown)
- Cradle Shell (Matthew Stradling) (Unknown)
- Omphalos (Matthew Stradling) (Unknown)
- Lustral Dawn (Matthew Stradling) (Artist)
- Luxor (Matthew Stradling) (Artist)
- The Weeping Flesh 1991 (Matthew Stradling) (Artist)
- The Tears of Eros 1991 (Matthew Stradling) (Artist)
- Untitled 1989 [colour slide] (Matthew Stradling) (Artist)
- Maia – will she or won't she again (Janet de Wagt) (Unknown)
- Sex Series 1988-89 (David Wojnarowicz) (Unknown)
- Sex Series 1988-89 1832 (David Wojnarowicz) (Unknown)

OPEN

COOPER/10 Fully Exposed**1984-
1997**

Papers regarding Cooper's Book 'Fully Exposed: the male nude in photography', including correspondence regarding the content, publication and copyright clearance for the first and second editions of the book, images used in the first and second edition, images researched and collected but not used (1984-1997)

COOPER/10/1 Fully Exposed: Correspondence: First Edition, A-C**1986-1991**

Includes:

- AJENUSI, Clare: Handwritten letter to EC including a CV plus some background to her involvement with photography. Her Ebenezer appears on page 201 of Fully Exposed: Male Nude in Photography (26 July 1988)
- ALBAIR, Stephen J: Letter, written on advice of Tom Beverley, who told Albair that EC was working on Fully Exposed: Male Nude in Photography. Encloses x 5 slides of his work [not preserved] and gives details of process and interests. Will send CV if EC interested (28 April 1988)
- ALBAIR, Stephen J: Letter to EC enclosing, as requested a b/w slide [not preserved] plus resume and artist statement [not preserved] (8 June 1988)
- ALBAIR, Stephen J: Thanks EC for letter and for invitation to submit work for possible inclusion in Fully Exposed: Male Nude in Photography. Provides basic biographical material. His Floating appears on page 203 (5 July 1988)
- ALBAIR, Stephen J: Letter to EC thanking for his of 16.07.88 (1 August 1988)
- ALBAIR, Stephen J: Sending his CV with a short artist statement. Believes that EC may not have received his letter of 05.07.88 and précis contents. Some details of his visit to Japan and offers best wishes with Fully Exposed: Male Nude in Photography (6 September 1988)
- ALBAIR, Stephen J: Asking EC how Fully Exposed: Male Nude in Photography is developing and gives details of a Japanese

company that recently published examples of his work. His Floating appears on page 203 (28 June 1989)

- ANDREWS, Lea: Letter to EC sending Self Portrait as Michelangelo's David for inclusion in Fully Exposed: Male Nude in Photography. Provides information on the development - and of scale of his work. Mentions that the image of David was 8 feet tall and the images he made of his parents (also included in Fully Exposed: Male Nude in Photography) are 5 feet tall. The image of Self Portrait as Michelangelo's David appears on page 208 and Hidden and Uncovered [images with his parents] are on pages 196 – 97 (n.d.)

- ANDREWS, Lea: Letter to EC enclosing Hidden and Uncovered 1986 and a copy of his CV [preserved]. These images appear on pages 196 – 97 of Fully Exposed: Male Nude in Photography (n.d.)

- BLOK, Diana: Postcard to EC to inform him she has heard he is researching the work of Marlo and herself and wanting to know more (4 October 1984)

- BROWN, Bill: From Topshee Brown representing Evergon to EC granting permission for him to reproduce The Boar Hunt by Evergon in Fully Exposed: Male Nude in Photography. The images appear on pages 210 -211 (23 August 1988)

- BUNNELL, Peter C: Letter from Art Museum, Princeton University giving permission for one time use of Temptation of St Anthony by Minor White in Fully Exposed: Male Nude in Photography (10 August 1989)

- CHAPPELL, Walter: Letter to EC sending, as requested, x 8 photographs of the male nude for possible use in Fully Exposed: Male Nude in Photography. Asks for their return and that EC take this letter as a permission to reproduce any of the prints. Of the above Theo Crawling, Big S[ur] appears on page 200 (12 June 1988)

- CHASE, Ronald: Letter to EC thanking him for his letter and invitation to be represented in Fully Exposed: The Male Nude in Photography. However unsure about how to proceed – encloses a catalogue from his 1983 show at Eastman [not preserved] and some slides [not preserved]. Does EC want colour or

b/w? More recent work? .At the bottom of letter, EC has drafted his response – copy exists at 13.07.88 (1 July 1988)

- CHASE, Ronald: Letter to EC suggesting that as b/w prints don't reproduce any better than slides – he use the slides he already possesses for use in Fully Exposed: The Male Nude in Photography. The Inferno series: Man standing still appears on page 190 (1 August 1988)
- COHEN, Becky: Letter to EC thanking him for requesting permission to reproduce The Swimmer in Fully Exposed: The Male Nude in Photography and notes how popular the image is having been used in several exhibitions and books. Has sent two copies – use the one that 'survives half toning better.' The image appears on page 202. Also includes full CV and the exhibition catalogue for Swimmers, Sleepers, Venus & Mars... at Nova Gallery, Vancouver, Canada, 1978 (29 July 1988)
- COHEN, Becky: Thanks EC for letter of 26.11.90 concerning possible touring show of Fully Exposed: The Male Nude in Photography. Wants to be involved and congratulates EC on book (6 December 1991)
- COHEN, Jason: Writing to EC on recommendation of Tom Waugh and sending x 12 images [listed with titles] for possible inclusion in Fully Exposed: The Male Nude in Photography (29 August 1988)
- COHEN, Jason: Writing to thank EC for letter and comments on the images sent in the letter of the 29.08.88. Encloses CV [preserved]. Notices that EC has not identified a particular image for reproduction in Fully Exposed: The Male Nude in Photography on the permission form [preserved] and would be interested in knowing more about what will inform EC's choice (29 September 1988)
- COHEN, Jason: To EC congratulating him on Fully Exposed: The Male Nude in Photography and thanking for attention paid to his work in the text. However disappointed that no image of his work featured in the book and 'would appreciate some kind of feedback on the situation as it would ease the frustration.' Also wants return of his slides. [The image described in the text – Imaginaire – was illustrated in the second edition, on page 244]

(14 January 1991)

- COOPER, Emmanuel: Standard letter to photographers explaining nature of book and asking for permission to reproduce work (n.d.)
- COOPER, Emmanuel: Fax to Imogen Cunningham Trust, USA to ask for permission to reproduce two images. Includes two images [one image retained]. Response given on fax which refuses permission as not able to send reproduction prints (3 August 1984)
- COOPER, Emmanuel: To Mark Haworth Booth, Keeper of Photography, V&A asking for information and help in identifying suitable photographers to include in his book (15 July 1986)
- COOPER, Emmanuel: To Graham Ovenden at Secker and Warburg asking for information on photographic archives (15 July 1986)
- COOPER, Emmanuel: To Jill Grant, Middle East Archives, St Anthony's College, Oxford, at suggestion of Chris Pinney (RAI) to ask if any photographs of male nudes in the collection (15 July 1986)
- COOPER, Emmanuel: To Malcolm McLeod, Keeper of Ethnography, Museum of Mankind asking for permission to consult the archives (15 July 1986)
- COOPER, Emmanuel: To Dr A Raspin, archivist at the London School of Economics enquiring, on recommendation of his editor, Phillipa Brewster, about the photographs taken in connection with Malinovsky's book, 'The Sexual Life of Savages' (16 February 1987)
- COOPER, Emmanuel: To Stefan Richter agreeing that the daguerreotype he sent would be suitable for Fully Exposed (29 February 1987)
- COOPER, Emmanuel: To Uwe Scheid, on recommendation of librarian of Royal Photographic Society, Bath, asking for information on location of work by Corvo, Von Gloeden, Easkins, Marey etc (22 June 1987)
- COOPER, Emmanuel: To Trevor Fairbrother, Fogg Art Museum, Harvard University asking about photographs by Pluschow and Galdi (24 June 1987)
- COOPER, Emmanuel: To Angus McBean asking for a meeting to discuss EC's book on Fully Exposed: Male Nude in Photography (24

June 1987)

- COOPER, Emmanuel: To Mr S. Sexton, at the recommendation of the librarian at the Royal Photographic Society, Bath, as someone with knowledge of collections of photographs of the male nude (25 June 1987)
- COOPER, Emmanuel: To Paul Kasmin, at the recommendation of Christie's, South Kensington, as someone with a knowledge of collections of photographs of the male nude (25 June 1987)
- COOPER, Emmanuel: To David Green at Oxford Polytechnic asking for references to an article 'On Foucault: Disciplinary Power and Photography' (25 June 1987)
- COOPER, Emmanuel: To Donald Weeks asking for information and advice on the photographs of Baron Corvo – EC is particularly interested in his use of colour (13 July 1987)
- COOPER, Emmanuel: To Lindsey Stewart at Christie's requesting approx. 20 b/w photographs of the male nude from various catalogues (20 July 1987)
- COOPER, Emmanuel: To Uwe Scheid, Germany thanking him for sending x 70 photocopies of photographs of the male nude and for a copy of his book *Das erotische Imago*. EC then provides a list of x 18 images that he would like copies for possible reproduction in *Fully Exposed: The Male Nude in Photography* (29 July 1987)
- COOPER, Emmanuel: To Scott Watson, Curator of the Vancouver Art Gallery, asking about his plans for an exhibition of the Male Nude and EC provides news about his research for *Fully Exposed*, including the discovery of a series of photographs that were later to be called the Portobello Boys (11 August 1987)
- COOPER, Emmanuel: To Royal Army Medical Corp museum asking to consult photographic archives (17 August 1987)
- COOPER, Emmanuel: Letter to Director, Naturist Foundation asking for information about naturist publications that might be relevant to EC's book. Pencilled draft follow up letter by EC asking permission to illustrate both book/photograph 'Sunbathing Review 1936' and asking about copyright (17 August

1987)

- COOPER, Emmanuel: To the Kinsey Institute asking for information and prints of x 9 photographs held in the Institute's collection (3 September 1987)
- COOPER, Emmanuel: To David Mellor at Sussex University asking about male nudes of Cecil Beaton (3 September 1987)
- COOPER, Emmanuel: To Roy Eyeions of the RAMC Historical Museum in response to his offensive letter of the 21.08.87 (3 September 1987)
- COOPER, Emmanuel: To Gordon Hendricks concerning his books and scholarship on Muybridge and Eakins (3 September 1987)
- COOPER, Emmanuel: To Semiotext(e), Colombia University, New York asking for permission to reproduce the cover of Vol IV No 1 1981 in Fully Exposed: The Male Nude in Photography (19 September 1987)
- COOPER, Emmanuel: To Director of Forth Worth Art Centre Museum asking about their holdings of photographs of the male nude, particularly examples from Nazi Germany (21 December 1987)
- COOPER, Emmanuel: To Douglas Freeman at the Kinsey Institute on the problems of reproducing photographs donated by law enforcement agencies. EC still wants to order copies and suggests crediting the images in the book as simply from the Kinsey Institute (21 December 1987)
- COOPER, Emmanuel: To Gilbert and George asking them to reconsider their decision and offer a male nude for inclusion in Fully Exposed: The Male Nude in Photography (14 January 1988)
- COOPER, Emmanuel: To Scott Watson, Vancouver Art Gallery concerned about lack of response to letter of the 11.08.87 and enclosing a copy (3 February 1988)
- COOPER, Emmanuel: To De Beers Consolidated Mines, Johannesburg, South Africa requesting permission to reproduce in Fully Exposed: The Male Nude in Photography two late 19th century photographs from De Beers archive that were previously illustrated in the book Camera by Gus Macdonald (3 February 1988)
- COOPER, Emmanuel: Asking for possible

material as Hartnell had previously loaned a image for The Sexual Perspective. Also includes a draft using an amended letter to Frederick Koch (22 February 1988)

- COOPER, Emmanuel: To Ann Circale, Picture Editor of Cosmopolitan asking for permission to reproduce in Fully Exposed: The Male Nude in Photography examples of male nudes published in the magazine during the 1970s (9 March 1988)
- COOPER, Emmanuel: To Gus Macdonald asking for assistance in obtaining copies of two images, belonging to De Beers, for inclusion in Fully Exposed: The Male Nude in Photography and recently illustrated in Macdonald's book, Camera (9 March 1988)
- COOPER, Emmanuel: To Stephen Albair, New York thanking him for sending slides and expressing particular interest in two images – Floating and Seated Nude for possible inclusion in Fully Exposed: The Male Nude in Photography. Floating appears on page 203 (16 May 1988)
- COOPER, Emmanuel: To Bernard Faucon asking for permission to reproduce one or two images in Fully Exposed: The Male Nude in Photography. His Les Fils de laine appears on page 221 (23 May 1988)
- COOPER, Emmanuel: Draft letter to Chuck Close asking for permission to reproduce one of his large male photoworks in Fully Exposed: The Male Nude in Photography. Handwritten corrections/additions by EC. His Bertran II appears on page 35 (23 May 1988)
- COOPER, Emmanuel: To Marcuse Pfeifer asking for contact details of approx. 20 photographers included those in an exhibition, organised by Pfeifer, three years previously (23 May 1988)
- COOPER, Emmanuel: To W Eugene Smith Archive, University of Arizona, asking for permission to use an image of 'Minimata Disease' (26 May 1988)
- COOPER, Emmanuel: To Ralph Gibson asking for permission to use his photographs of the male nude and asking for details of images in his personal collection, including Andy Warhol (30 May 1988)
- COOPER, Emmanuel: To Norbert Kosmowski thanking him for his letter of the

27.06.88, giving a breakdown of proposed chapters of Fully Exposed: The Male Nude in Photography and a list of German photographers EC wants to include in the book (4 July 1988)

- COOPER, Emmanuel: To Patrick Safati asking permission to illustrate photograph of a boxer in Fully Exposed: The Male Nude in Photography. At bottom of the letter is a handwritten draft of follow up letter thanking Safati for responding and sending 'excellent photographs' and noting that they have a friend in common - Gwain McKinley - 'who speaks highly of you.' Safati's Seated Model appears on page 180 (4 July 1988)

- COOPER, Emmanuel: To Robert Miller Gallery, on the recommendation of Frederick Koch, to ask for permission to use a photograph by Bruce Weber in Fully Exposed: The Male Nude in Photography. Particularly interested in Shower, Palm Beach 1986. This image appears on page 194 (4 July 1988)

- COOPER, Emmanuel: To Andre Gelpke asking for permission to use one of his images of the male nude in Fully Exposed: The Male Nude in Photography. EC particularly interested in one image of which he encloses a photocopy [not preserved] (4 July 1988)

- COOPER, Emmanuel: To Richard Sawdon Smith to acknowledge receipt of two b/w photographs for possible inclusion in Fully Exposed: The Male Nude in Photography. EC asks for biographical and caption information. [Sawdon Smith signed and returned the original letter with a CV [preserved] (4 July 1988)

- COOPER, Emmanuel: To Pace McGill Gallery, New York asking for permission to include the photographs of Chuck Close in Fully Exposed: The Male Nude in Photography. His Bertrand II appears on page 35 (4 July 1988)

- COOPER, Emmanuel: To Robert Mizer, Athletic Model Guild, Los Angeles asking for permission to reproduce an image from AMG in Fully Exposed: The Male Nude in Photography. Suggests x 4 possible images (4 July 1988)

- COOPER, Emmanuel: To Lucas Samaras asking for permission to include an image from the recent exhibition at the Serpentine Gallery,

London in Fully Exposed: The Male Nude in Photography. His Autopolroid Series appears on page 224 (4 July 1988)

- COOPER, Emmanuel: To Erwin Olaf to express interest in including one of his images of the male nude in Fully Exposed: The Male Nude in Photography. His Getting Close: Self Portrait with Teun appears on page 192 (8 July 1988)
- COOPER, Emmanuel: To Michael Roberts to ask if he would provide an image for inclusion in Fully Exposed: The Male Nude in Photography. Letter has corrections in ink by EC. Image created for Manolo Blahnik appear on page 125 (8 July 1988)
- COOPER, Emmanuel: To Paul Delany c/o Macmillan's asking for permission to reproduce an image of Jacques Raveratt which EC had seen in Delany's book The Neo-Pagans in Fully Exposed: The Male Nude in Photography (10 July 1988)
- COOPER, Emmanuel: To Brad Smith thanking him for sending photographs [not listed] and asks for biographical information (10 July 1988)
- COOPER, Emmanuel: To Ronald Chase thanking for sending slides for possible inclusion in Fully Exposed: The Male Nude in Photography. EC not sure if book will include any colour images but suggests sending b/w. Lists the images in which he is particularly interested – which includes Man Standing Still which appears on page 217 (13 July 1988)
- COOPER, Emmanuel: To Lenni Van Dinther thanking for prints received [no titles] (15 July 1988)
- COOPER, Emmanuel: To Becky Cohen asking permission to illustrate one of the photographs from series Swimmers in Fully Exposed The Male Nude in Photography. This letter sent to two addresses. The image appears on page 202 (16 July 1988)
- COOPER, Emmanuel: To Petra Gall asking permission to illustrate 'Ronald' in Fully Exposed The Male Nude in Photography. Image appears on page 204 (16 July 1988)
- COOPER, Emmanuel: To Jim French asking permission to illustrate 'one of your classic photographs' in Fully Exposed The Male Nude in Photography. No image appeared in either

edition of the book (16 July 1988)

- COOPER, Emmanuel: To Stephen J Albair thanking him for sending CV and b/w photographs for possible inclusion in Fully Exposed: The Male Nude in Photography. EC asks for place and date of birth (16 July 1988)
- COOPER, Emmanuel: To Chuck Close asking permission to illustrate in Fully Exposed The Male Nude in Photography 'one of your large male photoworks'. EC notes that he liked images he has seen in Art in America 1985 and in the German book, The Forbidden Image (16 July 1988)
- COOPER, Emmanuel: To Bernard Faucon thanking him for sending transparency of Les Fils de Laine for use in Fully Exposed The Male Nude in Photography. The image appears on page 221 (16 July 1988)
- COOPER, Emmanuel: To Camera Austria asking for contact details for Nan Goldin (16 July 1988)
- COOPER, Emmanuel: To Patrick Safarti thanking him for letter and photographs for possible inclusion in Fully Exposed The Male Nude in Photography. His Seated Model appears on page 180 (16 July 1988)
- COOPER, Emmanuel: To Peter Wilson, Royal Ballet Benevolent Fund, asking permission to include a male nude by Gordon Anthony in Fully Exposed The Male Nude in Photography (22 July 1988)
- COOPER, Emmanuel: To Dianora Niccolini to thank her for sending photographs and for biographical and reference material for possible inclusion in Fully Exposed The Male Nude in Photography. Her Male Nude appears on page 191 (24 July 1988)
- COOPER, Emmanuel: To Hiro Sato thanking him for letter of the 18.07.88 and for sending additional photograph. Thanks Sato for suggestions about possible Japanese publication. Sato's Self Portrait appears on page 218 of Fully Exposed The Male Nude in Photography (24 July 1988)
- COOPER, Emmanuel: To Bill Hanson [Henson] to ask for copy prints of his work seen by EC in the exhibition, 'Elsewhere' at the ICA. His Image No 9 from an untitled series appears on page 235 of Fully Exposed The Male Nude in Photography. Henson has

returned copy of this letter and corrected the name and enclosed an image of the male nude from the ICA show (27 July 1988)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Gordon Anthony requesting agreement to reproduce Adonis 1951 in Fully Exposed: The Male Nude in Photography. Gordon Anthony has signed consent at foot of page. The image appeared on page 175 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Robert Giard requesting agreement to reproduce Mitchell and Lidell in Fully Exposed: The Male Nude in Photography. Robert Giard has signed consent at foot of page. The image appeared on page 190 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Chris Gunton requesting agreement to reproduce The Dark View in Fully Exposed: The Male Nude in Photography. Chris Gunton has signed consent at foot of page. The image appeared on page 199 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Petra Gall requesting agreement to reproduce Ronald in Fully Exposed: The Male Nude in Photography. Petra Gall has signed consent at foot of page. The image appeared on page 204 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Mike Arlen requesting agreement to reproduce Tony Pachino from the Fireman Session in Fully Exposed: The Male Nude in Photography. Signed consent by Mike Arlen. The image appears on page 110 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Naomi Stanley requesting agreement to reproduce Figure on Couch in Fully Exposed: The Male Nude in Photography. Signed consent by Naomi Stanley. The image appears on page 206 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Mayotte Magnus requesting agreement to reproduce Nude in Fully Exposed: The Male Nude in Photography. Signed consent by Mayotte

Magnus. The image appears on page 213 (1 August 1988)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to John Di Stefano requesting agreement to reproduce The Face of Apollo in Fully Exposed: The Male Nude in Photography. Signed consent by John Di Stefano. The image appears on page 222 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to David Newman requesting agreement to reproduce Harpist in Fully Exposed: The Male Nude in Photography. Signed consent by David Newman. The image appears on page 225 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Jean-Marc Prouveur requesting agreement to reproduce The Fall in Fully Exposed: The Male Nude in Photography. Signed consent by Jean Marc Prouveur. The image appears on page 227 (1 August 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Jason Cohen requesting agreement to reproduce [unspecified image] in Fully Exposed: The Male Nude in Photography. Signed consent by Jason Cohen. No image by Cohen appears in the first edition but his Imaginaire appeared in the second edition, page 222 (1 August 1988)
- COOPER, Emmanuel: To Director of Centre for Creative Photography, University of Arizona asking for permission to illustrate two photographs by Edward Weston in Fully Exposed: The Male Nude in Photography (3 August 1988)
- COOPER, Emmanuel: To Thomas Waugh asking for details of Canadian photographers (3 August 1988)
- COOPER, Emmanuel: To Catherine Edelman, at suggestion of Sunil Gupta, asking for permission to illustrate work of David Lebe in Fully Exposed: The Male Nude in Photography (3 August 1988)
- COOPER, Emmanuel: To Mark Lewis, on recommendation of Simon Watney, asking for permission to include an example of his work in Fully Exposed: The Male Nude in Photography (3 August 1988)

- COOPER, Emmanuel: To Imogen Cunningham Trust asking for permission to use two photographs by Imogen Cunningham – Mount Ranier and Back – in Fully Exposed: The Male Nude in Photography. At bottom of letter typed response from Elizabeth Patridge of the ICT saying that as she is out of the country for some weeks [USA] no time to send proper prints and without this not possible to give permission for use (3 August 1988)
- COOPER, Emmanuel: To Diane Arbus Trust [letter originally sent to the Director, Museum of Modern Art, New York but amended by EC] asking for permission to reproduce the photograph Male Nudists by Diane Arbus in Fully Exposed: The Male Nude in Photography A fair copy of this letter, addressed to Doon Arbus, dated 20.09.88 is attached (3 August 1988)
- COOPER, Emmanuel: To Robert Giard [written by DH in EC's absence] saying would be delighted to include some of Giard's work in Fully Exposed: The Male Nude in Photography and asking for prints/slides (9 August 1988)
- COOPER, Emmanuel: To Roy Webb to say he has admired photographs of beach boys and whether Webb has any male nudes that could be considered for Fully Exposed: The Male Nude in Photography (17 August 1988)
- COOPER, Emmanuel: To Diana Blok asking for permission to illustrate one of her photographs in Fully Exposed: The Male Nude in Photography (19 August 1988)
- COOPER, Emmanuel: To Maria Cosindas to say how much admires her photography published in 'Photography Venice 1979' and whether she has any male nudes that might be included in Fully Exposed: The Male Nude in Photography (19 August 1988)
- COOPER, Emmanuel: To Linda Fiske, Pace MacGill Gallery returning a photograph of Laura by Chuck Close as EC wants only male nudes (19 August 1988)
- COOPER, Emmanuel: To Petra Gall thanking for photocopies and asking if he can reproduce Ronald in Fully Exposed: The Male Nude in Photography (19 August 1988)
- COOPER, Emmanuel: To Nan Goldin asking for permission to illustrate Bobby Masturbating in Fully Exposed: The Male Nude in

Photography, an image which EC had seen in Camera Australia (19 August 1988)

- COOPER, Emmanuel: To Leif Schiller asking if he has photographs that might be considered for Fully Exposed: The Male Nude in Photography (20 August 1988)

- COOPER, Emmanuel: To the director of Eldorado, Paris asking for permission to reproduce in Fully Exposed: The Male Nude in Photography an advertisement for Jil illustrated in Hot Ads International 51 (20 August 1988)

- COOPER, Emmanuel: To the editor of Camera International, Paris asking for contact details for Gundula Schulze and Wu Yin Xian as featured in Camera International Arles 88 (20 August 1988)

- COOPER, Emmanuel: To editor of Cliches asking for contact details for photographers Gundula Schulze and George Krause who have been featured in the magazine (20 August 1988)

- COOPER, Emmanuel: To Lea Andrews asking for permission to reproduce an image of his work in Exposed: The Male Nude in Photography. EC mentions the images that appeared in 'Behold the Man' but open to an alternative image. His Self Portrait as Michelangelo's David appears on page 208 and Hidden and Uncovered are on pages 196 – 97 (20 August 1988)

- COOPER, Emmanuel: To Katya Grenfell, author of 'Naked London' asking for permission to illustrate one of her photographs – perhaps the Old Star Albions in Fully Exposed: The Male Nude in Photography (22 August 1988)

- COOPER, Emmanuel: To Pat Flynn at Unwin Hyman sending x 5 photographs which will be used in Fully Exposed: The Male Nude in Photography. This was presumably for promotional purposes (22 August 1988)

- COOPER, Emmanuel: To Bill Henson apologising for misspelling of his name in the letter of the 27.07.88 and thanking for sending image of his work. EC expresses concern that particular image may not keep sufficient detail when printed. Will inform Henson if there is a problem. Henson's Image No 9 from an untitled series appears on page 235 of Fully

Exposed: The Male Nude in Photography (22 August 1988)

- COOPER, Emmanuel: To the editor of L'Espresso asking for permission to illustrate the magazine cover of 19.10.86 and to reproduce the full page no 75 from issue of 21.08.88 in Fully Exposed: The Male Nude in Photography (25 August 1988)

- COOPER, Emmanuel: To editor of Stern asking for permission to illustrate the full cover of 12.02.87 in Fully Exposed: The Male Nude in Photography (25 August 1988)

- COOPER, Emmanuel: To Robert Warway of Daily Express asking for permission to reproduce in Fully Exposed: The Male Nude in Photography a photograph by Graham Wood which appeared in the Evening Standard (15 September 1988)

- COOPER, Emmanuel: To Oaklands Museum, California asking for permission to reproduce the photograph Bathing Pool by Edward Weston in Fully Exposed: The Male Nude in Photography (19 September 1988)

- COOPER, Emmanuel: To Elizabeth Partridge at Imogen Cunningham Trust thanking for her letter and offering to delay publication of Fully Exposed: The Male Nude in Photography to ensure he receives illustrations (21 September 1988)

- COOPER, Emmanuel: To Elyan Famira of Stern thanking him for letter of 05.09.88 but asking for use of an entire cover rather than the cover of Stern 8/87. EC also asks for name of advertising agency who placed an advert for 'Care' in a 1987 edition of Stern (22 September 1988)

- COOPER, Emmanuel: To Biblioteque Nationale, Paris, asking for permission to reproduce in Fully Exposed: The Male Nude in Photography one of the photographs taken by Eugene Durieu at the direction of Delacroix (22 September 1988)

- COOPER, Emmanuel: To Mary Drugan, Attorney, on advice of Museum of Modern Art, New York, asking for permission to reproduce in Fully Exposed: The Male Nude in Photography the photograph Male Nudist by Diane Arbus (24 September 1988)

- COOPER, Emmanuel: To Petra Gall thanking her for image of Ronald. Asks her to provide a

date for image and brief biographical note.
 Encloses an agreement form [not preserved]
 for her to sign and return (24 September 1988)

- COOPER, Emmanuel: To Werkgroep Aids
 Amsterdam to request permission to
 reproduce one of their posters for safer sex
 'STOP AIDS' which features an image by
 Robert Mapplethorpe in Fully Exposed: The
 Male Nude in Photography EC informs them
 that he had Mapplethorpe's permission (24
 September 1988)
- COOPER, Emmanuel: To Kalvin Sankoli,
 Netherlands, asking for permission to
 reproduce a photograph by Chris Gunton in
 Fully Exposed: The Male Nude in Photography
 for which Sankoli is the model (26 September
 1988)
- COOPER, Emmanuel: To Uwe Scheid asking
 for information on photographer, Arthur Schulz
 (26 September 1988)
- COOPER, Emmanuel: To Lucas Samaras
 after telephone conversation and final
 agreement to have one of his images
 reproduced in Fully Exposed: The Male Nude
 in Photography. His Autopolaroid appears on
 page 224 (26 September 1988)
- COOPER, Emmanuel: To Director, KKG
 Agency, Dusseldorf, Germany asking for
 permission to illustrate an advertisement
 issued in 1987 for Care products in Fully
 Exposed: The Male Nude in Photography. The
 image appears on page 126 (9 October 1988)
- COOPER, Emmanuel: To Mary Drugan,
 Attorney for the Diane Arbus estate asking that
 having refused permission for one image in
 Fully Exposed: The Male Nude in Photography
 they will agree to an alternative (18 October
 1988)
- COOPER, Emmanuel: To Bruce Weber
 asking for written authority to include his
 Shower, Palm Beach: 1986 in Fully Exposed:
 The Male Nude in Photography (18 October
 1988)
- COOPER, Emmanuel: To Erwin Olaf, the
 Netherlands thanking him for photographs for
 possible inclusion in Fully Exposed: The Male
 Nude in Photography that arrived safely.
 Encloses an agreement for [not preserved] him
 sign and return (24 October 1988)
- COOPER, Emmanuel: To Jean Francois

Bauret asking for permission to reproduce his Ceinture Noire, Selimaille in Fully Exposed: The Male Nude in Photography. The image appears on page 102 (29 October 1988)

- COOPER, Emmanuel: To Elizabeth Partridge at Imogen Cunningham Trust concerned about lack of response to his letter of the 21.09.88. Has delayed completion of Fully Exposed: The Male Nude in Photography in order to include two of Cunningham's photographs – Mount Ranier` and Spiral Back.
- COOPER, Emmanuel: To Editor of Cliches magazine asking – at suggestion of Evergon – that they forward him the transparencies [for The Boar Hunt] which appeared in a recent issue of the magazine to allow them to be reproduced in Fully Exposed: The Male Nude in Photography. The Boar Hunt appears on page 210 (31 October 1988)
- COOPER, Emmanuel: To Chris Withrow, Imogen Cunningham Trust confirming that he accepts terms for reproduction of Mount Ranier` and Spiral Back in Fully Exposed: The Male Nude in Photography. The images appear on pages 171 and 172 (14 November 1988)
- COOPER, Emmanuel: To Ingo Taubborn [sic] asking for small selection of photographs for possible inclusion in Fully Exposed: The Male Nude in Photography plus biographical information. Also includes handwritten final draft of this letter by EC (14 November 1988)
- COOPER, Emmanuel: To Craig Withrow, Imogen Cunningham Trust thanking him for sending Cunningham prints Mount Ranier and Spiral Back for inclusion in Fully Exposed: The Male Nude in Photography and sending \$300. The images appear on pages 171 and 172 (14 November 1988)
- COOPER, Emmanuel: To Bruce Weber, delighted that an image of his Man, Palm Beach will be included in Fully Exposed: The Male Nude in Photography. The image appears on page 194. EC sends bank draft for \$50 agreed reproduction fee (20 December 1988)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Keith Vaughan Estate requesting agreement to reproduce Model in Studio in Fully Exposed:

The Male Nude in Photography. Signed consent by Prunella Clough on behalf of the Vaughan Estate. The image appears on page 26 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Michael Leonard requesting agreement to reproduce Three Prints of Male Model in Fully Exposed: The Male Nude in Photography. Signed consent by Michael Leonard. The image appears on page 31 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Philip Core requesting agreement to reproduce Towards an AIDS Memorial in Fully Exposed: The Male Nude in Photography. Signed consent by Philip Core. The image appears on page 29 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Gilbert & George requesting agreement to reproduce Contact Sheet in Fully Exposed: The Male Nude in Photography. Signed consent by Gilbert & George. The image appears on page 34 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Philip Graham, St Jude's Gallery requesting agreement to reproduce Lawrence Woodford by Anon and Model with Pillar by John Graham in Fully Exposed: The Male Nude in Photography. Philip Graham signed consent at foot of page. The images appeared on pages 95 and 108 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Manolo Blahnik requesting agreement to reproduce Advertisement with photographs by Michael Roberts in Fully Exposed: The Male Nude in Photography. Unknown from Manolo Blahnik has signed consent at foot of page. The image appeared on pages 125. Also with compliments card from Michael Roberts (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to the Curator, The Camera Club requesting agreement to reproduce two images – Male Nude: Bertram Park and Male Nude Dancer: Yvonne Gregory – in Fully Exposed: The Male

Nude in Photography. The curator has signed his consent at the foot of the letter. The images appear on pages 173 and 174 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to John S Barrington requesting permission to reproduce x 3 images – Jack Cooper posing as David; Tibor and David Dulac – in Fully Exposed: The Male Nude in Photography. John S Barrington has signed and dated his consent at foot of letter. The images appear on pages 106, 107 and 173. Also enclosed note from Barrington to EC suggesting a meeting (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Pascal Legrand, requesting agreement to reproduce Tony and Bather by Raymond Voinquel in Fully Exposed: The Male Nude in Photography. Pascal Legrand signed consent at foot of page. The images appeared on pages 180 and 181. [The Bather was also used as the front cover image] (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Arthur Tress, requesting agreement to reproduce Male Nude in Fully Exposed: The Male Nude in Photography. Arthur Tress signed consent at foot of page. However, the image that appeared on page 189 was Man Pissing into Boot (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Rotimi Fani-Kayode requesting agreement to reproduce Vendor in Fully Exposed: The Male Nude in Photography. Rotimi Fani-Kayode signed consent at foot of page. The image appears on page 191 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Clare Ajenusi requesting agreement to reproduce her Ebenezer in Fully Exposed: The Male Nude in Photography. Clare has signed consent at foot of page. The image appears on page 172 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Colin Clarke requesting agreement to reproduce his Sleeper in Fully Exposed: The Male Nude in

Photography. Clarke has signed consent at foot of page and added 'don't forget the e'. The image appears on page 205 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Gordon Rainsford requesting agreement to reproduce his Stripper and Scar in Fully Exposed: The Male Nude in Photography. Rainsford has signed consent at foot of page. The images appear on pages 118 and 20 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Viv Lawrence requesting agreement to reproduce her Man Jumping in Fully Exposed: The Male Nude in Photography. Viv Lawrence has signed consent at foot of page. The image appears on page 208 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Grace Lau requesting agreement to reproduce her Samm in Fully Exposed: The Male Nude in Photography. Grace Lau has signed and dated her consent at foot of page. The image appears on page 210 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Brian Clarke requesting agreement to reproduce his Nude in Fully Exposed: The Male Nude in Photography. Unknown has signed consent at foot of page. The image appears on page 223 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to John Anthony requesting agreement to reproduce his Nude and Steambath in Fully Exposed: The Male Nude in Photography. John Anthony has signed consent at foot of page. The images appear on page 109 and 195 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Simon Watney requesting agreement to reproduce Carlos, polaroid; Two Men by Anon and Body Beautiful image, over painted by Duncan Grant in Fully Exposed: The Male Nude in Photography. Simon Watney has signed consent at foot of page. The image of Carlos, polaroid was not used. The Two Men could be Two Friends, Duncan Grant and David Garnett

on page 140 and Body Beautiful...Grant appears on page 32 (1 January 1989)

- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Mason West requesting agreement to reproduce his Pointing Man in Fully Exposed: The Male Nude in Photography. Mason West has signed consent at foot of page. The image appears on page 198 (1 January 1989)
- COOPER, Emmanuel: To Administrator, Pitt Rivers Museum, asking for permission to illustrate three images from their collection (18 January 1989)
- COOPER, Emmanuel: Letter to Librarian, Bodelian Library, Oxford asking for permission to reproduce Italian Youths by Frederick Rolfe (Baron Corvo) in Fully Exposed The Male Nude in Photography - and encloses cheque for £24.00 – reproduction fee. The image appears on page 148 (18 January 1989)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Duggie Field requesting agreement to reproduce Collage in Fully Exposed: The Male Nude in Photography. Duggie Field has signed consent at foot of page. The image appeared on page 33 (18 January 1989)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Ian David Baker requesting agreement to reproduce Male Nude in Fully Exposed: The Male Nude in Photography. Ian David Baker has signed consent at foot of page. The image appeared on page 198 (18 January 1989)
- COOPER, Emmanuel: Standard letter from EC on Unwin Hyman headed paper to Roberto Gonzalez Fernandez requesting agreement to reproduce Working Photograph in Fully Exposed: The Male Nude in Photography. Signed consent by Roberto Gonzalez Fernandez. The image appears on page 32 (18 January 1989)
- COOPER, Emmanuel: To Manolo Blahnik asking for them to sign enclosed agreement form [not preserved] for reproduction of Vogue 1985 in Fully Exposed: The Male Nude in Photography. The image appears on page 125 (19 January 1989)
- COOPER, Emmanuel: To BBC Hulton Picture Library asking for permission to

reproduce two images in their collection –
 Nude Boxers going for swim and Nude Coal
 Miners showering (19 January 1989)
 - COOPER, Emmanuel: To Times
 Newspapers asking for permission to
 reproduce Summers here at last. England
 streak to 7-0 win in Fully Exposed: The Male
 Nude in Photograph. The image appears on
 page 115 (19 January 1989)
 - COOPER, Emmanuel: To Observer News
 Service asking for permission to reproduce
 Some Thoughts on the Phone in Fully
 Exposed: The Male Nude in Photography.
 The image appears on page 122 (19 January
 1989)
 - COOPER, Emmanuel: To Syndication
 International asking for permission to include
 Ian Bradshaw: Twickenham Streaker in
 forthcoming book and understands the cost
 will be £80 (20 January 1989)
 - COOPER, Emmanuel: To Richard Williams,
 Archivist, Imperial College asking for
 permission to include 'Native of Malayan
 Peninsula. Born in Naning' c.1870 in
 forthcoming book (20 January 1989)
 - COOPER, Emmanuel: To Mary Drugan,
 Attorney at Law, New York thanking for her
 letter of 03.11.88 and informing her that his
 publishers have accepted conditions and
 enclosing a bankers draft for \$300 (20 January
 1989)
 - COOPER, Emmanuel: To the Director, The
 Naturist Foundation reminding him that they
 were recently in touch and asking for
 permission to illustrate photographs from
 Sunbathing Review 1936 and 1958 (21
 January 1989)
 - COOPER, Emmanuel: To Sidney Janis
 Gallery, New York sending bankers order for
 \$150 as reproduction fee for The Return of the
 Prodigal Son by Duane Michaels. [These
 images had also been used in The Sexual
 Perspective] (21 January 1989)
 - COOPER, Emmanuel: To Catherine
 Edelman Gallery, Chicago thanking her for
 excellent print by David Lebe and enclosing
 bankers order for \$45 as production fee (22
 January 1989)
 - COOPER, Emmanuel: To Aviemore
 Photographic asking for permission to

reproduce Ski Streak by Pavel Satny in Fully Exposed: The Male Nude in Photography. Also standard letter from EC on Unwin Hyman headed paper signed by Pavel Satny (22 January 1989)

- COOPER, Emmanuel: To Curator of Minor White archive, Princeton University asking for permission to include b/w image of The Temptation of St Anthony in Fully Exposed: The Male Nude in Photography. The image appears on page 179 (27 July 1989)

- COOPER, Emmanuel: To Angus McBean asking for permission to use image of David Dulac in Fully Exposed: The Male Nude in Photography. The image appears on page 173 (27 July 1989)

- COOPER, Emmanuel: To Bruce Weber asking for x 3 prints for possible inclusion in a touring exhibition of Fully Exposed: The Male Nude in Photography (30 January 1991)

- COOPER, Emmanuel: To Susan Stroman sending bankers draft for \$150 as payment for reproduction of The Return of the Prodigal Son by Duane Michals in Fully Exposed: The Male Nude in Photography. The image appears on page 216 (12 February 1989)

COOPER/10/2 Fully Exposed: Correspondence: First Edition, D-Z

Includes:

- COUSINS, F.J: From Administrator, Pitt Rivers Museum to EC confirming permission to reproduce x 5 images – Chinese man; Chief and wife, Andaman islands; Self portrait with a group of Andamanese; Two native aboriginal men and Man, northern territory in Fully Exposed: The Male Nude in Photography. The images appear on pages 54, 61, 65, 66, 67. Also receipt for reproduction fee [preserved]. (17 February 1989)

- D'ANS, Yves: To EC thanking him for his letter of 22.06.88 and agreeing to offer images for possible inclusion in Fully Exposed: The Male Nude in Photography. Sends x 2 images – one

that EC had and one that 'may print better in a book.' Also includes a CV. Triptych appears on page 233 (22 July 1988)

- DATER, Judy: To EC thanking him for letter giving news about Fully Exposed: The Male Nude in Photography. Will send prints shortly, is happy to receive a copy of the book but asks whether there is any money available for making prints and mailing costs. Her From Arles Suite appears on page 214 (2 June 1988)

- DATER, Judy: To EC informing him she is sending x 14 images for him to chose for inclusion in Fully Exposed: The Male Nude in Photography (19 June 1988)

- DATER, Judy: Informs EC that she has sent him some new images for his consideration (12 August 1988)

- DATER, Judy: Concerned that she has not heard from EC for a year – and asks him to return images of her work if he has finished with them (19 May 1989)

- DATER, Judy: Letter to EC sending him x 4 images [preserved in unused images file] for a proposed exhibition of male nude (3 March 1992)

- DATER, Judy: Letter to EC thanking him for nice post card and giving cost of her prints - \$900 each (20 March 1992)

- DAVIES, Richard: From Leeds Russian Archive to EC discussing using images of Leonid Andreyev from their collection in Fully Exposed: The Male Nude in Photography. and obtaining high quality reproductions. Also note which suggests that Andreyev image chosen by EC – and which Davies believed was illustrated in Sunday Times article [preserved] – are not the same (26 August 1988)

- DAVIES, Richard: From Leeds Russian Archive thanking EC or cheque and note. Looking forward to seeing Fully Exposed: The Male Nude in Photography. Image of Andreyev and one of his sons appears on page 131 (31 January 1989)

- DE BARTOLOMEIS, Franca: From L'Espresso to EC granting permission to reproduce the full cover of L'Espresso: 19.10.86 in Fully Exposed: The Male Nude in Photography. The image appears on page 123 (6 September 1988)

- DHARGALKAR, India: Sending EC some of the images he requested in his letter of the

20.07.87 [copy attached] (22 December 1987)

- DI STEFANO, JOHN: Letter to EC expressing his delight in his The Face of Apollo being used in Fully Exposed: The Male Nude in Photography. The image appears on page 222 (5 September 1988)
- DONALDSON, Suzanne: Letter to EC from Studio Manager of Robert Mapplethorpe thanking for letter of 17.06.88. Happy for EC to use the reproduction prints he already has for use in Fully Exposed: The Male Nude in Photography and would like a copy of finished book (1 July 1988)
- DRUGAN, Mary: Attorney for Diane Arbus estate informs EC that he will not be allowed to reproduce 'Male Nudist' in Fully Exposed: The Male Nude in Photography (3 October 1988)
- DRUGAN, Mary: Attorney for Diane Arbus estate informs EC that he will be allowed to reproduce Retired man and his wife at home in a nudist camp one morning in Fully Exposed: The Male Nude in Photography if he agrees to make changes to the draft text. The image appeared on page 56 [with amended text as outlined in this letter.] (3 November 1988)
- DUREAU, George: Handwritten letter to EC sending x 7 b/w prints for possible inclusion in Fully Exposed: The Male Nude in Photography. Also card for exhibition at Arthur Roger Gallery, New Orleans. Apologises for delay in responding, has included both well known and unseen images – but 'selected only loved ones.' Dureau's Wilbert Hines appears on page 193 (16 October 1988)
- EDELMAN, Catherine: Gallery owner to EC thrilled to hear that he is publishing Fully Exposed: The Male Nude in Photography and pleased that Sunil [Gupta] suggested one of her artists, David Lebe. Encloses a press print of Lebe's work + a resume. David Lebe's Spiral appears on page 211 (15 August 1988)
- ELBERS, Hans: From Bruo GVO to EC giving permission for him to reproduce Stop AIDS 1988 in Fully Exposed: The Male Nude in Photography. The image appeared on page 127 (13 October 1988)
- EVERGON: Informs EC that as he does not have the transparencies that make up The Boar Hunt, EC could copy them from Cliché magazine or contact Cliché and ask them to send him the

transparencies which can then be used in Fully Exposed The Male Nude in Photography. He provides the contact details. The Boar Hunt appears on page 210 (26 October 1988)

- EYEIONS, Roy: Curator of the RAMC Historical Museum writing to say they have no photographs relevant to ECs book and 'we would not wish to be associated with such a project had this not been the case.' (21 August 1987)

- FAIRBROTHER, Trevor: From Museum of Fine Arts, Boston informing EC that owner of photographs published in Arts Magazine will not allow them to be reproduced again. Advises to contact the Kinsey Institute (8 July 1987)

- FAMIRA, Elyan: Refusal to provide image from Stern cover 8/87 for inclusion in Fully Exposed The Male Nude in Photography as requested in EC's letter of the 25.08.88. The publication in Stern was on an exclusive basis. Letter includes handwritten draft response by EC that formed the basis of his response, dated 22.09.88 (5 September 1988)

- FAUCON, Bernard: Letter to EC agreeing that he can reproduce Les fils de laine in Fully Exposed: The Male Nude in Photography and encloses an invoice [preserved] for reproduction fee of FF.500. Asks EC to make sure image is properly reproduced as mistakes often occur. The image appears on page 221. Also [preserved] invitation to exhibition at l'Espace Photographie de Pris, New Forum de Halles. 07.03.88 (7 June 1988)

- FISKE, Linda: From Pace/Macgill Gallery, New York to EC informing him that Joel Peter Witkin has agreed to request to reproduce Penitente in Fully Exposed The Male Nude in Photography. Can provide an exhibition print but gallery wants 'a certificate of insurance for \$1,800 before it can be sent. Also notes EC's request to reproduce an image by Chuck Close. Happy to give permission but ask whether EC needs a transparency. Penitente appears on page 326 (22 July 1988)

- FISKE, Linda: From Pace/Macgill Gallery, New York to EC informing him that they are prepared to waive the reproduction fee and enclose a print of Laura by Chuck Close for inclusion in Fully Exposed The Male Nude in Photography. [This was refused by EC – the book was concerned

with the male nude – and Close was represented by Bertrand II that appears on page 35].

EC has drafted a response to the above at the bottom of this letter – returning the image as he is only reproducing male nudes. Suggests ‘installation shot’ as replacement (10 August 1988)

- FISKE, Linda: From Pace/Macgill Gallery formally giving EC permission to reproduce Bobby Masturbating by Nan Goldin and Penitente by Joel-Peter Witkin in Fully Exposed The Male Nude in Photography. Asks to have a copy of the book. The images appear on pages 215 and 226 (14 October 1988)

- FREEMAN, Douglas: From Kinsey Institute, Indiana State University informing EC of previous problems of providing photographs that have been donated by law enforcement agencies. Want to help EC with the Fully Exposed The Male Nude in Photography project but needs time to track down the source of each of the photographs he is requesting (23 September 1987)

- FREEMAN, Douglas: From Kinsey Institute, Indiana State University concerning policy for reproducing photographs contributed by law enforcement agencies. Includes photocopy of photographs under discussion (18 February 1988)

- FRISINGHELLI, Christine: From Camera Austria, giving EC the contact details of Nan Goldin. This letter has handwritten draft by EC of letter to Goldin. Her Bobby Masturbating appears on page 215 of Fully Exposed The Male Nude in Photography (11 August 1988)

- GALL, Petra: Letter to EC apologising for late response but expressing interest in Fully Exposed The Male Nude in Photography. Sends copies [no list] of images. [Draft reply by EC at bottom of this letter informing Gall that he would like to reproduce Ronald. This was included in the book and appears on page 204] (10 August 1988)

- GALL, Petra: Postal note for sending Ronald to EC for inclusion in Fully Exposed The Male Nude in Photography. On note Petra Gall asks EC to mention where the image had been published before and that ‘fee and copy of the book expected (20 September 1988)

- GALL, Petra: Thanking EC for sending back image of 'Ronald' but asking about reproduction fee and re-sending invoice (12 February 1993)
- GIARD, Robert: At suggestion of Simon Watney sending EC his CV and information about a portrait project in which he is involved. Offers to send slides of his work and hopes EC might include an example in Fully Exposed The Male Nude in Photography. His Mitchell and Lidell appeared in the book on page 190 (29 July 1988)
- GIARD, Robert: Letter to EC and David Horbury thanking for prompt response and sending a selection of slides and prints of his work [x19 slides + x1 image preserved in Unused images files] for possible inclusion in Fully Exposed The Male Nude in Photography. His Mitchell and Lidell appeared in the book on page 190 (23 August 1988)
- GIARD, Robert: Postcard to EC congratulating him on the publication of Fully Exposed The Male Nude in Photography. Wishes he could be at the launch, looks forward to receiving a copy and hopes – someday – to meet EC (20 November 1990)
- GILL, Peter: Wrote to EC in Aug/Sept 1987 in response to request for photographs of the male nude. Gill tells EC about his own work and discusses (and sends) a critical review 'by a Lesbian' of The Sexual Perspective' in Ten – 8: Issue No 26. [preserved] (14 January 1988)
- GONZALEZ-FERNANDEZ, Roberto: Sends EC a b/w photograph of an etching [preserved] called 'Let him gaze his fill' 1986 that 'you may include in the June number' [Gay Times?] (20 April 1988)
- GORMEZANO, Gilbert: To EC thanking for letter which had been sent on to India where he and Pierre Minot will be working for some months. Agrees to reproduction of Emergences in Fully Exposed: The Male Nude in Photography. The image appears on page 220 (27 July 1988)
- GREEN, David: From Oxford Polytechnic to EC providing information on sourcing medical illustrations for his Fully Exposed: The Male Nude in Photography and useful contacts who might provide more detailed assistance (24 September 1987)
- GREEN, Peter: Reference letter for EC from

Dean of Faculty of Art and Design, Middlesex Polytechnic requesting that EC be giving access to relevant materials (18 June 1987)

- GRISCHKOWSKY, Thomas: Permissions Office, Museum of Modern Art informs EC that he cannot help him with permission to reproduce the image by Diane Arbus in Fully Exposed: The Male Nude in Photography as it is not in the museum collection. Gives him address of the estate of the photographer (13 September 1988)

- GUNTON, Chris: Letter in response to EC's ad in Gay Times of October 87 - asking for details of EC's research into the male nude (16 October 1987)

- GUNTON, Chris: Thanks EC for letter and hopes to be able to come and show EC examples of his work before Xmas (20 November 1987)

- HATHAWAY, Andrew J: Letter to EC asking if he's receptive to receiving more images of the male nude as Brad Smith has told him that EC is writing Fully Exposed: The Male Nude in Photography (1 June 1988)

- HATHAWAY, Andrew J: Encloses image [not preserved] and asks for return of slides. He provides a brief biography (1988)

- HATHAWAY, Andrew J: Asking how Fully Exposed: The Male Nude in Photography is progressing and asking for return of his image – Floating 1985 – as soon as possible (2 May 1989)

- HATHAWAY, Andrew J: Letter returning images of his work previously sent to EC – to allow EC to use them in lectures. Also a CV [preserved]. Asks about progress of Fully Exposed: The Male Nude in Photography. Encloses [preserved] x 4 b/w slides [including Figure Study which subsequently appeared in the book on page 219] (22 January 1990)

- HAWORTH-BOOTH, Mark: Assistant Keeper of Photographs at V&A advising EC to see the exhibition 'Masterpieces 1939 – 1900' for examples of work by Von Gloeden and other classic moderns (22 July 1986)

- HOOYMANN, Michael: Letter to EC sending his CV + his triptych Leibeigenschaft [x3 images preserved in unused images files] and other prints [x 3 images from OT series preserved in unused images file + 1 x image of different triptych] for possible use in Fully Exposed: The

Male Nude in Photography. He also sends x 2 articles from a magazine [not preserved]. His OT appears on page 230 (n.d.)

- HUDELOT, Claude: Gives EC addresses of two photographers – Wu Yin Xian and Gundula Schulze (27 September 1988)
- HYMAN, Linda: Agent for George Platt Lynes estate gives EC permission to reproduce GPL image [unspecified] by to be used on cover and inside of Fully Exposed: The Male Nude in Photography. No GPL image appeared on cover but his Two Nudes; Figure with Tattoos and Man Tied appear on pages 177 – 179 (13 September 1989)
- KOCH, Frederick: Thanks EC for organising photos he requested and gives details of relevant images in his own collection for Fully Exposed: The Male Nude in Photograph and gives contact details for his registrar (10 July 1988)
- KOHLER, Michael: From Das Aktfoto confirming that EC can obtain copy of Aktfoto from him and also second volume entitled Ansichten Vom Korper (15 January 1988)
- KOSMOWSKI, Norbert: Thanks EC for his letter of the 20.05.88 and agrees to assist him in identifying photographers for Fully Exposed: The Male Nude in Photography. Also offers help with publishing the book in Europe (27 June 1988)
- KUNTZ, Frau: To inform EC that his letter was delivered to Michael Hooymann who will contact EC directly (21 June 1988)
- LAU, Grace: Card to EC sending CV [preserved] as requested for use in Fully Exposed: The Male Nude in Photography (15 July 1988)
- LAU, Grace: Letter to EC apologising for breaking appointment – car trouble. Sending x3 prints + x2 contact sheets [preserved in unused images file] (n.d.)
- LAVER, Gillian: From Valin Pollen, London to EC enclosing ads produced by APV – one of which The New APV with a photograph by Jimmy Wormser is reproduced in Fully Exposed: The Male Nude in Photography. The image appears on page 126 (n.d.)
- LAWRENCE, Viv: Informs EC that Edward Lucie Smith had mentioned Fully Exposed: The Male Nude in Photography and suggested that she send some of her images of the male nude

to EC. Writing to ask if it is ok for her to send selection (2 April 1988)

- LAWRENCE, Viv: Tells EC she enjoyed 'tea and chatter yesterday' and is pleased that he wants to use one of her images in Fully Exposed: The Male Nude in Photography. . Asks if she left her keys in ECs sitting room (n.d.)

- LAWRENCE, Viv: Apologises for delay in sending images. Sending images [not preserved] and asks EC to make the choice for inclusion in Fully Exposed: The Male Nude in Photography (n.d.)

- LAWRENCE, Viv: Sending good wishes and looking forward to Fully Exposed: The Male Nude in Photography (n.d.)

- LEIGNIEL, Anne: Letter to EC on recommendation of Nicky Akehurst of Portfolio Gallery who has told her of EC's interest in the male nude. Would like to show him her work. Her image China 11 appears on page 265 of the second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- LEIGNIEL, Anne: Letter to EC wanting to show him more of her work on male nude. Sending press release and images [not preserved] from her exhibition at Manley's Gallery. Hopes that EC will mention show in Gay Times (1992)

- LERHEIM, Karen: Fax to EC enclosing x 4 images of Munch in the nude [preserved] for possible inclusion in Fully Exposed: The Male Nude in Photography. An image of Munch's Self portrait on the beach at Warnemunde appears on page 133 (26 August 1988)

- LERHEIM, Karen: Oslo Kommunes Kunstsamlinger giving permission for EC to use Self portrait of Edward Munch in Fully Exposed: The Male Nude in Photography and outlines conditions and fees (8 September 1988)

- LERHEIM, Karen: Oslo Kommunes Kunstsamlinger reminding EC that one of conditions of reproducing Self portrait of Edward Munch in Fully Exposed: The Male Nude in Photography was to receive a copy of the book. Still waiting for the book and also the return of the image (25 June 1990)

- LEWIS, Denis: Refers EC to exhibition at the Photographers Gallery on the male nude organised by Alisdair Forster (4 August 1988)

- MAGNUS, Mayotte: Letter to EC returning

permissions form for reproducing his Nude in Fully Exposed: The Male Nude in Photography and sending a promised CV [preserved]. Also shortened CV on back of card. The image appears on page 213 (14 November 1988)

- McKENNA, Alex: Letter from Alex McKenna giving permission to reproduce Model with towel in Fully Exposed: The Male Nude in Photography. Signed consent by Alex McKenna. The image appears on page 111 (24 October 1988)
- McLEOD, M.D: From Museum of Mankind informing EC that the photographic archive is closed but suggesting he contact the Royal Anthropological Institute which has similar archival holdings (18 July 1986)
- MESINA, Editha: Letter from Assistant to John Coplins concerning his request to reproduce an image by Coplins in Fully Exposed: The Male Nude in Photography. Encloses two Xeroxes of his Self Portraits and informs EC that Coplins will allow him to reproduce one for fee of \$75. [EC has drafted a response at bottom of this letter explaining the fee 'will stretch the budget but will be acceptable to publisher' and identifies image he would like to reproduce] (11 July 1988)
- MESINA, Editha: Letter from Assistant to John Coplins enclosing a press print of Self Portrait for reproduction in Fully Exposed: The Male Nude in Photography. Also encloses [preserved] invoice for reproduction of image which appeared on page 212 (3 August 1988)
- MESINA, Editha: Letter from Assistant to John Coplins reminding EC that the reproduction fee for Self Portrait by Coplin which appeared in Fully Exposed: The Male Nude in Photography is still outstanding from 03.08.88. EC notes on letter that this was paid on 07.06.89 (30 May 1989)
- MULCAHLEY, Tim: Friend of Arthur Tress who tells EC that he has passed on his details to others interested in male nudes and how might have information/images useful for book. Includes small drawing (in ink?) of two male nudes (16 July 1987)
- NEWMAN, David: Sending best wishes for book and new year with x 2 b/w images (December 1990)
- NICCOLINI, Dianora: Letter to EC thanking him for inviting her to submit images for possible

inclusion in Fully Exposed: The Male Nude in Photography. Given that EC expressed interest in image of black male nudes she has included some of these with her letter. Her Male Nude appears on page 191. Handwritten draft response to this letter by EC at bottom of this letter (12 July 1988)

- NICCOLINI, Dianora: Letter to EC enclosing copy of CV [preserved] and sending best wishes for Fully Exposed: The Male Nude in Photography (15 August 1988)

- NICCOLINI, Dianora: Letter to EC expressing delight in possibility of having an image in Fully Exposed: The Male Nude in Photography. Asks for a description of kind of images in which he's interested (6 October 1988)

- NICCOLINI, Dianora: Artist biography made up of cuttings from various publications and handwritten notes by Niccolini (18 July 1989)

- NICCOLINI, Dianora: Concerned that it has been approximately a year since last in contact and asks what is happening with Fully Exposed: The Male Nude in Photography (25 September 1989)

- NICCOLINI, Dianora: Letter to EC congratulating him on the publication of Fully Exposed: The Male Nude in Photography. Pleased to hear he is considering a touring exhibition of the male nude and encloses x images of the male nude. [Preserved in unused images file.] (21 January 1991)

- NICCOLINI, Dianora: Happy to be represented in any exhibition of Fully Exposed: The Male Nude in Photography and gives EC information about images of hers that he already possesses. Her Male Nude appears on page 191 (19 March 1992)

- OLAF, Erwin: Handwritten note to EC sending some 'portraits' for possible inclusion in Fully Exposed: The Male Nude in Photography. Asks for their return after use. Olaf's Getting Close (Self Portrait with Tuan) appears on page 192 (n.d.)

- PATRICK, Paul: Responding to an advertisement by EC for pictures of the male nude by sending 4 x polaroid images of himself. He offers to visit EC 'so you could take some photos of me for your enjoyment.' (14 January 1988)

- PETCHER, Tony: Responding to article by EC

in LGS, Autumn 87 and sharing his interest in photographing the male nude. (2 October 1987)

- PETCHER, Tony: Apologises for late response to EC's letter of the 16.10.87. Gives more details of his interest in photographing the male nude and includes x 17 small proof prints. [preserved] (29 January 1988)
- PITTS, Terrence: Letter from curator, Centre for Creative Photography at University of Arizona to EC informing him that the university does not hold the reproduction rights to Eugene Smith's 'Minamata Disease' (27 June 1988)
- PITTS, Terrence: Letter from curator, Center for Creative Photography, University of Arizona to EC enquiring about copyright to images of Edward Weston, administered by the university. Gives permission to EC to reproduce x 2 images by Weston in Fully Exposed: The Male Nude in Photography. The images – Bathing Pool and Nude Torso appear on pages 169 and 170 (19 September 1988)
- QUINN, Mike: Letter to EC from Submarine Gallery, London, N1 sending information about exhibition by Richard Sawdon Smith [preserved]. Sends slides (December 1987)
- RICHMOND, Michael: From the Guardian newspaper informing EC that the 'picture [no title given] you requested is not our copyright and providing an address (n.d.)
- RICHTER, Stefan: Postcard asking for immediate return of x 2 transparencies (21 July 1985)
- RICHTER, Stefan: Received EC's contact details from Uwe Scheid. Introduces himself and describes his interest in the male nude and interest in daguerreotypes. Hopes to meet EC in London (12 October 1987)
- RICHTER, Stefan: Agrees to allow use of 'Male Nude' daguerreotype in book. Hopes to meet EC in London (17 December 1987)
- RICHTER, Stefan: Sending x two 35mm slides of 'Male Nude' and 'Photo taken by myself' with notes on reproduction conditions. Separate envelope included prints of both photographs (7 July 1988)
- RICHTER, Stefan: Postcard asking that EC return two 35mm transparencies 'immediately...as you promised recently on the phone (and as you won't reproduce them!) (21 July 1989)

- ROB: Letter to EC thanking for his and providing details of the artists for which they do/do not images for possible use in book on male nude. Suggests that EC approach artists direct (9 November 1984)
- RODGER, George: Letter to EC informing him that the 'wrestlers photograph' is not available for use in Fully Exposed: The Male Nude in Photography and must not be published without his written permission (31 May 1988)
- RODGER, George: Letter to EC thanking for his letter of 02.06.88 but still not allowing 'The Wrestler' will allow any other image from the series for reproduction in Fully Exposed: The Male Nude in Photography at fee of £50 per image (26 June 1988)
- RODGER, George: Letter to EC, following telephone conversation, enclosing x 4 images [not preserved] for him to choose one to reproduce in Fully Exposed: The Male Nude in Photography (26 July 1988)
- RODGER, George: Letter to EC asking for return of x 4 b/w images sent for possible use in Fully Exposed: The Male Nude in Photography. Also wishes to know which, if any EC intends to reproduce in the book (26 October 1988)
- RUBENSTEIN, Eva: Refuses to allow EC to reproduce any of her images of the male nude in Fully Exposed: The Male Nude in Photography 'I believe my work has appeared in at least three recently published collections, and I really feel that is sufficient.' (22 September 1988)
- SANKOLI, Calvin: Sending three photographs by Chris Gunton (previously chosen by EC) for possible use in Fully Exposed The Male Nude in Photography with request for return if not used. The Dark View appears on 199 (8 December 1987)
- SANKOLI, Calvin: Sending (as requested by EC) x 9 photocopies of images of male nude by Chris Gunton for possible use in Fully Exposed The Male Nude in Photography. The Dark View appears on 199 (29 December 1987)
- SANKOLI, Calvin: Forwarding Chris Gunton's consent to reproduction of Dark View in Fully Exposed The Male Nude in Photography. Asks for return of unused images (1 October 1988)
- SARFATI, Patrick: Invitation to EC for exhibition of photographs at La Palace, Paris (6 April 1988)

- SARFATI, Patrick: Illustrated letter to EC sending x 18 images [preserved in unused images file] for possible inclusion in Fully Exposed The Male Nude in Photography. Asks for return of images and gives details about his own projects. His Seated Model appears on page 180 (12 July 1988)
- SATO, Hiro [presumed]: First page of a handwritten letter to EC thanking him for interest in work. Happy for EC to use the photograph that he already has but encloses an alternative [not preserved]. Up to EC to decide which he prefers. Sato's Self Portrait appears on page 218 (18 July 1988)
- SCHEID, Uwe: Letter to EC agreeing to help with Fully Exposed: The Male Nude in Photography and enclosing x 70 copies of male nudes from his collection. Happy to send slides of any images in which EC is interested (20 July 1987)
- SCHEID, Uwe: Letter to EC thanking for his 'nice letter' [29.07.87] and enclosing x 19 slides [not preserved] for possible inclusion in Fully Exposed: The Male Nude in Photography (14 August 1987)
- SCHEID, Uwe: Thanks EC for letter 26.09.88 but has no information on Arthur Schultz but sends photocopy of magazine from c. 1900 with some details of Schultz (17 October 1988)
- SCHIRNER, Michael: Letter to EC thanking for his letter and enclosing a slide of Care zieht an [not preserved] or reproduction in Fully Exposed: The Male Nude in Photography. Asks for return of slide and a copy of book. The image appears on page 126 (18 October 1988)
- SCHUPBACH, William: Letter from Curator, Iconographic Collections, Wellcome Institute For the History of Medicine to EC giving permission to use 4 x prints from their collection in Fully Exposed: The Male Nude in Photography. The images - Patient in Fiji suffering from elephantitis; Brazilian suffering from bubonic plague; Middle-aged male and Man with skin complaint appear on pages 48, 49, 50 & 53 (17 January 1989)
- SCOTT, Lorraine: Invoice sent to EC for use of Twickenham Streaker in Fully Exposed: The Male Nude in Photography. The image appears on page 89 (8 February 1989)
- SMITH, Brad: CV plus cutting from unnamed

newspaper illustrating his Self Portrait 1984 which subsequently appeared on page 209 Fully Exposed: The Male Nude in Photography (n.d.)

- SMITH, Brad: Letter to EC in which he expresses interest in Fully Exposed: The Male Nude in Photography and encloses some 'work and misc things'. Promises that he will give EC's details to other artist friends interested in the male nude (13 August 1987)
- SMITH, Brad: Letter enclosing the photographs in which EC expressed an interest for possible inclusion in Fully Exposed: The Male Nude in Photography (n.d.)
- SMITH, Brad: Letter to EC enclosing CV [preserved] and an artist statement (4 October 1988)
- SMITH, Brad: To EC asking if Fully Exposed: The Male Nude in Photography has been published. Also wants return of his prints – 'I hope you're not trying to do me wrong!' (8 June 1990)
- SMITH, Brad: Card to EC concerned that he has received neither book nor photos. 'Are you sure you are still sending them?' (9 January 1991)
- STANLEY, Ernest: From The Naturist Foundation to EC giving details of their archive that might be of use to EC in his research for Fully Exposed: The Male Nude in Photography (25 August 1987)
- STANLEY, Ernest: From The Naturist Foundation to EC giving basic details of two images [unspecified] for possible reproduction in Fully Exposed: The Male Nude in Photography (25 January 1989)
- STUART, Dave: Amateur photographer sending EC 5 x colour photographs of male nude noting 'you're interested in photos of working class types...if you want to keep the photos perhaps you would be good enough to send me £5.' (20 February 1987)
- SUMMERLIN, Tina: Assistant to Robert Mapplethorpe thanking EC for letter concerning his book on male nude but declining involvement because of pressure of work (6 June 1988)
- TAUBHORN, Ingo: Thanks EC for his letter of 30.05.88 sent to Galerie Lichtblick and asking for information on book project (24 October 1988)
- TORESEN, Matthew: Interested to read EC's

article on photography and the male nude in the Lesbian and Gay Socialist. Provides more details of his own work and a handwritten CV (8 October 1987)

- TORESEN, Matthew: Thanks EC for a recent letter and outlines his views and experience on photographing the male nude (20 October 1987)

- TRESS, Arthur: Thanks EC for sending copy of Fully Exposed: The Male Nude in Photography calling it 'an important contribution'. Wonders if he should expect the return of prints sent to EC for book 'or did I give them to you for your collection? I get confused.' (3 January 1991)

- TRESS, Arthur: Informs EC that he would be happy to take part in any exhibition for Fully Exposed: The Male Nude in Photography. Asks EC to choose the images (2 December 1991)

- TRUITT, Warren: Congratulates EC on Fully Exposed: The Male Nude in Photography – 'the first truly literate analyses of that controversial subject'. Is trying to get a publisher for his next book project – Him – and is writing to ask if EC would like to be involved. Encloses x b/w images and offers to send full mock up of proposed book if EC is interested (17 March 1991)

- VAN DINTHER, Lenni: Thanks EC for his letter of 22.06.88 and sends him prints of the Ignudi series of photographs for possible inclusion in Fully Exposed: The Male Nude in Photography. Tells him about her current work and future plans. Asks that if he reproduces more than one image from the Ignudi series they will appear in a way that shows they belong to the same piece. Her Ignudi 1 appears on page 232. At bottom of letter is a draft response from EC (3 July 1988)

- VERLAGSGRUPPE Vis-a-vis: Letter from Norbert [?] following up from telephone call and providing EC with a list of photographers who might be of interest to the project (19 July 1988)

- WADHWANI, Juanito: Postcard to tell EC enjoyed his talk to [gay?] humanist group at Conway Hall and thinking about Fully Exposed: The Male Nude in Photography. Invites EC to his studio to look at new work. (13 March 1987)

- WADHWANI, Juanito: Letter to EC enclosing an original print [unspecified] and hoping its not too late for inclusion in Fully Exposed: The Male Nude in Photography. His Falling Cherrie appears on page 229 (8 September 1988)

- WATSON, Scott: Curator/writer with interest in

male nude (20 April 1988)

- WEBER, Bruce: To EC enclosing copy [not preserved] of Man, Palm Beach for inclusion in Fully Exposed: The Male Nude in Photography. The image appears on page 194 (11 January 1988)
- WEEKS, Donald: Thanks EC for letter of 31.07.87 and accepts invitation to visit 38 Chalcot Road on 13.08.87 (4 August 1987)
- WEEKS, Donald: Details from a variety of sources concerning Baron Corvo (14 August 1987)
- WILLIAMS, Richard G: From college archivist, Imperial College of Science and Technology to EC granting permission for him to use Native of Malayan Peninsula, born in Naning in Fully Exposed: The Male Nude in Photography. The image appears on page 58. Invoice [preserved] attached (26 January 1989)
- WITHROW, Craig: From Imogen Cunningham Trust to EC responding to his letter of the 30.10.88 and agreeing to allow him to reproduce x 2 images – Spiral Back and Roi on the Dipsea Trail: On Mount Ranier in Fully Exposed the Male Nude in Photography. The images appear on pages on 171 and 172 (8 November 1988)

COOPER/10/3 Fully Exposed: Correspondence: Second Edition, A-C 1994-1997

Includes:

- AJAMU: Postcard to EC in package enclosing the two prints [not preserved here] that he requested for use in the second edition of Fully Exposed: The Male Nude in Photography (July 1994)
- AKEHURST, Nicky: Letter to EC enclosing press prints of triptych by Michel Macku. Also includes prints + CV of Tune Anderson. Work of both artists appeared in second edition of Fully Exposed: The Male Nude in Photography (22 July 1994)
- ALI, Monica: Letter from Verso providing images of work of Diane Bayliss and Suzanne Greenslade. [The unused images are

preserved in Fully Exposed: Male Nude in Photography: Un-used images] (3 June 1994)

- ARLEN, Mike: Letter to EC sent with his written permission to reproduce Tony Panchino from the Fireman Series in the second edition of Fully Exposed: The Male Nude in Photography. Informs EC of the response to his work being published in the first edition, and how his interest in the models, their lives and wellbeing sets him apart from other physique photographers. Interesting anecdotes about Quorum and Zipper magazines and photographer, John Anthony (5 October 1994)
- ART2GO [James BARRETT and Robin Forster]: Letter to EC apologising for not sending prints earlier for possible inclusion in second edition of Fully Exposed: The Male Nude in Photography. Gives details of development of work and news of projects in Paris and Australia. Also includes CV + review in Art Forum dated December 1993. Their Untitled appeared on page 244 (13 October 1994)
- AZIZ + CUCHER [Anthony AZIS and Sammy CUCHER]: Letter to EC thanking him for interest in their work and sending images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Their Faith, Honour and Beauty 1992 appeared on page 254 (20 October 1994)
- BAKER, Ian David: Letter [with colour image of male nude on reverse] to EC congratulating him on second edition of Fully Exposed: The Male Nude in Photography, seen in the Tate Gallery bookshop. However, disappointed not to be included. Encloses [preserved] postcard 'Amsterdam' (16 August 1994)
- BAYLIS, Diane: Letter to EC enclosing negative for 'Keyhole' [not preserved] and rough print of same [whether preserved enclosures include 1 x b/w image and 1 x b/w photocopy of different male nudes unknown] (9 October 1994)
- BAYLIS, Diane: Letter to EC 'in a rush' sending him photocopies of her work [not preserved] from which to choose an image for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Her Fly me 1993 appears on page 237 (n.d.)

- BELL, Kirsty: Letter to EC from Anthony d'Offay Gallery enclosing a colour slide [preserved in Chapter 11 'images used' file] of Got a salmon on (prawn) by Sarah Lucas + delivery form [reserved]. Also Press release on exhibition Got a Salmon On (Prawn) by Sarah Lucas at d'Offay: 22.04.94 – 04.06.94 + CV + press cuttings (28 April 1994)
- BELL, Kirsty: Letter to EC thanking for fax about reproducing image of Got a Salmon On (Prawn) by Sarah Lucas in the second edition of Fully Exposed: The Male Nude in Photography. Agreement from gallery and artist but give details of reproduction + a b/w image for EC to use and asks for two copies of book when published (27 February 1995)
- BERIO, Marina: Letter from assistant of Nan Golding to EC giving permission for her Bobby Masturbating to be re-used in the second edition of Fully Exposed: The Male Nude in Photography. Discussion of fee and request for copy of the book. The image appears on page 215 (15 November 1994)
- BERNARD, Bruce: Letter to EC informing him of a change of mind about allowing him to use his photography of Leigh Bowery in the second edition of Fully Exposed: The Male Nude in Photography (15 January 1995)
- BRUNENBERG, Jo: Letter to EC thanking him for invitation to submit work for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Encloses three images [x 2 preserved in large unused Chapter 11 images file] Brunenberg's Prospettiva commune appears on page 248 (10 October 1994)
- BRUNENBERG, Jo: Fax to EC giving biographical information and CV for Ton Huybers. An image by Huybers Out of Balance from Intimate Statues 1990 appeared on page 264 of the second edition of Fully Exposed: The Male Nude in Photography (25 October 1994)
- BRUNENBERG, Jo: Letter to EC informing him that images sent through post and gives background information on development of work. Also includes CV. Brunenberg's Prospettiva commune appeared on page 248 of the second edition of Fully Exposed: The Male Nude in Photography (8 January 1995)

- BUCKLOW, Chris: Letter to EC giving details of his work and process. Also enclosing slides, CV [preserved]. His Guest 1993 appeared in the second edition of Fully Exposed: The Male Nude in Photography (4 October 1994)
- CHAPMAN, David: Letter to EC thanking for his and then providing detail of his current project and enthusiasm for physique photography. Confirms that there is a full frontal nude of Sadow and suggests EC obtain a copy of his Sadow the M to see the image (11 June 1996)
- COHEN, Jason: Sending EC x 3 versions of 'Imaginaire' – x 1 b/w image + x 1 colour slide + x 1 colour print. Also includes selection of recent work - x 20 colour slides + titles and information [all preserved] (14 October 1994)
- COOK, Julie R: Letter to EC forwarding black and white test prints [not preserved here] and information on the Swagger Gods project. Also CV + biography + press release + private view card for exhibition Everyday Erotica [all preserved] at First Out Café and Bar and during BBC2 The Photo Show. Her His Elegant Hands Held the Secret of His Heart appears on page 252 of the second edition of Fully Exposed: The Male Nude in Photography (9 September 1994)
- COOK, Julie R: Letter to EC enclosing final print of His Elegant Hands Held the Secret of His Heart [not preserved here] with title printed in Century Schoolbook italics [preserved]. Also sends [preserved] latest biography and press release (25 February 1995)
- COOPER, Emmanuel: Letter to Ted Gott, National Gallery of Australia thanking for information on Frederick Reynolds. EC believes the work has same feel and subject matter as that of Henry Scott Tuke. Mentions that he has just purchased a painting by Tuke - a nude sitting on a beach - and is enjoying it very much. Asks whether Gott knows of any Australian artists who might be producing work relevant to the new chapter of the second edition of Fully Exposed: The Male Nude in Photography (23 June 1994)
- COOPER, Emmanuel: Letter to Diane Baylis asking whether she would be interested in having one of her images included in the second edition of Fully Exposed: The Male

Nude in Photography. Suggest the View through the Keyhole but would like to discuss this with her. Her Fly Me appears on page 237 (26 June 1994)

- COOPER, Emmanuel: Letter to Bill Jacobson written at suggestion of Simon Watney asking whether it might be possible to include Jacobson's work in the second edition of Fully Exposed: The Male Nude in Photography (1 July 1994)

- COOPER, Emmanuel: Letter to Fred Koch informing him that he has found a first edition copy of Fully Exposed: The Male Nude in Photography and delivered it to his London office. Informs Koch that he is working on a second edition and would be delighted to have any suggestions for artists that might be included. Also notes that he is still looking for a publisher for his Portobello Boys project (7 July 1994)

- COOPER, Emmanuel: Fax to Peter Hay Halpert in New York, written at suggestion of Nicky Akehrst, asking if he might suggest artists in the USA whom EC might consider for inclusion in the second edition of Fully Exposed: The Male Nude in Photography (14 July 1994)

- COOPER, Emmanuel: Fax to Joseph Geraci, Vintage Gallery, Amsterdam, written at the suggestion of Nicky Akehrst, asking whether Geraci can suggest artists to consider for the second edition of Fully Exposed: The Male Nude in Photography (14 July 1994)

- COOPER, Emmanuel: Fax to Nicky Akehrst thanking him for chat and for suggesting photographers for the second edition of The Sexual Perspective. [Presumably EC meant second edition of Fully Exposed: The Male Nude in Photography as the second edition of The Sexual Perspective was published in July 1994]. Also informs Akehrst that he has mentioned the Tune Anderson show to Sarah Kent at Time Out 'but I do not think I got very far.' (14 July 1994)

- COOPER, Emmanuel: Letter to Christopher Angelilou, Colorific giving details of his request to include an Annie Leibovitz image in the second edition of Fully Exposed: The Male Nude in Photography. Suggests an image of Sylvester Stallone. Both her Sylvester Stallone

and Robert Fosse appeared in the book on pages 239 and 240 (19 July 1994)

- COOPER, Emmanuel: Letter to Manuel Cabellero asking for suggestions of artists/photographers in Spain whose work might be relevant for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Mentions that the second edition of The Sexual Perspective has just been published (24 July 1994)
- COOPER, Emmanuel: Letter to Dale Reynolds inviting him to submit images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Also asks for suggestions for any other relevant artists. No images by Reynolds appeared in the book (25 July 1994)
- COOPER, Emmanuel: Letter to Yuriko Takagi written at suggestion of Sissie Honore asking whether it might be possible to include an example of his work in the second edition of Fully Exposed: The Male Nude in Photography. His Symbiosis, Tokyo appears on page 247 (27 July 1994)
- COOPER, Emmanuel: Letter to Director of Japan Professional Photographers Society asking for – as part of research for second edition of Fully Exposed: The Male Nude in Photography - contact details for Yuriko Takagi (28 July 1994)
- COOPER, Emmanuel: Letter to Carlos Quiroz asking if he would be prepared to send image of his work – along with a CV and any reviews – for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. His Figure appears on page 250 (28 July 1994)
- COOPER, Emmanuel: Letter to R Vance Martin thanking him for his letter and agreeing that it would be useful to see a small selection of slides of work by prospective artists for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Informs Martin that a Tuke watercolour sold at auction for £2,400 – EC had left a bid of just under £2000. It was an early painting, probably of one of his named models but ‘a bit expensive.’ (30 September 1994)
- COOPER, Emmanuel: Fax copy of a letter to Erwin Olaf asking for permission to reproduce

his Self Portrait with Tenn: 1985 in second edition of Fully Exposed: The Male Nude in Photography. Olf has signed agreement on fax and gives exact title (1 October 1994)

- COOPER, Emmanuel: Letter to John Ball asking for permission to reproduce photograph by Keith Vaughan in second edition of Fully Exposed: The Male Nude in Photography. John Ball has signed consent at foot of letter (1 October 1994)
- COOPER, Emmanuel: Letter to George Rodger asking for permission to reproduce photograph of his Korongo Nuba Wrestlers in second edition of Fully Exposed: The Male Nude in Photography. George Rodger has signed consent at foot of letter (1 October 1994)
- COOPER, Emmanuel: Letter to Robert Giard asking for permission to reproduce his photograph of Mitchell and Lidell in second edition of Fully Exposed: The Male Nude in Photography. Giard has signed consent at foot of letter but asks EC to amend his date of birth, given incorrectly in the first edition (1 October 1994)
- COOPER, Emmanuel: Letter to Michael Leonard asking for permission to reproduce three of his photographs in second edition of Fully Exposed: The Male Nude in Photography. Leonard has signed consent at foot of letter (1 October 1994)
- COOPER, Emmanuel: Letter to Terrence Pitts, Curator of Centre for Creative Photography, University of Arizona asking for permission to reproduce two photographs from their collection in second edition of Fully Exposed: The Male Nude in Photography. Dianne Nilsen of Rights and Reproductions has signed consent at foot of page. Conditions for publication attached [preserved] (1 October 1994)
- COOPER, Emmanuel Letter to Mike Arlen asking for permission to reproduce Tony Panchino from the Fireman Series in the second edition of Fully Exposed: The Male Nude in Photography. Mike Arlen has signed consent at foot of letter (1 October 1994)
- COOPER, Emmanuel: Letter to Pace/Macgill Gallery, New York asking for permission to reproduce Betrand II by Chuck Close in the

second edition of Fully Exposed: The Male Nude in Photography.

- COOPER, Emmanuel: Letter to Erin [Erwin] Olaf, Netherlands asking for permission to reproduce Self Portrait with Tenn in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 192 (1 October 1994)

- COOPER, Emmanuel: Letter to Pace/Macgill Gallery, New York asking for permission to reproduce Betrand II by Chuck Close in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 35 (1 October 1994)

- COOPER, Emmanuel: Letter to the Director of Royal Photographic Society asking for permission to reproduce George Bernard Shaw on the beach in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 72 (1 October 1994)

- COOPER, Emmanuel: Letter to Alex McKenna asking for permission to include his Model with Towel in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 111 (1 October 1994)

- COOPER, Emmanuel: Letter to Director of Biblioteque Nationale asking for permission to include Homme Nu [title in book is Standing Male Nude] by Eugene Durieu in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 14 (1 October 1994)

- COOPER, Emmanuel: Letter to Director of Bodleian Library asking for permission to include image of Italian Youths by Frederick Rolfe in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 148 (1 October 1994)

- COOPER, Emmanuel: Letter to Gawain McKinley asking him if he has any images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. His Antonie and the Kritas boy appears on page 255 (1 October 1994)

- COOPER, Emmanuel: Letter to George Dureau asking for permission to include his image of Wilbert Hines in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 193

(1 October 1994)

- COOPER, Emmanuel: Letter to the Director, Imogen Cunningham Trust asking for permission to include two images by Cunningham in the second edition of Fully Exposed: The Male Nude in Photography. The images, Roi on the Dipsea Trail 4 and Spiral Back appear on pages 171 & 172 (1 October 1994)

- COOPER, Emmanuel: Letter to College Archivist, Imperial College asking for permission to include the image Native of Malayan Peninsula c. 1870 in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 58 (1 October 1994)

- COOPER, Emmanuel: Letter to Jason Cohen informing him that he is preparing a second edition of Fully Exposed: The Male Nude in Photography and while Cohen's Imaginaire was omitted from first edition (without EC's consent) he would like to include it in the second. Would like to have a copy of image to send to publishers. The image appears on page 222 (1 October 1994)

- COOPER, Emmanuel: Letter to John Coplans asking for permission to include the image Self-portrait, Side torso bent with large upper arm II in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 212 (1 October 1994)

- COOPER, Emmanuel: Fax to Joseph Geraci apologising for not responding earlier. Explains that a new edition of The Sexual Perspective was published in September and has taken up a good deal of time. He now intends to devote himself to the second edition of Fully Exposed: The Male Nude in Photography. Pleased to have list of artists whose work might be considered but needs to see slides/work and asks Geraci to supply along with contact details. Asks Geraci for any comments on first edition (1 October 1994)

- COOPER, Emmanuel: Letter to Director, Munch Museum, Oslo asking for permission to illustrate Edward Munch, Self Portrait in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 133 (1 October 1994)

- COOPER, Emmanuel: Letter to Patrick Safati

asking for permission to include his image Seated Model in the second edition of Fully Exposed: The Male Nude in Photography. Also asks for Safarti's date of birth and also for contact details for Pierre and Giles. Safarti's image appears on page 180 (1 October 1994)

- COOPER, Emmanuel: Letter to Paul Otter enquiring whether he would be interested in submitting images of the male nude for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. No images by Otter appeared in the book (1 October 1994)
- COOPER, Emmanuel: Letter to Peter Halpert thanking him for his fax and apologising for delayed response – due largely because of the launch of the second edition of The Sexual Perspective. Provides details of new chapter planned for second edition of Fully Exposed: The Male Nude in Photography. EC says he is not familiar with many of the artists on Halpert's list so would like to see slides. Asks for a contact in office of Annie Leibovitz. Asks for any comments on first edition (1 October 1994)
- COOPER, Emmanuel: Letter to Director, Pitt Rivers Museum asking for permission to include five images from their collection – Chinese male; Chief and wife; Self portrait with a group of Andamanese; Two native aboriginal men and Man, Northern Territory – in the second edition of Fully Exposed: The Male Nude in Photography. The images appear on pages 54, 61, 65, 66 and 67 (1 October 1994)
- COOPER, Emmanuel: Letter to the Director, Syndication International asking for permission to include an image – Twickenham Streaker by Ian Bradshaw – in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 112 (1 October 1994)
- COOPER, Emmanuel: Letter to Director, Wellcome Institute asking for permission to include four images from their collection in the second edition of Fully Exposed: The Male Nude in Photography. The images – Patient in Fiji suffering from elephantitis; Brazilian suffering from bubonic plague; Middle aged male and Man with skin complaint appear on pages 48, 49, 50 and 53 (1 October 1994)
- COOPER, Emmanuel: Letter to L.M. Moore,

Hulton Picture Library asking for permission to include the images Nude Bathers by Graham Wood and Miners in the pit head baths in the second edition of Fully Exposed: The Male Nude in Photography. The images appear on pages 114 and 116 (7 October 1994)

- COOPER, Emmanuel: Letter to Bill Jacobson thanking him for sending images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography (13 October 1994)
- COOPER, Emmanuel: Letter to Linda Hyman, New York seeking permission to reproduce three images by George Platt Lynes in the second edition of Fully Exposed: The Male Nude in Photography. The images – Two Nudes, Figure with Tattoos and Man Tied appeared on pages 177, 178 and 179 (13 October 1994)
- COOPER, Emmanuel: Letter to Anthony Aziz and Sammy Cucher, San Francisco, USA, written at suggestion of Micah Lexier, asking if they would send images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Their Faith, Honour and Beauty appeared on page 254 (13 October 1994)
- COOPER, Emmanuel: Letter to David Rasmus, Toronto, Canada, written at suggestion of Micah Lexier, asking if he be interested in sending images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. His Rene appears on page 257 (13 October 1994)
- COOPER, Emmanuel: Letter to Jim Long, written at suggestion of Jo Brunenberg, to ask if he would like to submit images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. His Lifting our Legs appears on page 259 (15 October 1994)
- COOPER, Emmanuel: Letter to Pierre & Gilles asking whether they might be interested in submitting work for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Reminds them that they were represented in The Sexual Perspective – hopes they received a copy – and mentions that he is researching a major exhibition of photographic-based images of the male nude.

No images by the couple appeared in Fully Exposed: The Male Nude in Photography (24 October 1994)

- COOPER, Emmanuel: Letter to Ton Huijbers – written at suggestion of Jo Brunenberg - to ask whether he might be interested in submitted work for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. His Out of Balance appears on page 264 (25 October 1994)

- COOPER, Emmanuel: Letter to Anthony Aziz and Sammy Cucher thanking them for sending slides and a print from their series Faith, Honour and Beauty for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 234 (26 October 1994)

- COOPER, Emmanuel: Letter to Fred Koch asking if he has received the first edition copy of Fully Exposed: The Male Nude in Photography that EC dropped off at Koch's London office in July. The cost of the book was £30. Notes that he has seen Gawain McKinley who has offered two images for the second edition of the book. His Antonie and the Kritas Boy appears on page 255 (28 October 1994)

- COOPER, Emmanuel: Letter to Mark Rahr, Art & Commerce Technology, New York asking for permission to reproduce two images by Robert Mapplethorpe in the second edition of Fully Exposed: The Male Nude in Photography. Cooper also encloses [not preserved] copy of original agreement made with Robert Mapplethorpe. The images – Standing Male Nude and Elliot and Dominick appeared on pages 186 & 187 (30 October 1994)

- COOPER, Emmanuel: Letter to Jim Long thanking him for sending images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. EC describes them as having a 'tender, poetic quality. Asks for slides of three images illustrated in catalogue of Long's work (4 November 1994)

- COOPER, Emmanuel: Letter to Robert Davies thanking him for sending images of his work. EC unsure if – with their 'poetic quality' they fit the brief of the new chapter in the second edition of Fully Exposed: The Male

Nude in Photography. Therefore returning slides but retaining CV. Would like to see some work to get a sense of its scale and promises to set up a meeting (4 November 1994)

- COOPER, Emmanuel: To Mark Rahr, Art and Commercial Anthology, New York forwarding photocopies of Standing Male Nude and Elliot and Dominick by Robert Mapplethorpe from the first edition of Fully Exposed: The Male Nude in Photography to further request to reuse images in forthcoming second edition.

Also asks, in light of scholarly nature of project, they might reduce the reproduction fees. The images appear on pages 186 & 187 of the second edition (6 November 1994)

- COOPER, Emmanuel: Letter to David Rasmus thanking him for sending images of his work. Suggests that the image of Rene might be an interesting choice for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 257 (6 November 1994)

- COOPER, Emmanuel: Letter to R Vance Martin thanking him for sending images of various photographers connected with his gallery for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. EC has query on date of image by Harvey Ferdtschneider and cannot find a CV for photographer [Ken Probst?] of the set of a gay porn film. Looks forward to receiving the images of Jim Davis (6 November 1994)

- COOPER, Emmanuel: Letter to Wessel O'Connor Gallery, New York, written at suggestion of Jim Long, asking for suggestions for artists who might fit the brief for the new chapter in the second edition of Fully Exposed: The Male Nude in Photography. Interested in slides/CVs/reviews etc (6 November 1994)

- COOPER, Emmanuel: Letter to Direction de l'Action Culturelle, written at suggestion of Simon Watney, asking for details of a German photographer who has taken a series of images of his lover from the period of his HIV diagnosis until his death. Mentions that he has not heard anything from the other photographers mentioned [in previous correspondence?] (11 November 1994)

- COOPER, Emmanuel: Letter to Netta G

O'Neal, Pace/MacGill Gallery, New York
thanking her for giving permission for him to
reproduce the image of Penitente by Joel-
Peter Witkin in the second edition of Fully
Exposed: The Male Nude in Photography.
Notes her comment about the image being
superimposed – the actual words in the book
being 'highly accomplished collaged
constructed imagery.' However, will change or
adapt this to whatever Joel-Peter Witkin
suggests (11 November 1994)

- COOPER, Emmanuel: Letter to Jeffrey
Smith, Contact Press Image asking for
permission to include an image by Annie
Leibovitz in the second edition of Fully
Exposed: The Male Nude in Photography.
Asked for Leibovitz's image of Sylvester
Stallone that appears – along with her image
of Robert Fosse – on pages 239 and 240 (16
November 1994)

- COOPER, Emmanuel: Letter to Netta G
O'Neal, Pace/MacGill Gallery, New York
thanking for fax of 26.11.94 concerning
reproducing the image of Penitente by Joel-
Peter Witkin in the second edition of Fully
Exposed: The Male Nude in Photography.
Agrees and confirms that the words
'constructed, superimposed and collaged' will
not be used to describe the image. The image
appears on page 226 (30 November 1994)

- COOPER, Emmanuel: Letter to R.D Davies,
Archivist at Leeds Russian Archive thanking
for this letter and apologising for reproducing
the image of Leonid Andreyev back to front in
the first edition of Fully Exposed: The Male
Nude in Photography. Confirms this will be
corrected in the second edition (13 December
1994)

- COOPER, Emmanuel: Letter to Yuriko
Takagi of Papalagi Studios after meeting in
London and discussing his Nus Intimes book.
Happy to have his work in Fully Exposed: The
Male Nude in Photography and also with artist
choice of Symbiosis Tokyo: 1992 (30
December 1994)

- COOPER, Emmanuel: Letter to Vance Martin
telling them about second edition of Fully
Exposed: The Male Nude in Photography and
asking for CVs and prints of work by Ken
Probst; Blake Little; Harvey Ferdtschneider;

Robert Flynt & Frank Yamrus (9 January 1995)

- COOPER, Emmanuel: Letter to Julie Cook informing her that he would like to include one of the images from The Swagger Gods – His elegant hands held the secret of his heart – in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 267 (11 January 1995)
- COOPER, Emmanuel: Letter to Robin Shaw asking for permission to include one of his images of hands fondling/caressing a man's genitals – he had previously sent them for possible inclusion in an exhibition of the male nude curated by EC and Sarah Kent – in the second edition of Fully Exposed: The Male Nude in Photography. EC still has the images but needs the correct title, year and any other relevant information. Robin Shaw's Hands appears on page 262 (11 January 1995)
- COOPER, Emmanuel: Letter to Rosie Gunn asking for permission to include one of her images in the second edition of Fully Exposed: The Male Nude in Photography. EC is interested in one of a series of images Gunn lent to him and Sarah Kent for a possible exhibition on the male nude and would use that in the book. EC needs correct title, date and any other relevant information. Her In Motion appears on page 261 (11 January 1995)
- COOPER, Emmanuel: Letter to Sissie Honore asking for permission to include two of her images – Ceci n'est pas une erection and Christopher in the second edition of Fully Exposed: The Male Nude in Photography. Informs Honore that he has met Yuriko Takagi in London who has agreed to be represented in the book. Honore's images appear on pages 239 and 251 (11 January 1995)
- COOPER, Emmanuel: Letter to Jo Brunenberg thanking him for exhibition catalogue – and for details of his work and his preference for use of image in Fully Exposed: The Male Nude in Photography. His Prospettiva commune appears on page 248. Also informs Brunenberg that he has written to Pere Formiguera to ask permission to include his Raul. The image appears on page 265 (18 January 1995)
- COOPER, Emmanuel: Letter to Pere

Formiguera asking for permission to reproduce his Raul in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 265 (18 January 1995)

- COOPER, Emmanuel: Letter to Bruce Bernard expressing disappointment at his refusal to allow EC to use his image of Leigh Bowery in the second edition of Fully Exposed: The Male Nude in Photography. Asks if Bernard would like to discuss it over a drink? (18 January 1995)

- COOPER, Emmanuel: Letter to David Edwards, New South Wales Dept of Corrective Services, Prison AIDS project, telling him about new edition of Fully Exposed: The Male Nude in Photography and asking about the possibility of illustrating his Untitled (AIDS Pieta). Asks for transparency and CV (5 February 1995)

- COOPER, Emmanuel: Letter to David Edwards, New South Wales Dept of Corrective Services, Prison AIDS project, thanking him for speedy response to fax/letter and looking forward to receiving promised colour transparency and CV for possible inclusion in Fully Exposed: The Male Nude in Photography (7 February 1995)

- COOPER, Emmanuel: Letter to Yuriko Takagi of Papalagi Studio asking for print of Symbiosis, Tokyo, 1992 by end of month for possible inclusion in Fully Exposed: The Male Nude in Photography. This appeared in book on page 247 (18 February 1995)

- COOPER, Emmanuel: Letter to Anthony d'Offay telling him of second edition of Fully Exposed: The Male Nude in Photography. Asks for permission to illustrate Got a Salmon on (Prawn) 1994 by Sarah Lucas (24 February 1995)

- COOPER, Emmanuel: Letter to Mary Drugan, Attorney, New York thanking for her letter of 04.03.95 giving permission to reproduce Retired man and his wife at home in a nudist camp one morning, New Jersey by Diane Arbus in the second edition of Fully Exposed: The Male Nude in Photography. The image appears on page 75 (14 March 1995)

- COOPER, Emmanuel: Letter to Bill Jacobson thanking him for sending news of current

shows. Informs Jacobson that the second edition of *Fully Exposed: The Male Nude in Photography* is due for publication on 28.09.95 and shortly after in the USA. EC says his publishers think it will do well but a hoped-for exhibition of images to coincide with publication has not proved possible although there will be one or two events (16 July 1995)

- COOPER, Emmanuel: Letter to Rob Jurka providing contact details for five photographers. EC asks Jurka to ask Matthias Herman to send him slides of his work (4 March 1996)
- COOPER, Emmanuel: Letter from David Chapman congratulating EC on the second edition of *Fully Exposed: The Male Nude in Photography*. EC also discusses Chapman's books on – and interest in – physique photography (3 June 1996)
- COOPER, Emmanuel: Letter to Scott Treacey in response to his letter informing EC that the photographer and activist, David Edwards had died. EC offers condolences and wonders if Treacey intends to put together a book or exhibition celebrating David Edward's life and work. His *Untitled (AIDS Pieta)* appears on page 243 of the second edition of *Fully Exposed: The Male Nude in Photography* (3 November 1996)
- COOPER, Emmanuel: Letter to Sally Popham responding to her request for books and material related to her project on the 'representation of the bum in photography.' EC knows nothing specific but outlines his own views and approach when writing *Fully Exposed: The Male Nude in Photography*. Suggests contacting Creative Camera and the Photographers Gallery (12 February 1997)
- COOPER, Emmanuel: Letter to Victor Arimondi thanking him for sending images of his work and is sorry that he was not aware of Arimondi's work when writing *Fully Exposed: The Male Nude in Photography*. Provides contact details for other writers currently writing or working on projects connected to the male nude (1 September 1997)

OPEN

COOPER/10/4	Fully Exposed: Correspondence: Second Edition, D-Z	1992-1996
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Includes:

- DAVIES, Richard: Letter from archivist at Leeds Russian Archive to EC responding to request in letter of 01.10.94 to reuse image of Leonid Andreyev in the second edition of Fully Exposed: The Male Nude in Photography. Agrees and mentions difficulty in obtaining copy of first edition (14 November 1994)
- DAVIES, Richard: Letter from archivist at Leeds Russian Archive to EC giving permission to use image of Leonid Andreyev. Informs EC that image was probably printed back to front in first edition of Fully Exposed: The Male Nude in Photography but has been unable to locate a copy of the book (2 December 1994)
- DAVIES, Robert: Letter to EC forwarding slides of work [not preserved] and some copies of published work [not preserved]. Saved with letter are Belly Button 1 and a private view card for exhibition Skin at the Photographers Gallery, London, November 1993. His Paradise appeared on page 252 of the second edition of Fully Exposed: The Male Nude in Photography. Also enclosed [preserved] first page of CV (1 November 1994)
- DRAYCOTT, Catherine: Letter from Welcome Foundation, London granting permission for EC to reproduce x 4 images in second edition of Fully Exposed: The Male Nude in Photography (28 November 1994)
- DRUGAN, Mary: Letter from Estate of Diane Arbus giving permission for EC to use Arbus image 'Retired man and his wife...' in second edition of Fully Exposed: The Male Nude in Photography (9 December 1994)
- EDWARDS, David: Letter to EC informing him that happy to include Untitled (AIDS Pieta) in second edition of Fully Exposed: The Male Nude in Photography. Images being sent from Australia and appeared on page 243 (7 February 1995)
- EVANS, John Paul: Letter to EC expressing pleasure that 'A Tower of Strength' will appear [page 245] in the second edition of Fully Exposed: The Male Nude in Photography. Includes slides of A Tower of Strength sequence [preserved] and up to date CV

[preserved] (7 January 1995)

- EVANS, John Paul: Letter to EC [inside rectangular triptych card] thanking for including work in the second edition Fully Exposed: The Male Nude in Photography. Apologises for not being able to attend launch. His A Tower of Strength appears on page 245 (1995)

- FERRARI, Mike [Michael Bentley]: Letter to EC giving biographical details to support image which was to appear [on page 260] in the second edition of Fully Exposed: The Male Nude in Photography. Bentley asks EC to ring if anything unclear as 'I'm not very good at this.' (6 February 1995)

- FLYNT, Robert: Card to EC to let him know that a copy of Blind Trust - along with a transparency of his Untitled - for inclusion in the second edition of Fully Exposed: The Male Nude in Photography - has been sent via Vance Martin. Thanks EC for including him in the book. The image appears on page 255 (2 March 1995)

- FRANKO B: Postcard to EC informing him that he has heard at the Photographers Gallery that EC is involved in 'some project...some thing called exposure?' Franco B's Slush Puppy appears on page 253 of the second edition of Fully Exposed: The Male Nude in Photography (1994)

- FRANKO B: Letter to EC enclosing information [not preserved] 'you have asked for.' Slush Puppy by Franco B appeared in the second edition of Fully Exposed: The Male Nude in Photography [page 253] (10 January 1995)

- FRANKO B: Long rectangular image of work sent with enclosed colour slides [not preserved]. Tells EC that slides represent only work of 12 months and he has more if interested (1995)

- GALL, Petra: Postcard to EC thanking him for copy of first edition of Fully Exposed: The Male Nude in Photography but asking that should be a second edition the year of her image Ronald should be amended to 1985. Also asks EC to 'strike off the quotation.' (25 January 1991)

- GERACI, Joseph: From Vintage Gallery, Amsterdam thanking EC for letter and offers suggestions for photographers for possible

inclusion in the second edition of Fully Exposed: The Male Nude in Photography (19 July 1994)

- GERACI, Joseph: From Vintage Gallery, Amsterdam giving addresses and contact details of various photographers whose work might feature in the second edition of Fully Exposed: The Male Nude in Photography (27 December 1994)
- GOTT, Ted: Letter [+ copy via fax] from National Gallery of Australia forwarding colour transparency [not preserved] of Untitled (AIDS Pieta) for inclusion in second edition of Fully Exposed: The Male Nude in Photography. This appeared on page 243. Fax also includes x 5 page letter from David Edwards explaining his original conception for piece (8 February 1995)
- GRAHAM, Roberta: Letter to EC enclosing photograph of image [Study for Panel 3: A Natural Terror] for use [on page 246] in second edition of Fully Exposed: The Male Nude in Photography (15 February 1995)
- GRAHAM, Roberta: Card to EC enclosing CV [preserved] + notes [preserved] + colour slides [5 out of 6 preserved in chapter 11 – Unused Images file] for installation A Natural Terror. Also colour slides x 2 for Veil of Unrest [preserved in chapter 11 – Unused Images file] (26 September 1994)
- GUNN, Rosie: Letter to EC giving permission for him to use an image for inclusion in second edition of Fully Exposed: The Male Nude in Photography - from series of six for 'Motion' [All x 6 used in book on page 261]. Gives biographical detail and asks for NUJ minimum fee if possible (29 January 1995)
- HONORE, Sissle: Fax to EC giving information about possible images for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Her Ceci n'est pas une erection appears on page 239 (5 December 1994)
- HONORE, Sissle: Second fax of the day to EC pleased that she appears to be printing the kind of images he wants for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Informs EC that she will ask Yuriko Takagi to contact him when she arrives in London. Information about Christopher, one of her models (5 December

1995)

- HONORE, Sissle: Letter to EC giving permission for an image by her in the second edition of Fully Exposed: The Male Nude in Photography. Her Ceci n'est pas une erection appears on page 239 (16 January 1995)

- HONORE, Sissle: Artist statement + CV and typed note to EC. Her Ceci n'est pas une erection and Christopher (Urban Species) appear on pages 239 and 251 of the second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- HUIJBERS, Ton: Letter to EC enclosing x 7 photocopies of images of male nude for possible inclusion in Fully Exposed: The Male Nude in Photography. His Out of Balance from Intimate Statues 1990 appeared on page 264 (21 November 1994)

- HUIJBERS, Ton: Letter to EC enclosing two images [not preserved] for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Also sends CV and copy of exhibition text [preserved]. Will accept copy of book in lieu of fee. His Out of Balance from Intimate Statues 1990 appeared on page 264 (20 February 1995)

- JACOBSON, Bill: Artist statement + full CV + selection of press cuttings put together by Julie Saul Gallery (August 1994)

- JACOBSON, Bill: Letter to EC enclosing prints as requested [no identifying list] but presumably included Interim Portrait 359 which appeared on page 242 of second edition of Fully Exposed: The Male Nude in Photography. Also CV prepared by the Photographer's Gallery [preserved] (4 October 1994)

- KARAKATSANIS, Edna: Letter from Julie Saul Gallery to EC informing him that Bill Jacobson has asked for the enclosed slides [not preserved here] to be sent for possible use in Fully Exposed: The Male Nude in Photography. Also exhibition card for 'Photographs' at the Julie Saul Gallery from 26.05.94 – 01.07.94 (26 July 1994)

- KARAKATSANIS, Edna: Fax from Julie Saul Gallery concerning using images by Bill Jacobson in second edition of Fully Exposed: The Male Nude in Photography. Agreed with Jacobson that EC will use Interim Portrait 359

and a visual to reproduce from will be send.
 Karakatsanis asks for return of slides sent in late 1994 (10 February 1995)

- KWOK, Kary Ka-Che: CV + Press releases of 'Self Portrait: After the Pride of Modern Living' at Metro Cinema, London, W1 01.08.94 – 31.08.94. Kwok's 'Self Portrait 1991' was featured on page 237 of the second edition of Fully Exposed: The Male Nude in Photography (August 1994)
- LAWSON, Derek: Letter to EC forwarding press pack of information + colour images x 16 [preserved in the Fully Exposed: The Male Nude in Photography unused images file] for his exhibition Queer Appropriations, Baik Gallery, London. No images by Lawson appear in the second editions of either The Sexual Perspective or Fully Exposed: The Male Nude in Photography (17 November 1993)
- LEIGNIEL, Anne: Letter to EC enclosing a print of China II 1993 for use [page 265] in second edition of Fully Exposed: The Male Nude in Photography. Happy to receive copy of the book (25 January 1995)
- LEWIS, Matthew R: Letter to EC enclosing, as requested, biographical notes [preserved]. Writes that he forgot to ask EC how long he might need the images for possible use in the second edition of Fully Exposed: The Male Nude in Photography. Asks for their return when project complete. His Pam Hogg in Hogg Heaven appears on page 238 (10 November 1994)
- LITTLE, Blake: Short biography for Blake Little + list of shows + artist statement (20 October 1993)
- LONG, Jim: Letter to EC informing him that he is happy for his work to be considered for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Sends catalogue of his last solo show in New York [not preserved.] Gives contact details for Wessel O'Connor Gallery in New York (27 October 1994)
- LONG, Jim: Card to EC agreeing to send slides as soon as possible to allow EC to select an image for inclusion in Fully Exposed: The Male Nude in Photography. Also encloses 2 x b/w images and x 3 cards promoting

exhibitions of his work in Frankfurt, Germany and Washington and Baltimore, USA on various dates between 1992 & 1993 (17 November 1994)

- LONG, Jim: Letter to EC enclosing x 20 slides [not preserved here but list of slides preserved]. Explains images represent a departure from previous work. Asks that EC select images he likes for use in the second edition of Fully Exposed: The Male Nude in Photography and Long will arrange for glossy prints to be made. He asks that EC does not print from the enclosed slides (26 November 1994)

- LONG, Jim: Letter to EC enclosing print of Lifting Our Legs for inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Encloses confidentiality release form [not preserved] as he is bound by written agreement to protect the identity of the sitters. Also gives details about his work and process (2 February 1995)

- MACKU, Michal: CV + photocopied press cuttings about his work. His Body appears on page 250 of the second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- MARTIN, R Vance: Hand written letter to EC sending photographs and information [no details] as requested. Will send on birthdate for Frank Yamrus. Gives details about gallery credit for book (n.d.)

- MARTIN, R Vance: Exhibition and publications list for Harvey Ferdtschneider. His Nick reclining with face covered appears on page 249 of the second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- MARTIN, R Vance: Letter to EC suggesting that he pull together a selection of slides of images for possible inclusion in the second edition of Fully Exposed: The Male Nude in Photography. Asks EC to keep informed of work by Henry Scott Tuke that might come up at auction (26 September 1994)

- MARTIN, R Vance: Letter to EC enclosing selection of slides and reproductions [unspecified and not preserved here] for inclusion in the second edition of Fully Exposed: The Male Nude in Photography.

Plans to send EC examples of work of John Davis, a San Francisco based artist who took photographs of himself over the last year of his life. Davis died from complications around AIDS in 1993 (20 October 1994)

- MARTIN, R Vance: Fax [second page missing] to EC with information about Harvey Fedschneider. Information concerning Ken Probst sent via this fax has not been preserved but a postal version of Probst biography is preserved (15 November 1994)
- MARTIN, R Vance: Letter to E congratulating him on publication of second edition of Fully Exposed: The Male Nude in Photography. Hopes publisher will promote it in the USA. Gives EC information on the portrait of Bernarr MacFadden [Illustration 61, page 81 in Fully Exposed: The Male Nude in Photography] (8 January 1996)

- McKINLEY, Gawain: Hand written note to EC giving basic biographical details. His Antonie and the Kritas boy appears on page 255 of second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- McLEOD, Jamie: Letter to EC written at suggestion of Brian Angel and wondering whether EC might be interested in including some of his male nudes in the second edition of Fully Exposed: The Male Nude in Photography. No images by McLeod appear in the book (13 March 1996)

- NEWMAN, David: Note to EC asking for news of possible exhibition to support publication of second edition of Fully Exposed: The Male Nude in Photography. Newman's The Harpist appears on page 225. Encloses image and new address. [preserved] (25 January 1995)

- O'NEIL, Netta: Fax from Pace/MacGill Gallery to EC informing him that Joel Peter Witkin happy for him to reproduce Penitente in second edition of Fully Exposed: The Male Nude in Photography. However, collage was not superimposed and permission not granted unless this error corrected for new edition. Image appeared on page 226 (10 November 1994)

- O'NEIL, Netta: Permissions letter from Pace/Macgill Gallery, New York giving permission to reproduce an image by Chuck

Close in Fully Exposed: The Male Nude in Photography. Also includes photocopy of EC's original letter asking for permission, dated 01.10.94 (25 November 1994)

- O'NEIL, Netta: Letter from Pace/Macgill Gallery, New York informing EC that, before permission is granted to reproduce an image of his Penintente, New Mexico, 1982, in Fully Exposed: The Male Nude in Photography Joel Peter Witkin would like a handwritten statement assuring him that the words 'constructed, superimposed' and 'collaged' will not be used to describe his work (26 November 1994)

- O'NEIL, Netta: Fax from Pace/Macgill Gallery, New York informing EC that Joel Peter Witkin would like a handwritten statement assuring that the words 'constructed, superimposed' and 'collaged' will not be used to describe his work (2 December 1994)

- O'NEIL, Netta: Letter from Pace/Macgill Gallery, New York repeating the above (2 December 1994)

- PARTRIDGE, Elizabeth: Letter to EC agreeing for re-use of images by Imogen Cunningham in the second edition of Fully Exposed: The Male Nude in Photography. Asks for copy of the book (11 October 1994)

- PROUVEUR, Jean-Marc: Letter to EC sending him copy of short film Ivan [not preserved] (29 October 1994)

- QUIROZ, Carlos: Had seen first edition of Fully Exposed The Male Nude in Photography and sends EC gift of prints of male nude. [preserved 1 x large print of male nude dated 1990] (18 June 1992)

- QUIROZ, Carlos: Sending work to EC including x 28 b/w images of male nude + x 5 photocopies of covers for gay magazines. Quiroz was represented in the second edition of Fully Exposed: The Male Nude in Photography by Figure 1990 which appeared on page 251 (16 March 1994)

- QUIROZ, Carlos: Sending CV + exhibition posters x 2 + photocopied reviews/letters etc (1995)

- RAHR, Mark: Fax from Art & Commerce to EC giving permission to reproduce two images by Robert Mapplethorpe – Standing Male

Nude and Elliot and Dominick – in second edition of Fully Exposed The Male Nude in Photography. Details of cost included. The images appeared on pages 186 & 187 (31 October 1994)

- RAHR, Mark: Fax from Art & Commerce to EC refusing to lower their reproduction rates for two images by Robert Mapplethorpe – Standing Male Nude and Elliot and Dominick – to included in the second edition of Fully Exposed The Male Nude in Photography. The images appeared on pages 186 & 187 (16 November 1994)
- RASMUS, David: Letter to EC sending slides of work, a CV + list of exhibitions and press cuttings [preserved]. Discusses viewing the nude as primarily portraits and his efforts to ensure his work only appears in 'intelligent surroundings.' His Rene 1992 is featured in the second edition of Fully Exposed The Male Nude in Photography on page 257 (19 October 1994)
- RHEIN, Eric: Letter to EC written at suggestion of Bill Jacobson enclosing his CV [preserved] and a selection of slides [not preserved] of the male nude for possible inclusion in the second edition of Fully Exposed The Male Nude in Photography. No images by Rhein appeared in the book (February 1995)
- RIDEAL, Liz: Postcard sent with image of naked man [not preserved] for possible inclusion in the second edition of Fully Exposed The Male Nude in Photography. Her Eiffel Towers appears on page 267 (15 August 1994)
- SARFATI, Patrick: Two postcards to EC giving permission for his Seated Model to be re-used in the second edition of Fully Exposed: The Male Nude in Photography. It appears on page 180 in second edition. Sarfati requests a copy of the book. Also informs EC of his more recent work and of the death of 'my spiritual grandfather' the photographer, Raymond Voinquel (5 October 1994)
- SEERS, Lindsay: Letter to EC written on suggestion of Liz Rideal and enclosing x 3 prints [preserved in unused images file] of male nude. No work by Seers appeared in Fully Exposed The Male Nude in Photography

(n.d.)

- SHAW, Robin: Letter to EC to say he would be delighted to have an image in the second edition of Fully Exposed: The Male Nude in Photography. Includes some biographical details and title of work 'Hands' [page 262] plus an article [not preserved] about his work (20 January 1995)

- TAKAGI, Yuriko: Letter to EC hoping he receives image on time and wishing him good luck. Takagi's Symbiosis, Tokyo, 1992 appears on page 247 of the second edition of Fully Exposed: The Male Nude in Photography (n.d.)

- TAYLOR, Robert: Letter to EC following phone call enclosing information about his work and current exhibition – Black on Black and White. No images by Taylor appear in Fully Exposed: The Male Nude in Photography (30 October 1993)

- TREACEY, Scott: Letter to EC informing him that he has inherited the copyright of the work of David Edwards (aka Sister Mary Dazie Chain). His Untitled AIDS Pieta was illustrated in the second edition of Fully Exposed: The Male Nude in Photography as illustration 220, page 243 (29 October 1996)

- WESSEL, John C: Fax from Wessel O'Connor Gallery, New York in response to EC's letter of 06.11.95 sending list [preserved] of photographic work in hand. Asks him to send for details of any artist on list and they will be happy to help (16 January 1995)

- YAMRUS, Frank: CV + artist statement, dated August 1994 + 6 x b/w photocopied images of the male nude including R.J Bronze which appeared on page 258 of the second edition of Fully Exposed: The Male Nude in Photography (1995)

- YAMRUS, Frank: Letter to EC, written at suggestion of Vance Martin, giving news of a visit to London and asking if EC could provide any suggestions of galleries/museums who might be interested in looking at his portfolio. Also encloses x 20 slides [preserved in unused images file]. Also includes his CV and quotes from chapters 2 & 3 of 'Primitive Behaviour + photocopy of press article. [all preserved.] (8 November 1996)

- YUHIKO: Letter to EC hoping he received

photograph in time 'for your new edition.'(n.d.)
OPEN

COOPER/10/5 Fully Exposed: Images: Chapters 1-5 n.d.

Includes:

CHAPTER 1: All for Art

- Standing Male Nude (Eugene Durieu) (c. 1855) (Illustration 1 page 14)
- Adam (Guglielmo Marconi) (c. 1860-1870) (Illustration 2 page 17)
- Male Nude (Anon) (c. 1855) (Illustration 3 page 18)
- Studies for the use of artists (Calavas) (c. 1895) (Illustration 4 page 19)
- Nude with hand on waist (Anon) (c. 1860) (Illustration 5 page 20 [image reversed from book])
- Nude with rope (Anon) (c. 1900) (Illustration 6 page 20)
- Nude with rifle (Anon) (c. 1900) (Illustration 7 page 21)
- Pose Plastique (Anon) (c. 1900) (Illustration 8 page 22)
- Group of students wrestling (Thomas Eakins) (c. 1883) (Illustration 9 page 24)
- Henry Scott Tuke working on the beach from the nude model (Anon) (c. 1895) (Illustration 10 page 25)
- Naked youth sitting on a towel on the rocks (Anon) (c. 1895) (Illustration 11 page 25)
- Model in studio (Keith Vaughan) (c. 1956) (Illustration 12 page 26)
- Wrestling Study (O.G. Rejlander) (c. 1855) (Illustration 13 page 27)
- Cupid (Vincenzo Gemito) (c. 1911) (Illustration 14 page 28)
- Towards an AIDS memorial (Philip Core) (1988) (Illustration 15 page 29)
- Two Men Wrestling (Eadweard Muybridge) (c. 1885) (Illustration 16 page 30)
- Three Prints of Male Model (Michael Leonard) (1987) (Illustration 17 page 31)
- Working Photograph (Roberto Gonzalez Fernandez) (1983) (Illustration 18 page 32)
- Physique photograph with genital detail added by Duncan Grant (Anon) (c. 1958) (Illustration 19 page 32)

- Collage (Duggie Fields) (c. 1980) (Illustration 20 page 33)
- Bertrand II (Chuck Close) (1984) (Illustration 22 page 35)

CHAPTER 2: Evidence of the real

- Heaving a 75lb rock – from series Animal Locomotion (Muybridge, Eadweard) (c. 1887) (Illustration 23 page 38)
- Man mounting a bicycle (Marey, Etienne Jules) (c. 1883) (Illustration 24 page 39)
- Man running to the left (Eakins, Thomas) (1884) (Illustration 25 page 40)
- History of a jump (Eakins, Thomas) (1884) (Illustration 26 page 41)
- Amputee (Muybridge, Eadweard) (c.1885) (Illustration 27 page 42)
- American Soldiers at Delousing Station, WW1 (Anon) (1918) (Illustration 28 page 43)
- Polish Soldiers (Anon) (c. 1945) (Illustration 29 page 44)
- Captain W.A. Davis, head of the USA Typhus Commission examining a patient with Major Griffin, Stalag 1B (Walker Sargeant) (n.d) (Illustration 30 page 45)
- Physical Growth and Sexual Maturation of an Early Advancing Boy (Anon) (c.1930) (Illustration 31 page 46)
- Persons representing the extremes of the three Sheldon Somatype Components with a person of average physique (Anon) (c. 1930) (Illustration 32 page 47)
- Hermaphrodite (Nadar) (c. 1860) (Illustration 33 page 47)
- Dr Magnus Heirschfeld demonstrating sexual difference (Anon) (Early 20th century) (Illustration 34 page 48)
- Patient in Fiji suffering from elephantitis (O'Connor, Dr F.W) (c.1920-21) (Illustration 35 page 48)
- Brazilian suffering from bubonic plague (Camillo Terni, Dr) (c. 1895) (Illustration 36 page 49)
- Middle aged male (Hasse, L) (c. 1860) (Illustration 37 page 50)
- Man with deformed leg (Anon) (c. 1880) (Illustration 38 page 51)
- Man in Hysterical Fit (Londe, Albert) (c. 1880) (Illustration 39 page 50)

- Man with a skin complaint (Anon) (1890 – 1910) (Illustration 40 page 53)

CHAPTER 3: The Noble Savage

- Chinese Male (Anon) (Late 19th cen) (Illustration 41 page 54)
- Front and side view of male (Anon) (c. 1868) (Illustration 42 page 57)
- Native of Malayan peninsula (Anon) (c. 1870) (Illustration 43 page 58)
- North American Indian (Edward S. Curtis) (c. 1915) (Illustration 44 page 59)
- Chief and Wife, Andaman Islands (G.E. Dobson) (c. 1875) (Illustration 45 page 61)
- Le Negre a L'eventail (Anon) (c.1900) (Illustration 46 page 63)
- Self Portrait with a group of Andamanese (E.H. Man) (1875) (Illustration 47 page 65)
- Australian aboriginal men (Anon) (Late 19th cen) (Illustration 48 page 64)
- Two native aboriginal men (Sir Baldwin Spencer) (1911-12) (Illustration 49 page 66)
- Man, Northern Territory, Australia (Paul Foelsche) (c. 1860) (Illustration 50 page 67)
- Korongo Nuba Wrestlers (George Rodger) (1949) (Illustration 51 page 68)
- Erotic carte de visite (Anon) (c.1865) (Illustration 52 page 69)
- Searching black miners for hidden diamonds (Anon) (c. 1890) (Illustration 53 page 70)
- Job applicants awaiting medical inspection (Anon) (c. 1890) (Illustration 54 page 71)

CHAPTER 4: Nakedness in Nature

- George Bernard Shaw on the beach (Probably his wife, Charlotte) (1898) (Illustration 55 page 72)
- Retired Man and his Wife at Home in a Nudist Camp (Arbus, Diane) (1963) (Illustration 56 page 75)
- Tug of War (Unknown) (c. 1927) (Illustration 57 page 76)
- Team (Unknown) (c. 1930) (Illustration 58 page 77 [original postcard image])
- Three Athletes (Hans Suren) (c. 1925) (Illustration 59 page 78)
- Swimming in the Serpentine (Unknown)

- (Early 20s) (Illustration 60 page 79)
- Bernarr McFadden (Anon) (c. 1910) (Illustration 61 page 81)
- The Private Secretary to the Prince of Wales being given a shoulder massage at Freilichtpark (Unknown) (c. 1925) (Illustration 62 page 80)
- Sonnenfreunde (Unknown) (c. 1925) (Illustration 63 page 82)
- Youths with horse (Ortil, Hajo) (c. 1959) (Illustration 64 page 83)
- German officer at military school (Anon) (c.1925) (Illustration 65 page 84)
- Men digging on a nudist camp (Anon) (c. 1930) (Illustration 66 page 85)
- A Male Nudist at Branden in the Weald of Kent (Unknown) (1936) (Illustration 67 page 86)
- Posing for the camera (Anon) (1958) (Illustration 68 page 87)
- A nudist by the Mediterranean (Anon) (c.1967) (Illustration 69 page 88)

CHAPTER 5: Form not Content

- A new Sandow pose (D Bernard & Co) (c. 1910) (Illustration 70 page 90)
- The Ball Throwers (Anon) (c. 1925) (Illustration 71 page 93)
- Lawrence Woodford (Anon) (c. 1930) (Illustration 72 page 95)
- Bolted Door (Stephen Glass) (c. 1940) (Illustration 73 page 97)
- Discus Thrower (Kurt Reichert) (c. 1935) (Illustration 74 page 98)
- Male Figure (Gregor Arax) (c. 1948) (Illustration 75 page 99)
- Physique Pictorial (Bob Mizer) (c. 1956) (Illustration 76 page 100)
- Harold Adducci and Paul Labriole (Western Photography Guild (c. 1955) (Illustration 77 page 101)
- Man on a pillar (Bruce of Los Angeles) (c. 1962) (Illustration 78 page 103)
- Victor Nicoletti: A study in Quiescent Strength (Gebbe) (c. 1960) (Illustration 79 page 103)
- Model with urn (Anon) (c. 1950) (Illustration 80 page 104)
- Male Model (Bob Mizer) (c. 1962) (Illustration

81 page 105)

- Leroy Colbert (Lon of New York) (c. 1940) (Illustration 82 page 106)
- Jack Cooper posing as 'David' (John S Barrington) (c. 1950) (Illustration 83 page 106)
- Tibor (John S Barrington) (c. 1970s) (Illustration 84 page 107)
- Model with pillar (John Graham) (c. 1958) (Illustration 85 page 108)
- Nude (John Anthony) (1987) (Illustration 86 page 109)
- Tony Pachino 'Fireman Session' (Mike Arlen) (1988) (Illustration 87 page 110)
- Model with towel (Alex McKenna) (1983) (Illustration 88 page 111)

OPEN

COOPER/10/6 Fully Exposed: Images: Chapters 6-10

n.d.

Includes:

CHAPTER 6: Done in good taste

- Twickenham Streaker (Ian Bradshaw) (1974) (Illustration 89 page 112)
- Nude Boxers (Graham Wood) (1975) (Illustration 90 page 114)
- Summers here at last...7-0 win (Stuart Nicol) (1988) (Illustration 91 page 115)
- Ski Streak (Pavel Satny) (c.1980) (Illustration 92 page 116)
- Miners in pithead baths (Anon) (1955) (Illustration 93 page 116)
- A great day for Bournemouth (The Observer) (1984) (Illustration 94 page 117)
- Male Stripper (Gordon Rainsford) (1988) (Illustration 95 page 118)
- Soldiers sea bathing (Anon) (1917) (Illustration 96 page 119)
- Soldiers under the shower (Anon) (1944) (Illustration 97 page 120)
- David Hockney and R.J Kitaj (Peter Langan) (1977) (Illustration 98 page 121)
- Polysexuality (Anon) (1981) (Illustration 99 page 121)
- Some thoughts on the phone (Anon) (1986) (Illustration 100 page 122)
- Cover L'Espresso (Anon) (1986) (Illustration 101 page 123 [+ x5 transparencies])
- Ceinture Noire, Slimaille (Jean Francois

- Bauret) (c.1968) (Illustration 102 page 124)
- Manolo Blahnik (Michael Roberts) (1985) (Illustration 103 page 125)
- Care ziecht an (n/a) (1986) (Illustration 104 page 126)
- The new APV (Jimmy Wormser) (1987) (Illustration 105 page 126)
- Stop AIDS (Robert Mapplethorpe/Ogilvy & Mather) (1988) (Illustration 106 page 127)

CHAPTER 7: Private Pictures

- Imaginaire (Jason Cohen) (1988) (Noted as 'Not to be used')
- Andreyev and one of his sons in the Finnish skerries (Leonid Andreyev) (c. 1914) (Illustration 107 page 131)
- Self Portrait on the beach at Warnemunde (Edward Munch) (1907) (Illustration 108 page 133)
- Private Album (Anon) (c. 1930) (Illustration 109 page 134)
- Male Nude, California (Sarah Kent) (c. 1982) (Illustration 110 page 135)
- Nude (Anon) (c. 1955) (Illustration 111 page 135)
- George [David Horbury] (Anon [Emmanuel Cooper]) (1985) (Illustration 112 page 136)
- The Waves [David Kettridge] (Anon) (1982) (Illustration 113 page 137)
- La Levee (Katriana Hazel) (1987) (Illustration 114 page 137)
- Nigel drinking tea (Anon [Emmanuel Cooper]) (1978) (Illustration 115 page 138)
- Two Friends – Duncan Grant and David Garnett (Anon) (c. 1914) (Illustration 116 page 140)
- Man on a Settee (Anon) (c. 1940) (Illustration 117 page 139)
- Man on piano stool (Anon) (c.1940) (Illustration 118 page 140)
- Man with bow (Anon) (c. 1947) (Illustration 119 page 140)
- Two Men (Anon) (c. 1885) (Illustration 122 page 143)
- Man and Woman (Anon) (c. 1880) (Illustration 124 page 146)

CHAPTER 8: On Aesthetic Grounds Alone

- Italian Youths (Rolfe, Frederick (Baron Corvo)) (c. 1890) (Illustration 125 page 148)
- A being betwixt boy and sprite (Oliver Hill) (1928) (Illustration 126 page 150)
- Frontispiece: A garland of ladslove (John Gambriel Nicholson) (1911) (Illustration 127 page 150)
- Youth on Rock (Gloeden, Wilhelm von) (c. 1900) (Illustration 128 page 153)
- Two Youths on Seat (Gloeden, Wilhelm von) (c. 1900) (Illustration 129 page 155)
- Le Décor de Faust (Guglielmo Pluschow) (1990 [c.1900]) (Illustration 130 page 157)
- Youth on settee (Guglielmo Pluschow) (c. 1900) (Illustration 131 page 158)
- Seated Male (Vincenzo Galdi) (c. 1900) (Illustration 132 page 159)
- Two Men (Schulz, Arthur) (c. 1900) (Illustration 133 page 160)
- Men Wrestling (Schulz, Arthur) (c. 1900) (Illustration 134 page 161)
- The Vision (Fred Holland Day) (1910) (Illustration 135 page 162)

CHAPTER 9: The New Realism

- The Water Rats (Frank M Sutcliffe) (1886) (Illustration 136 page 164)
- Water Babies: Idylls of the Norfolk Broads (Peter Henry Emerson) (c. 1885) (Illustration 137 page 166)
- Reclining Nude (Frank Eugene) (1910) (Illustration 138 page 167)
- Male Nude (Heinrich Kuhn) (c. 1900) (Illustration 139 page 168)
- Untitled (Edwin F. Townsend) (1925) (Illustration 140 page 168)
- Bathing Pool (Edward Weston) (c. 1919) (Illustration 141 page 169)
- Nude Torso (Edward Weston) (1922) (Illustration 142 page 170)
- Roi on the Dipsea Trail 4 (Imogen Cunningham) (1918) (Illustration 143 page 171)
- Spiral Back (Imogen Cunningham) (1929) (Illustration 144 page 172)
- Seated Figure (Bertram Park) (c. 1935) (Illustration 145 page 173)
- Dancer (Yvonne Gregory) (c. 1937) (Illustration 146 page 174)

- David Dulac (Angus McBean) (c.1945)
(Illustration 147 page 173)
- Adonis (Gordon Anthony) (1951) (Illustration
148 page 175)
- Two nudes (George Platt Lynes) (c. 1940)
(Illustration 149 page 177)
- Figure with tattoos (George Platt Lynes) (c.
1940) (Illustration 150 page 178)
- Man Tied (George Platt Lynes) (c. 1945)
(Illustration 151 page 179)
- The Temptation of St Anthony (Minor White)
(1948) (Illustration 152 page 179)
- Tony (Raymond Voinquel) (1943) (Illustration
153 page 180)
- Bather (Raymond Voinquel) (1943)
(Illustration 154 page 181)
- Seated Model (Patrick Safarti) (c. 1980)
(Illustration 155 page 180)

CHAPTER 10: Celebration and Confrontation

- Standing Male Nude (Robert Mapplethorpe)
(c. 1980) (Illustration 156 page 186)
- Elliot and Dominick (Robert Mapplethorpe)
(1974) (Illustration 157 page 187)
- Man pissing into boot (Arthur Tress) (1982)
(Illustration 158 page 189)
- Mitchell and Lidell (Robert Giard) (1983)
(Illustration 159 page 190)
- Vendor (Rotimi Fani-Kayode) (1988)
(Illustration 160 page 191)
- Male Nude (Dianora Niccolini) (1978)
(Illustration 161 page 191)
- Getting Close (Erwin Olaf) (1985) (Illustration
162 page 192)
- Wilbert Hines (George Dureau) (1983)
(Illustration 163 page 193)
- Steambath (John Anthony) (1988)
(Illustration 165 page 195)
- Hidden 1956-1986 and Uncovered 1986 [x 2
images] (Lee Andrews) (1986) (Illustration 166
page 197)
- Pointing Man (Mason West) (1987)
(Illustration 167 page 198)
- Male Nude (Ian David Baker) (c.1985)
(Illustration 168 page 198)
- Studio, Midday (Kevin Whitney) (1980)
(Illustration 169 page 199)
- The Dark View (Chris Gunton) (c. 1986)
(Illustration 170 page 199)

- Theo Crawling, Big S (Walter Chappell) (1963) (Illustration 171 page 200)
- Ebenezer (Clare Ajenusi) (1980) (Illustration 172 page 201)
- The Swimmer (Becky Cohen) (1974/84) (Illustration 173 page 202)
- Floating (Stephen J Albair) (1984) (Illustration 174 page 203)
- Ronald (Petra Gall) (1985) (Illustration 175 page 204)
- Sleeper (Colin Clarke) (1986) (Illustration 176 page 205)
- Figure on Couch (Naomi Stanley) (1985) (Illustration 177 page 206)
- Scar (Gordon Rainsford) (1986) (Illustration 178 page 207)
- Man Jumping (Viv Lawrence) (1987) (Illustration 179 page 208)
- Form and Content (Lea Andrews) (1987) (Illustration 180 page 208)
- The Boar Hunt (Evergon) (1986) (Illustration 182 page 210 [+ x9 transparencies])
- Samm (Grace Lau) (1988) (Illustration 183 page 210 [+small image in file])
- Spiral (David Lebe) (1987) (Illustration 184 page 211)
- Self Portrait, Side torso bent with large upper arm II (John Coplans) (1985) (Illustration 185 page 212)
- Nude (Mayotte Magnus) (1988) (Illustration 186 page 213)
- From Arles Suite (Judy Dater) (1976 – 78) (Illustration 187 page 214)
- Bobby Masturbating (Nan Goldin) (1980) (Illustration 188 page 215 [+ x3 transparencies])
- The Return of the Prodigal Son [x5 images] (Duane Michals) (1982) (Illustration 189 page 216)
- Inferno Series: Men Standing Still (Ronald Chase) (1981) (Illustration 190 page 217)
- Black Nude (Sarah Kent) (1988) (Illustration 191 page 217 [+ small image in file])
- Self Portrait (Hiro Sato) (1986) (Illustration 192 page 218)
- Figure Study (Andrew J Hathaway) (1988) (Illustration 193 page 219)
- Emergences (Gilbert Gormezano & Pierre Minot) (1984) (Illustration 194 page 220)
- Les Fils de laine (Bernard Faucon) (1979)

(Illustration 195 page 221 [+ x5 transparencies])

- Imaginaire [NOT used in first edition] (Jason Cohen) (1988) (Illustration 196 page 222)
- The Face of Apollo/The Body of Dionysus (John Di Stefano) (1987/88) (Illustration 197 page 223)
- Autopolaroid Series (Lucas Samaras) (1970) (Illustration 199 page 224)
- Harpist (David Newman) (1987) (Illustration 200 page 225)
- Penitente (Joel-Peter Witkin) (1982) (Illustration 201 page 226)
- The Fall (Jean-Marc Prouveur) (1988) (Illustration 202 page 227)
- Homage to E.J. Bellocq (Richard Sawdon Smith) (c.1986) (Illustration 203 page 228 + small image in file)
- Homage to E.S. Burroughs (Richard Sawdon Smith) (1988) (Illustration 204 page 229)
- OT (Michael Hooymann) (1986) (Illustration 205 page 230)
- Falling Cherrie (Juanito Wadhwani) (1988) (Illustration 206 page 231)
- Ignudi 1 (Lenni van Dinther) (1985) (Illustration 207 page 232)
- Triptych (Yves D'Ans) (1986) (Illustration 208 page 233)
- His scented body... (Mark Lewis) (1988) (Illustration 209 page 234)
- Image No 9 from an untitled series (Bill Henson) (1977) (Illustration 210 page 235)

OPEN

COOPER/10/7 Fully Exposed: Unused Images: Chapters 1-9

Includes:

From Chapter 1:

- A page from 'Le Nu Esthetique' (Anon) (Unknown) (b/w image)
- Naked Forest (Gilbert & George) (1982) (col postcard)
- Working Photograph (Roberto Gonzalez Fernandez) (1983) (b/w image)
- Unknown [male nude] (Anon) (c. 1880) (b/w image)
- Unknown x3 [Bathhouse scenes + male nude] (Duncan Grant) (n.d) (colour images)
- Unknown [Male nude with striped sweater] (Unknown) (Unknown) (b/w image)

From Chapter 2:

- Boy Jumping Horizontally (Thomas Eakins) (1884) (b/w image)
- Man pole vaulting to the right (Thomas Eakins) (1884) (b/w image)
- Men Boxing, Open Hand (Eadweard Muybridge) (1887) (b/w postcard)
- Animal Locomotion 1 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 2 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 3 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 4 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 5 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 6 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 7 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 8 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 9 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 10 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- Animal Locomotion 11 (Eadweard Muybridge [Welcome Institute]) (1887) (b/w image)
- The Human Figure in Motion 1 (Eadweard Muybridge [Welcome Institute]) (1901) (b/w image)
- The Human Figure in Motion 2 (Eadweard Muybridge [Welcome Institute]) (1901) (b/w image)
- Object man (Andre Gelpke) (Unknown) (b/w image)
- Unknown [Medical Photographs] (Unknown [Welcome Institute]) (1890 – 1910) (b/w image)
- Male Youth (Hasse, Berling [Welcome Institute]) (Unknown) (b/w image)
- Unknown (Imperial War Museum) (1945) (b/w image)
- Maturity of genitalia among boys (Unknown) (Unknown) (b/w image)
- Endorph, mesomorph and ectomorph at 18 (Unknown) (Unknown) (b/w image)

From Chapter 3:

- Andamanese (E.H Man) (1878) (b/w image)
- Andamanese men (E.H Man) (c. 1875) (b/w image)
- Angda or Mozambique – Man named Domingo (G.A Turner) (c. 1910) (b/w image)
- Untitled [naked man] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked man with arms in air] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked man – side view] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked white man – side view] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked white man – front view] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked man – front and side view 1] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked man – front and side view 2] (Unknown) (Unknown) (b/w image)
- Untitled [naked man – front and side view 3] (Unknown) (Unknown) (b/w image)
- Untitled [naked man – front and side view 4] (Unknown) (Unknown) (b/w image)
- Untitled [naked man – front and side view 5] (Unknown) (Unknown) (b/w image)
- Untitled [naked man – front and side view 6] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Untitled [naked man – front and side view 7] (Unknown) (Unknown) (b/w image)
- Untitled [naked man – front and side view 8] (Unknown [Pitt Rivers Museum]) (Unknown) (b/w image)
- Victor of the wrestling match, Sudan (George Rodger) (1949) (b/w image)
- A Sailor from Sierra Leone with prop tree (J.H Lamprey [Pitt Rivers Museum]) (1869) (b/w image)
- Kafer – Ngunni or Zulu (Unknown) (c.1870) (b/w image)

From Chapter 4:

- As Nature Intended (Robin Constable) (Unknown) (b/w image)
- Object Man (Nisse Andersson) (Unknown) (b/w image)
- Rev Isley Boone (Unknown) (Unknown) (b/w image)

image)

- Untitled [naked couple] (Diane Arbus) (1973) (b/w image)
- "Life" among the Nudists (Unknown) (Unknown) (b/w image)
- Seaford: Martin (Sun & Health) (1968) (b/w image)
- Untitled [nudists playing volleyball] (Mason West) (Unknown) (b/w image)
- Untitled [naked young man] (Ortil) (Unknown) (b/w image)
- Diary of Light, 1912 – 1985 (Andre Kertesz) (1919) (b/w image)
- Soldiers swimming Western Desert. WW2 (Unknown) (IWM) (b/w image)
- Naked soldiers in shower (Unknown) (IWM) (b/w image)
- Naked soldier. Western Desert. WW2 (Unknown) (IWM) (b/w image)
- Two soldiers shampooing each others hair (Unknown) (IWM) (b/w image)
- Line of naked soldiers. Western Desert. WW2 (Unknown) (IWM) (b/w image)
- Three soldiers sitting in river/sea (Unknown) (IWM) (b/w image)
- Men have bath on board ship. WW2 1942 (Sgt Wilson) (IWM) (b/w image)
- Soldiers washing in Normandy. WW2 1944 (Unknown) (IWM) (b/w image)
- Soldiers sea bathing (Unknown) (IWM) (b/w image)
- Men pouring water over head of naked man (Unknown) (IWM) (b/w image)
- Soldiers bathing in sulphur springs. WW2 1944 (Unknown) (IWM) (b/w image)
- Soldier using portable shower (Unknown) (IWM) (b/w image)
- Soldiers in shower (Unknown) (IWM) (b/w image)
- Soldiers in shallows by sea (Unknown) (IWM) (b/w image)
- Soldiers taking horses into sea, 1917 (Unknown) (IWM) (b/w image)
- Soldiers taking horses into sea [wide shot], 1917 (Unknown) (IWM) (b/w image)

From Chapter 5:

- Art Academy (Simon Raverat after Mortimer) (Unknown) (b/w image)
- Unknown (John S Barrington) (Unknown) (b/w image)

image)

From Chapter 6:

- Obsession by Calvin Klein (Unknown) (Unknown) (b/w image)
- Veilig Verder (Unknown) (Unknown) (b/w image)
- Exit Only: Stop AIDS: Play Safe (Unknown) (Unknown) (b/w image)
- Stripper [+ contact sheet] (Gordon Rainsford) (Unknown) (b/w image)
- Gefangnis [Jail] Scene (Danny Lyon) (1967) (b/w image)
- Isle of Grain strike (A. Vincent) (Unknown) (b/w image)
- What can I do with a male nude (Jeff Ayres) (1985) (b/w image)
- What can I do with a male nude [2] (Jeff Ayres) (1985) (b/w image)
- Strip for me babe – I'll strip for you (Unknown) (Unknown) (b/w image)
- Unknown [Stripper] (Ian David Baker) (Unknown) (b/w image)
- Unknown [Stripper 2] (Ian David Baker) (Unknown) (b/w image)
- Two Men (Unknown) (Unknown) (b/w image)
- Fashion Victim (Unknown) (Unknown) (b/w image)

From Chapter 7:

- Leonid Andreyev (Unknown) (c. 1914) (Slide)
- Giovanni Agnelli [Triptych] (Unknown) (1978) (b/w image)
- Giovanni Agnelli, St Jean Cap Ferrat (Unknown) (1978) (b/w image)

From Chapter 8:

- Nude, supine youth (Vincenzo Galdi) (c.1895) (b/w image)
- Unknown [two youths] (Wilhelm von Gloeden) (Unknown) (b/w image)
- Unknown [two youths – under wall freize] (Wilhelm von Gloeden) (Unknown) (b/w image)
- Taormina (Wilhelm von Gloeden) (1905) (b/w image)
- Two Youths in a Garden (Wilhelm von Gloeden) (Unknown) (b/w image)
- Rome (Guglielmo Pluschow) (c. 1900) (b/w image)
- Nude with trumpet (Fred Holland Day)

(Unknown) (b/w image)
- The Storm God (Fred Holland Day) (Unknown)
(b/w image)

From Chapter 9:

- Nude on piano stool (Anon) (c.1940) (b/w image)
- Nude (Camera Club) (c.1947) (b/w image)
- Gervase as Narcissus in conservatory at Reddish (Cecil Beaton) (1968) (b/w image)
- Gervase (Cecil Beaton) (1968) (b/w image)
- David Dulac (Angus McBean) (Unknown) (b/w image)
- David Dulac [2] (Angus McBean) (Unknown) (b/w image)
- Male Nude (George Platt Lynes) (Unknown) (b/w image)
- Male Nudes [x 6 images] (George Platt Lynes) (Unknown) (b/w images)
- Untitled (George Platt Lynes) (1941) (b/w image)
- Physique images [x18 images] (Patrick Safarti) (Unknown) (b/w images)

OPEN

COOPER/10/8 Fully Exposed: Unused Images: Chapter 10 n.d.

Includes:

- Unknown [x 3 male nudes with men wearing cap and harness] (Mike Arlen [?]) (Unknown) (b/w image)
- Unknown [Male Nude] (Mike Arlen [?]) [From Mister magazine] (Unknown) (b/w image)
- Paul Riley (Mike Arlen [?]) [From Mister magazine] (Unknown) (b/w image)
- Sven Masterson (Mike Arlen) (Unknown) (colour image)
- Sven Masterson (Mike Arlen) (Unknown) (b/w image)
- Male Nude (Bill Benson) (Unknown) (b/w image)
- A Hammam in Fez (William Betsch) (Unknown) (b/w image)
- Part of the Inferno series (Ronald Chase) (1981) (Colour image)
- Unknown – polyptych (Ronald Chase) (Unknown) (Sepia image)
- Various – colour slides x 18 (Ronald Chase)

- (1982-1984) (Colour slides)
- Various – contact sheets x6 (Colin Clarke) (Unknown) (b/w images)
 - Swimmer (Becky Cohen) (1975) (b/w image)
 - Double self portrait (John Coplans) (1986) (b/w image)
 - Contact Sheet (Paul Daliquist) (1983) (b/w postcard)
 - Unknown (Yves D'Ans) (1986) (b/w image)
 - Unknown (Yves D'Ans) (Unknown) (b/w image)
 - Nehemiah (Judy Dater) (1975) (b/w image)
 - Arles Suite No 2 (Judy Dater) (1976-1978) (b/w image)
 - Walter Chappell (Judy Dater) (1977) (b/w image)
 - Summer Bath (Judy Dater) (1974) (b/w image)
 - Japanese Bath (Judy Dater) (1991) (b/w image)
 - Offering I (Judy Dater) (1988) (b/w image)
 - Unknown (Alison Day) (Unknown) (b/w image)
 - Desirs – Idees [parts 1, 3,5 & 6] (John Di Stefano) (1987/1988) (b/w images)
 - Becoming [parts 7 – 16] (John Di Stefano) (1985/1986) (b/w images)
 - Vitality - mock up of book-work with original prints + list of materials + statement for all work sent by Di Stefano [including Desirs and Becoming.] (John Di Stefano) (1986) (b/w images)
 - Dwayne Rowlinson (George Dureau) (Unknown) (b/w image)
 - Glen Thompson (George Dureau) (Unknown) (b/w image)
 - Jonas Williams (George Dureau) (1978) (b/w image)
 - Troy Brown (George Dureau) (Unknown) (b/w image)
 - Unknown (George Dureau) (Unknown) (b/w image)
 - Jordan (George Dureau) (Unknown) (b/w image)
 - Emmett Johnson (George Dureau) (1988) (b/w image)
 - 10 (Dale Durfee) (Unknown) (sepia image)
 - Flight of the Witches (Evergon) (1986) (b/w image)
 - Dudu/Fun Fun (Black & White) (Rotimi Fani-

Kyode/Alex Hirst) (1985) (b/w image)
 - Dudu/Fun Fun (Black & White) [2] (Rotimi Fani-Kyode/Alex Hirst) (1985) (b/w image)
 - Unknown (Rotimi Fani-Kyode) (n.d) (b/w image)
 - La Chambre d'amour [1] (Bernard Faucon) (c.1977) (Colour slide +colour image)
 - La Chambre d'amour [2] (Bernard Faucon) (c.1977) (Colour slide +colour image)
 - Le Telescope (Bernard Faucon) (1977) (Colour slide +colour image)
 - Carnaval (Bernard Faucon) (1978) (Colour slide +colour image)
 - Richard in the shower – No 8 (Robert Giard) (Unknown) (b/w image)
 - Richard in the shower – No 9 (Robert Giard) (Unknown) (b/w image)
 - Various – x 19 slides (Robert Giard) (1975 - 1986) (b/w slides)
 - Man on a motorcycle (Robert Giard) (1977) (b/w image)
 - Man in his bathroom (Robert Giard) (1978) (b/w image)
 - Man and gull (Robert Giard) (1979) (b/w image)
 - Man with a Marilyn Monroe calendar (Robert Giard) (1980) (b/w image)
 - Man on a cot (Robert Giard) (1984) (b/w image)
 - Il corpo dell autoritratto (Paolo Gioli) (1983) (b/w image)
 - Image No 134 from Untitled 1985/6 (Bill Henson) (1985) (b/w image)
 - Leibeigenschaft – Picture A (Michael Hooymann) (1986) (b/w image)
 - Leibeigenschaft – Picture B (Michael Hooymann) (1986) (b/w image)
 - Leibeigenschaft – Picture C (Michael Hooymann) (1986) (b/w image)
 - OT [1] (Michael Hooymann) (1986) (b/w image)
 - OT [2] (Michael Hooymann) (1986) (b/w image)
 - Tagtiann (Michael Hooymann) (1987) (b/w image)
 - Leibeigenschaft – Kleine manner (Michael Hooymann) (1986) (b/w image)
 - Web Web (Nick Knight) (1985) (b/w postcard)
 - Unknown (Grace Lau) (Unknown) (b/w image)

- Samm (Grace Lau) (1988) (b/w image)
- Samm [in netting] (Grace Lau) (1988) (b/w image)
- Contact Sheet B (Grace Lau) (Unknown) (b/w images)
- Contact Sheet D (Grace Lau) (Unknown) (b/w images)
- From series of Men Jumping (Viv Lawrence) (1987) (b/w image)
- Ohne Titel (Ranier Leitzgen) (1984) (b/w postcard)
- Posing, Dirk Platzek (Hans van Manen) (1984) (b/w postcard)
- Nude (Robert Mapplethorpe) (Unknown) (b/w image)
- Nude (Robert Mapplethorpe) (Unknown) (b/w image)
- Mike (Robert Mapplethorpe) (1982) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Unknown (Robert Mapplethorpe) (Unknown) (b/w image)
- Close Shave (Barry McKinley) (1976) (b/w postcard)
- Blow your own horn (Barry McKinley) (1977) (b/w postcard)
- Something from nothing (Duane Michals) (1977) (b/w postcard)
- CNI (Chris Nash) (Unknown) (b/w postcard)
- 400000 Soldats (David Newman) (1993) (b/w image)
- Unknown (David Newman) (1994) (Colour image)
- Men emerging from water (Dianora Niccolini) (Unknown) (b/w image)
- Unknown [x 2 images] (Dianora Niccolini [?]) (Unknown) (b/w image)

- Unknown [CU male pec] (Dianora Niccolini [?]) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (Unknown) (b/w image)
- Unknown (Dianora Niccolini) (1975) (b/w image)
- Unknown (Dianora Niccolini) (1975) (b/w image)
- Unknown (Dianora Niccolini) (1983) (b/w image)
- Male Nude (Vance) (Erwin Olaf) (1984) (b/w postcard)
- Joy (Erwin Olaf) (1985) (b/w image)
- Dog Lifting (Erwin Olaf) (1986) (b/w image)
- Chessman IV (Erwin Olaf) (1988) (b/w image)
- Chessman XXIV (Erwin Olaf) (1988) (b/w image)
- Chessman XVII (Erwin Olaf) (1988) (b/w image)
- A Template for my Future Plastic Surgery, aged 80 (Marc Quinn) (1992) (b/w image)
- Unknown (Gordon Rainsford) (1987) (b/w image)
- Unknown (Gordon Rainsford) (1987) (b/w image)
- Unknown (Gordon Rainsford) (1987) (b/w image)
- Nick (Jonathan Rea) (1985) (b/w postcard)
- Hello Humpty (Michael Rock) (1979) (b/w postcard)
- Splits (Lucas Samaras) (1973) (colour image)
- Panorama (Lucas Samaras) (1983) (b/w image)
- 20 x 24 Sitings (Lucas Samaras) (1980) (b/w image)

- Untitled (Hiro Sato) (1988) (b/w image)
- Unknown (Richard Sawdon Smith) (Unknown) (b/w image)
- Unknown (Richard Sawdon Smith) (Unknown) (b/w image)
- Unknown (Richard Sawdon Smith) (Unknown) (b/w image)
- Unknown [x3 transparencies + 2 b/w slides (Richard Sawdon Smith) (Unknown) (b/w trans/slides)
- Unknown (Richard Sawdon Smith) (Unknown) (b/w image)
- Unknown (Gundula Schulze) (1983) (b/w image)
- NS5 (Naomi Stanley) (Unknown) (b/w postcard)
- NS7 (Naomi Stanley) (Unknown) (b/w postcard)
- James (A. Taylor) (1983) (b/w postcard)
- Unknown (Matthew Toresen) (1984) (b/w image)
- Hermaphrodite between Venus and Mercury (Arthur Tress) (1973) (b/w image)
- Unknown (Arthur Tress) (Unknown) (b/w image)
- On leave in San Diego (Unknown) (Unknown) (b/w postcard)
- Unknown [Man with chaps and chains] (Unknown) (Unknown) (b/w image)
- Unknown [Male Nude] (Unknown) (Unknown) (b/w image)
- Unknown (Trevor Watson) (Unknown) (b/w image)
- Unknown [2] (Trevor Watson) (Unknown) (b/w image)
- Air Bed Wrestling (Boyd Webb) (1978) (col postcard)
- Nudo alla finestra (Giovanni Zuin) (1991) (colour image)

OPEN

COOPER/10/9 Fully Exposed: Unused Images: Chapter 11 n.d.

Includes:

- Aura (Ajamu) (1992) (b/w image)
- Unknown x 3 (Ajamu) (Unknown) (b/w slides)
- Faith, Honour & Beauty – x4 slides (Anthony Aziz & Sammy Cucher) (1992) (Colour slides)
- Unknown [1] (James Barratt & Robin Forster) (1994) (b/w image)

- Unknown [2] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [3] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [4] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [5] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [1] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [2] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [3] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [4] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [5] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown [6] (James Barratt & Robin Forster) (1994) (b/w image)
- Unknown (Diane Bayliss) (Unknown) (b/w image)
- Threading Thought (Diana Blok & Marlo Broekmans) (1979) (b/w image)
- Double self portrait (Diana Blok & Marlo Broekmans) (1981) (b/w image)
- Ricerca Geometrica (Jo Brunenberg) (1993) (b/w image)
- Salvia (Jo Brunenberg) (1993) (b/w image)
- Guest [1] (Chris Bucklow) (1993) (Colour image)
- Guest [2] (Chris Bucklow) (1993) (Colour image)
- Guest [3] (Chris Bucklow) (1993) (Colour image)
- Various – x3 slides (Chris Bucklow) (1993) (Colour slides)
- His distinguished buttocks... (Julie Cook) (Unknown) (b/w image)
- His regal nose, so strong and fine... (Julie Cook) (Unknown) (b/w image)
- Their majestic faces... (Julie Cook) (Unknown) (b/w image)
- His golden lips so soft... (Julie Cook) (Unknown) (b/w image)
- His bronzed chest was sensual and warm... (Julie Cook) (Unknown) (b/w image)
- His nipples were as dark... (Julie Cook) (Unknown) (b/w image)
- His toes nobly touched... (Julie Cook)

- (Unknown) (b/w image)
- His gilded gaze and ruinous locks... (Julie Cook) (Unknown) (b/w image)
- His gently sculpted stomach... (Julie Cook) (Unknown) (b/w image)
- His finely formed arms... (Julie Cook) (Unknown) (b/w image)
- Unknown (John Paul Evans) (Unknown) (b/w image)
- Jeremy standing with orb (Harvey Ferdschneider) (1988) (b/w image)
- Michael standing with blindfold (Harvey Ferdschneider) (1988) (b/w image)
- Various – x7 slides (Robert Flynt) (1993) (Colour slides)
- Protect Me [x2 images] (Franko B) (1992) (b/w image)
- Unknown (Franko B) (1993) (Colour postcard)
- Unknown [message on reverse to EC] (Franko B (with Philip Walsh)) (1994) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1994) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1994) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1994) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1994) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1993) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1993) (b/w image)
- Unknown (Franko B (with Philip Walsh)) (1993) (Colour slide)
- From 'Fallen Angel' – panel 4 (Roberta Graham) (Unknown) (b/w image)
- From 'Fallen Angel' – panel 7 (Roberta Graham) (Unknown) (b/w image)
- From 'Pale Battalions' (Roberta Graham) (1995) (Colour image)
- 'A Natural Terror' – x5 [of 6] slides (Roberta Graham) (1994) (Colour slides)
- Veil of Unrest x 2 slides (Roberta Graham) (1994) (Colour slides)
- Double Crack (Suzanne Greenslade) (Unknown) (b/w image)
- Tim (Conrad Hechter) (1999) (b/w image)
- Richard (Conrad Hechter) (1998) (b/w image)

- Unknown (Conrad Hechter) (Unknown) (b/w image)
- Appeasement of Warriors (Sebastian Holzhuber) (1982) (b/w image)
- Unknown (Sissie Honore) (Unknown) (Sepia image)
- Unknown (Sissie Honore) (Unknown) (b/w image)
- Unknown (Sissie Honore) (Unknown) (b/w image)
- Erotica – Triptych – 1 (Sissie Honore) (1994) (Colour image)
- Erotica – Triptych – 2 (Sissie Honore) (1994) (Colour image)
- In Balance 1987 (Ton Huijbers) (1987) (b/w image)
- Interim portrait # 271 (Bill Jacobson) (1992) (b/w image)
- Interim portrait # 478 (Bill Jacobson) (1992) (b/w image)
- Interim figure # 600 (Bill Jacobson) (1993) (b/w image)
- Interim figure # 1025 (Bill Jacobson) (1994) (b/w image)
- Interim figure # 1031 (Bill Jacobson) (1994) (b/w image)
- Interim couple # 1164 (Bill Jacobson) (1994) (b/w image)
- Interim couple # 1109 (Bill Jacobson) (1994) (b/w image)
- Self Portrait – contact sheet (Kary Ka-Che Kwok) (1993) (b/w images)
- Portraits – Nudes [Press pack for exhibition with x2 nudes] (Anne Leigniel) (1992) b/w images)
- Various – x16 slides (Anne Leigniel) (1992) (b/w slides)
- Various – x11 slides (Blake Little) (1994) (b/w slides)
- Scottish Boy (Gawain McKinley) (1993) (Colour image)
- Triptych 1 (Jamie McLeod) (Unknown) (b/w images)
- Triptych 2 (Jamie McLeod) (Unknown) (b/w images)
- Unknown (Jamie McLeod) (Unknown) (Colour image)
- Deposition (Nicholas Patterson) (1991) (b/w image)
- Venus & Mars (Nicholas Patterson) (1992)

- (b/w image)
- Michael wipes foot of model after a break (Ken Probst) (1993) (b/w image)
- Brian shoots stills over Rudolf's shoulder (Ken Probst) (1994) (b/w image)
- Various – x8 slides (Ken Probst) (1994) (b/w slides)
- Pilch (Jean-Marc Prouveur) (Unknown) (b/w image)
- Solar anus (Jean-Marc Prouveur) (Unknown) (b/w image)
- Of Ich [?] (Jean-Marc Prouveur) (Unknown) (b/w image)
- Dance Macabre (Jean-Marc Prouveur) (1991) (b/w image)
- Dance Macabre [x3 panels] (Jean-Marc Prouveur) (1991) (b/w image)
- David (David Rasmus) (1992) (b/w image)
- David (David Rasmus) (1992) (Colour image)
- Michael (David Rasmus) (1992) (Colour image)
- Rene [colour image used] (David Rasmus) (1992) (b/w image)
- Various – x24 colour slides (David Rasmus) (1984-1982) (Colour slides)
- Unknown (Lindsay Seers) (Unknown) (b/w image)
- Unknown (Lindsay Seers) (Unknown) (b/w image)
- Unknown (Lindsay Seers) (Unknown) (b/w image)
- Hands 1 (Robin Shaw) (1992) (b/w image)
- Hands 2 (Robin Shaw) (1992) (b/w image)
- Hands 3 (Robin Shaw) (1992) (b/w image)
- Hands – square version x 5 (Robin Shaw) (1992) (b/w image)
- Hands – small version x 15 (Robin Shaw) (1992) (b/w image)
- Ludus 2 – Returning the Gaze [1] (Robin Shaw) (Unknown) (b/w image)
- Ludus 2 – Returning the Gaze [2] (Robin Shaw) (Unknown) (b/w image)
- Ludus 2 – Returning the Gaze [3] (Robin Shaw) (Unknown) (b/w image)
- Ludus 2 – Returning the Gaze [4] (Robin Shaw) (Unknown) (b/w image)
- Exposures (Robin Shaw) (1993) (b/w image)
- Hand and Foot (Robert Taylor) (Unknown) (b/w image)
- Anthology 5 (Robert Taylor) (Unknown) (b/w

image)
 - Take Fetish (Robert Taylor) (Unknown) (b/w image)
 - Take (Robert Taylor) (Unknown) (b/w image)
 - Closing (Robert Taylor) (Unknown) (b/w image)
 - Hands On (Robert Taylor) (Unknown) (b/w image)
 - Unknown – small image (Robert Taylor) (1993) (b/w image)
 - Unknown – exhibition details on reverse (Robert Taylor) (1993) (b/w image)
 - Various x 20 slides (Frank Yamrus) (1995) (b/w slides)

OPEN

COOPER/10/10 Fully Exposed: Images: Chapters 11 and Oversize n.d.

Includes:

CHAPTER 7

- Alun (Basil Clavering) (c. 1958) (Illustration 123 page 145 + small image in file)

CHAPTER 10:

- Getting Close (Erwin Olaf) (1985) (Illustration 162 page 192)
 - Wilbert Hines (George Dureau) (1983) (Illustration 163 page 193)
 - Male Nude (Ian David Baker) (c.1985) (Illustration 168 page 198)
 - Ebenezer (Clare Ajenusi) (1980) (Illustration 172 page 201)
 - Samm (Grace Lau) (1988) (Illustration 183 page 210 [+small image in file])
 - Black Nude (Sarah Kent) (1988) (Illustration 191 page 217 [+ small image in file])
 - The Fall (Jean-Marc Prouveur) (1988) (Illustration 202 page 227)
 - Homage to E.J. Bellocq (Richard Sawdon Smith) (c.1986) (Illustration 203 page 228 + small image in file)
 - Homage to E.S. Burroughs (Richard Sawdon Smith) (1988) (Illustration 204 page 229)

STORED IN LARGE BOX

CHAPTER 11: Holding Down an Image

[CHAPTER 11 ONLY IN SECOND EDITION]

- Fly Me (Diane C Baylis) (1993) (Illustration 211 page 237)
- Ceci n'est pas un erection (Sissie Honore) (1994) (Illustration 213 page 239)
- Homage to George Platt Lynes (Ken Probst) (1995) (Illustration 216 page 241)
- This is to Arouse You (Jean-Marc Prouveur) (1993) (Illustration 217 page 242)
- Interim Portrait 359 (Bill Jacobson) (1992) (Illustration 218 page 242)
- Guest [N M] (Christopher Bucklow) (1993) (Illustration 219 page 243)
- Untitled (AIDS Pieta) (David Edwards) (1992) (Illustration 220 page 243)
- Untitled (James Barrett & Robin Forster) (1994) (Illustration 221 page 244)
- A Tower of Strength (John Paul Evans) (1993) (Illustration 222 page 245)
- Study for Panel 3: A Natural Terror (Roberta M Graham) (1994) (Illustration 223 page 246)
- Symbiosis, Tokyo (Yuriko Takagi) (1992) (Illustration 224 page 247)
- Nick Reclining with Face Covered (Harvey Ferdschneider) (1989) (Illustration 226 page 249)
- Body [x 3 images] (Michel Macku) (1994) (Illustration 227 page 250)
- Figure (Carlos Quiroz) (1990) (Illustration 228 page 250)
- Christopher (Urban Species) (Sissie Honore) (1994) (Illustration 229 page 251)
- Paradise (Robert Davies) (1994) (Illustration 230 page 252)
- Sebastian [x 5 images] (Tune Andersen) (1992/93) (Illustration 231 page 253)
- Initiation (Ajamu) (1992) (Illustration 233 page 254)
- Faith, Honour and Beauty (Anthony Aziz & Sammy Cucher) (1992) (Illustration 234 page 254)
- Untitled (Robert Flynt) (1993) (Illustration 235 page 255)
- Antonie and the Kritas Boy (Gawain McKinley) (1993) (Illustration 236 page 255)
- Self Portrait (Kary Ka-Che Kwok) (1993) (Illustration 237 page 256)
- Rene (David Rasmus) (1992) (Illustration 238 page 257)
- Rape of the Sabines 1 (Nicholas Patterson)

(1992) (Illustration 239 page 257)
 - R.J. Bronze (Frank Yamrus) (1994)
 (Illustration 240 page 258)
 - Lifting Our Legs (Jim Long) (1993)
 (Illustration 241 page 259)
 - Untitled (Blake Little) (1994) (Illustration 242
 page 260)
 - Sam (Mike Ferrari) (1994) (Illustration 243
 page 260)
 - In Motion [x 6 images] (Rosie Gunn) (1993)
 (Illustration 244 page 261)
 - Hands (Robin Shaw) (1992) (Illustration 245
 page 262)
 - In Bluebeard's Castle (Diane C. Baylis)
 (1992) (Illustration 246 page 263)
 - Out of Balance (Tom Huijbers) (1990)
 (Illustration 247 page 264)
 - Raul – Juny (Pere Formiguera) (1993)
 (Illustration 248 page 265)
 - China 11 (Anne Leigniel) (1993) (Illustration
 249 page 265)
 - His Elegant Hands Held the Secret of His
 Heart (Julie Cook) (1993) (Illustration 251
 page 267)
 - Got A Salmon ON (Prawn) (Sarah Lucas)
 (1994) (Illustration 253 page 268)

OPEN

COOPER/11 Other Photography**1928-
1986**

Other photography taken or collected by Cooper, including Cooper's photographs of individuals; photograph albums of a group of male friends at seaside, purchased by Cooper; private and commercial photographs of male nudes, and contact sheets and negatives of Victorian pornography (1928-1986)

OPEN**COOPER/11/1 Other Photography****1966-1986**

Includes:

- Laurie Anderson (Photographed at press event) (1982)
- Laurie Anderson (Photographed at press event) (1982)
- Francis Bacon (At retrospective of his work, Tate Gallery) (1985)
- Francis Bacon (At retrospective of his work, Tate Gallery) (1985)
- Francis Bacon (At retrospective of his work, Tate Gallery) (1985)
- Francis Bacon (At retrospective of his work, Tate Gallery) (1985)
- Francis Bacon (At retrospective of his work, Tate Gallery) (1985)
- James Baggs (Photographed in front of one of his paintings) (1985)
- Ian David Baker (Portrait)
- Nick Balaban (In front of his painting 'Castration') (Unknown)
- Nick Balaban (Collage) (Unknown)
- Nick Balaban, Guy Burch and Kim Waiyaki (At exhibition) (Unknown)
- John Ball (Portrait taken at Brechin Place) (Unknown)
- Colin Barnes (Contact sheet with x3 images in his studio) (Unknown)
- John S Barrington (With one of his sculptures. NB: Not taken by EC) (1966)
- Andrew Beeching (Portrait taken outside 38 Chalcot Road) (Unknown)
- Tony Benn (Portrait taken in kitchen of 38 Chalcot Road) (Unknown)
- Tony Benn (Portrait taken in kitchen of 38

- Chalcot Road) (Unknown)
- Tony Benn (Portrait taken in bedroom at 38 Chalcot Road) (Unknown)
 - Tony Benn (One figure from 'Private Space, Public Space') (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston (Working on a painting) (Unknown)
 - Oswald Blakeston and partner Max Chapman (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston and partner Max Chapman (Portrait in his study/bedroom) (Unknown)
 - Oswald Blakeston and Victor Musgrave (At opening of a Blakeston's exhibition) (Unknown)
 - Oswald Blakeston (Contact sheets x 2 for above) (Unknown)
 - Olivier Brice (On stand at International Contemporary Arts Fair) (Unknown)
 - Olivier Brice (On stand at International Contemporary Arts Fair) (Unknown)
 - Andrew Brown (Portrait taken at 369 Gallery) (Unknown)
 - Guy Burch (With one of 'his cheeky puppet sculptures') (Unknown)
 - Guy Burch (The Puppet Show) (Unknown)
 - Paul Cadmus (Outside the National Portrait Gallery) (1982)
 - Paul Cadmus (Outside the National Portrait Gallery) (1982)
 - Judy Chicago (Opening of 'The Dinner Party' Warehouse, London) (1985)
 - Judy Chicago ('Virginia Woolf place setting. The Dinner Party') (1985)
 - Martin Corbett (At Gay Pride Photographic Exhibition) (Unknown)
 - Martin Corbett (At Gay Pride Photographic

Exhibition) (Unknown)

- Chris Corr (Photographed in front of his 'Russian paintings') (Unknown)
- Chris Corr (CU photographed in front of his 'Russian paintings' (Unknown)
- Jimmy Cronnin (Photographed holding up one of his assemblies) (1984)
- Jeffrey Daniels (Portrait) (1985)
- Jeffrey Daniels (Portrait) (1985)
- Mario Dubsky (Images from his show at South London Art Gallery) (1983 [?])
- Mario Dubsky (Standing in front of one of his paintings (1983 [?])
- Roberto Fernandez (Photographed at his desk) (1986)
- Roberto Fernandez (Photographed at his desk) (1986)
- Roberto Fernandez (Photographed at his desk) (1986)
- Roberto Fernandez (Photographed at his desk) (1986)
- Roberto Fernandez with Carlos (Photographed at his desk) (1986)
- Ranier Fetting (Portrait) (Unknown)
- Gilbert & George (Photographed in their back garden) (Unknown)
- Gilbert & George (Photographed in their dining room) (Unknown)
- Gilbert & George (Photographed in front of their art pottery collection) (Unknown)
- Gilbert & George (Photographed by a window) (Unknown)
- Philip Graham (Portrait photograph by John Vere Brown) (Unknown)
- Sunil Gupta (Photographed at gallery talk) (Unknown)
- Sunil Gupta (Photographed at gallery talk) (Unknown)
- Sunil Gupta and Duane Michals (Photographed at gallery talk) (Unknown)
- Peter Hardy (Portrait taken at 38 Chalcot Road) (Unknown)
- Peter Hardy (Portrait taken at 38 Chalcot Road) (Unknown)
- Gordon Hargreaves (Portrait taken at Brechin Place) (Unknown)
- Gregory Hayman (Portrait) (Unknown)
- Paud Hegarty (Member of the Gay Pride 80 committee) (1980)
- Bryan Holdsworth (By the side of his portrait

- 'Grace Jones') (Unknown)
- Bryan Holdsworth (In front of one of his prints) (Unknown)
- Islington & Harrow Gay Group (Group photograph) (Unknown)
- Islington & Harrow Gay Group (Group photograph) (Unknown)
- Islington & Harrow Gay Group (Group photograph) (Unknown)
- Derek Jarman (Photographed in front of one of his paintings) (Unknown)
- Martin Jones (Portrait) (Unknown)
- Martin Jones (Portrait) (Unknown)
- Martin Jones (Portrait) (Unknown)
- Martin Jones (Sitting in front of his painting Andy Warhol and Jeff) (Unknown)
- Martin Jones (Standing in front of one of his paintings) (Unknown)
- Martin Jones (Martin Jones and Emile) (Unknown)
- Martin Jones (Martin Jones and Emile) (Unknown)
- Martin Jones (Martin Jones and Emile) (Unknown)
- Martin Jones (Image of Andy Warhol and Jeff) (Unknown)
- Martin Jones (Image of one of his paintings) (Unknown)
- Michael Leonard (Portrait) (Unknown)
- Denis Lemon (Portrait) (Unknown)
- Denis Lemon (Portrait) (Unknown)
- Michael Levy (Director, National Gallery. Photographed in his office) (1980)
- Michael Levy (Director, National Gallery. Photographed in his office) (1980)
- Michael Levy (Director, National Gallery. Photographed in his office) (1980)
- Michael Levy (Director, National Gallery. Photographed in his office) (1980)
- David Loker (Portrait taken on stairs at 38 Chalcot Road) (Unknown)
- Robin Logan (Portrait taken at 38 Chalcot Road) (Unknown)
- Robin Logan (Portrait taken at 38 Chalcot Road) (Unknown)
- Francois de Louville (Portrait taken at event) (Unknown)
- Edward Lucie Smith (Portrait taken at event) (Unknown)
- Edward Lucie Smith (Portrait taken at event)

(Unknown)

- Andrew Lumsden and [Unknown] (Photographed at event) (Unknown)
- Suzi Malin (Portrait with a 'poloroid' leatherman pieces) (Unknown)
- John Marshall (Photographed in kitchen at 38 Chalcot Road) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photographed in his studio) (Unknown)
- John Maybury (Photograph of a piece of his work) (Unknown)
- Robert Medley (Photographed in his studio) (Unknown)
- Robert Medley (Photographed in his studio) (Unknown)
- Robert Medley (Photograph of his painting 'Saul and David') (1982 [?])
- George Melly and Philip Core (Photographed at launch for Core's book 'Paintings') (1985)
- George Melly and Philip Core (Photographed at launch for Core's book 'Paintings') (1985)
- George Melly and Philip Core (Photographed at launch for Core's book 'Paintings') (1985)
- Terrence O'Hare (Photographed outside the National Gallery) (1982)
- Terrence O'Hare (Photographed outside the National Gallery) (1982)
- Anatol Orient (Photographed in his gallery) (Unknown)
- Bob Orr (At Lavender Menace Bookshop, Edinburgh) (Unknown)
- Mathias Ostermann (Potter. Photographed at 38 Chalcot Road) (1984)
- Alan Oversby 'Mr Sebastian' Tattoo artist (Photographed at work on his partner's shoulder) (Unknown)
- Alan Oversby 'Mr Sebastian' Tattoo artist (Photographed at work on his partner's shoulder) (Unknown)
- Alan Oversby 'Mr Sebastian' Tattoo artist

(Photographed of swabbing tattoo to remove surplus dye) (Unknown)

- Alan Oversby 'Mr Sebastian' Tattoo artist (Photograph of tattoo bird design) (Unknown)
- Alan Oversby 'Mr Sebastian' Tattoo artist (Photograph of tattoo penis design) (Unknown)
- Nicholas Patterson (Photographed in front of one of his photographs) (1983)
- Nicholas Patterson (Photographed with his model, Nick, and photograph) (1983)
- Oswaldo Perez (Photographed looking at 'Mister' magazine) (1984)
- Oswaldo Perez (Photographed in front of the newspaper posters) (1984)
- John Paul Phillipe (Portrait in front of his painting) (Unknown)
- Alistair Pirie (From Carmichael Fine Art in front of Ralph Hedley painting) (Unknown)
- Eric Presland (Portrait) (Unknown)
- Barry Prothero (Portrait taken in kitchen at 38 Chalcot Road) (Unknown)
- Barry Prothero (Portrait taken in his own kitchen in Brixton) (Unknown)
- Jean-Marc Prouveur (Photographed in front of his 'Victory') (1984)
- Jean-Marc Prouveur (Photographed in front of his 'Victory') (1984)
- Jean-Marc Prouveur (Portrait in profile) (1984)
- June Redfern (Standing in front of one of her paintings) (Unknown)
- June Redfern (Standing in front of one of her paintings) (Unknown)
- June Redfern (Standing in front of one of her paintings) (Unknown)
- Michael Regan (Portrait) (Unknown)
- Ian Rogers (Photographed in front of his paintings) (1982)
- Ian Rogers (Photographed at Wimbledon College of Art) (1982)
- Ian Rogers (Photographed at Wimbledon College of Art) (1982)
- John Russell Taylor (Photographed in his sitting room) (1980)
- John Russell Taylor (Photographed in his sitting room) (1980)
- John Russell Taylor (Photographed in his sitting room) (1980)
- John Russell Taylor (Photographed in his sitting room) (1980)

- Colin Steer (Photographed in Portobello Road shop) (Unknown)
- Steve (Photographed in kitchen of 38 Chalcot Road) (Unknown)
- Steve (Photographed in kitchen of 38 Chalcot Road) (Unknown)
- Steve (Contact sheet x 5 images) (Unknown)
- Simon Taylor (Serving coffee at Edinburgh Gay Centre) (Unknown)
- Trevor Thomas (Photographed in his flat in Fitzroy Road) (Unknown)
- Trevor Thomas (Photographed in his flat in Fitzroy Road) (Unknown)
- Trevor Thomas (Photographed in his flat in Fitzroy Road) (Unknown)
- Ralph Turner (Portrait) (Unknown)
- Ralph Turner (Portrait) (Unknown)
- Kim Waiyaki (Portrait) (Unknown)
- Kim Waiyaki (Photographed by the side of his drawing 'Men') (Unknown)
- Kim Waiyaki (Photograph of his painting 'Sexual Fantasy') (Unknown)
- Andy Warhol (Talking to media for show at Waddington [?]) (1984)
- Andy Warhol (Media scrum at above) (1984)
- Andy Warhol (Media scrum at above) (1984)
- Andy Warhol (Contact sheet for above) (1984)
- Ed White (Photographed at event) (1986)
- Andrew Williams (Photograph of his 'Self Portrait') (Unknown)

OPEN

COOPER/11/2 Seaside Albums 1928-1931

Photograph albums of a group of male friends at seaside (1928-1931), Purchased by Cooper from Pete Dixon who answered an ad placed in Gay Times for images of the male nude.

OPEN

COOPER/11/3 Male Nude 1: A collection of images n.d.

Private and commercial images (1950s-1970s)

OPEN

COOPER/11/4 Male Nude 2: A collection of images n.d.

Private and commercial images (1950s-1970s)

OPEN

**COOPER/11/5 Contact Sheets & Transparencies/Research n.d.
prints of Victorian pornography**

Images copied by Cooper when researching
Fully Exposed: The Male Nude in
Photography. Only a limited number featured
in book as published and Research prints of
Victorian pornography (n.d.)

OPEN

COOPER/12 Other Papers

**1965-
2011**

Other papers compiled by Cooper, including: correspondence files with John Croft, David Ketteridge and Gregg Blachford; papers, photographs, correspondence and other material regarding the publication and promotion of the book 'Machinations: photographs by Arthur Tress and introduced by Cooper; postcards received from friends and acquaintances; correspondence regarding and research material gathered for 'Male Bodies: a photographic history of the nude'; reviews of 'The Sexual Perspective' and 'Fully Exposed' (1965-2011)

COOPER/12/1 Emmanuel Cooper and John Croft Correspondence

1965-2011

Includes:

- JC to EC: Letter: Making arrangements to see EC in Neasdon Hospital [he had jaundice] and news of visits from Tom Wakefield and other friends (11 October 1965)
- JC to EC: Postcard: Card from Tintern Abbey – wishing EC there to share the beauty. Hopes that the fruit sent from Fortnum and Mason arrived [at hospital] in good condition and that EC making progress (17 October 1965)
- JC to EC: Letter: More arrangements for hospital visiting. JC is being given a lift by Bob Micey (27 October 1965)
- JC to EC: Letter: Apologises for not being 'quite up to the mark' during dinner with EC. News on a visit to Kew with David Greenhalgh and of possible weekend with Francis King at Brighton. Thanks EC for gift of pot but asks for advice on how to 'seal it' as wants to use it for flowers (7 November 1965)
- JC to EC: Letter: Agrees to act as referee for EC's application for Commonwealth Fund (8 November 1965)
- JC to EC: Letter: Commiserates with EC about emergence operation to remove appendix not long after suffering with jaundice. Hopes to visit after his return from Brighton (17 November 1965)
- JC to EC: Letter: Gives feedback after having read the synopsis and specimen chapter of

what was to be EC's first book [A Handbook of Pottery, Longman, 1970] (26 November 1965)

- JC to EC: Postcard: Thanks EC for dinner (27 April 1966)
- JC to EC: Postcard: Invites EC to 'small fork supper' and asks whether he has heard anything about the book? Elizabeth [sister of Francis King who helped EC with book] surprised at silence (15 April 1966)
- JC to EC: Postcard: Thanks EC for 'delicious' dinner (16 July 1966)
- JC to EC: Postcard: Sending birthday wishes to EC (9 December 1966)
- JC to EC: Postcard: Thanks EC for 'delicious' meal and agrees to make arrangements for weekend with Francis King (16 February 1967)
- JC to EC: Postcard: Has enjoyed weekend with EC and hopes he is more rested. Asks for address of 'Portuguese' (13 March 1967)
- JC to EC: Postcard: Is impressed with the film 'Blow Up'. Is painting again and asks EC to let him know if its possible for his work to provide a backdrop to EC's up coming one man show in East London (6 April 1967)
- JC to EC: Postcard: From Funchal, Madeira where no one appears 'less than 140.' Notes that English is almost the second language and 'there are hints of other customs having been imported.' (5 May 1967)
- JC to EC: Letter: Informs EC that Clive and Bob [unknown] are having a 'gala dinner with some sort of cabaret at a Spanish restaurant in Earls Court' and wonders if EC would come as his guest. Also wants to buy Clive and Bob an EC pot as a gift (21 May 1967)
- JC to EC: Letter: Thanks EC for card and asks him to think over the possibility of their taking a short holiday together (21 July 1967)
- JC to EC: Postcard: Giving a phone number, confirming the 'two Js' [unknown] are on and glad that EC enjoyed their last evening together which JC thought 'had a gluey start and a pleasantly dry finish.' (27 July 1967)
- JC to EC: Postcard: Enjoyed meal together and enjoyed meeting Lily [unknown]. Thinks the EC bowl looks 'very handsome' and is sure Clive and Bob will like it (22 August 1967)
- JC to EC: Letter: Thanks EC for inviting him to PV of solo exhibition at Queen Mary College, East London. Asks if the 'chief exhibit

in the flowered shirt and the elegant black striped trousers also for sale?' Liked the porcelain but not keen on the gallery space (14 September 1967)

- JC to EC: Letter: Has visited Bernard Leach exhibition but didn't 'find it especially exciting' but more uplifting than the 'Way In' which he also visited. Hopes EC's exhibition doing well (6 October 1967)
- JC to EC: Postcard: Enjoyed their meal and 'tete a tete'. Suggests Millie for name of EC's cat. [Her name was Midgie] (22 October 1967)
- JC to EC: Postcard: Apologises for not being good company – suffering from second cold in three weeks (18 February 1968)
- JC to EC: Letter: Been to the Crafts Centre – thought most of the work was of average to bad standard – 'yours came out well as did a special display of metalwork by Brian Asquith (7 March 1968)
- JC to EC: Letter: Thanks EC for meal – 'the apple crumble, dish and all, was a particular success. Sorry to leave early but has been 'under some strain.' (5 April 1968)
- JC to EC: Letter: un Lindsay arranged for them both to meet 'Essenlyck' at Brighton University. Also invited to a buffet supper that evening at which 'Albert & Victoria' [Brighton gay couple] will be present. Francis King can't attend and John Haylock [novelist] is in Morocco (31 May 1968)
- JC to EC: Letter: Making arrangements for a visit to Oxford - including dinner at High Table. [Described in Making Emmanuel Cooper] (25 November 1968)
- JC to EC: Postcard: Many happy returns of the day. [EC was 30!] (12 December 1968)
- JC to EC: Letter: Thanking EC for dinner and for Christmas presents – 'the jug and the dish look almost as handsome as their progenitor.' Didn't enjoy Marian's [unknown] do but hope Clive and Bob's will be better (23 December 1968)
- JC to EC: Postcard: Sightseeing in Seville. Found and bought 'Royale Ambree' for EC (3 February 1969)
- JC to EC: Postcard: Telling EC 'I did enjoy last night – you in velvet, food, pussy and pots (also, to be frank, the display of my own work) (6 March 1969)

- JC to EC: Letter: Ordering several items of ECs tableware. Comments of 'minor works' of art in Florence (1 May 1969)
- JC to EC: Letter: Thanking EC for 'magnificent spread of food and a super galaxy of human talent.' (28 May 1969)
- JC to EC: Letter: Angus [Wilson] and Tony [Garrett] have asked JC and EC to stay at Bradfield at end of July. [Described in Making Emmanuel Cooper] (31 May 1969)
- JC to EC: Letter: Thinks the proofs [A Handbook of Pottery] are clearly set out but should rectify some 'slight infelicities of expression.' (9 June 1969)
- JC to EC: Letter: Informs EC that 'pottery not the Nuffield Foundations' line of country but my contact there suggested you try for a Leverhulme Research Award.' (23 September 1969)
- JC to EC: Letter: Thanks EC for inviting him to the private view of his exhibition and enjoys work from practical to more 'ethereal items.' (23 October 1969)
- JC to EC: Postcard: Thanking EC for dinner and news that he has started his biggest – 60" x 50" – picture (3 November 1969)
- JC to EC: Letter: Thanks EC for inviting him – and partner, Ray – to new year/decade celebration with David [Ketteridge – EC's partner] 'and all that gay company.' (1 January 1970)
- JC to EC: Postcard: Thanks EC for birthday meal. Also arranging a visit to Sussex (18 January 1970)
- JC to EC: Postcard: Thanks for dinner 'which did much to restore me. I think the cut and thrust of your conversation put Lucy G [unknown] on her mettle.' (4 May 1960)
- JC to EC: Postcard: On holiday in pouring rain at Lake Lugano (10 May 1970)
- JC to EC: Letter: Thanking for enjoyable evening. Enjoyed looking at new work by EC and JC intends to subscribe to Ceramic Review (1 July 1970)
- JC to EC: Letter: Thanking for meal. Thought the evening 'went to pot (so to speak) after midnight. Sends sympathy to David Ketteridge and hopes his experience won't affect his career. [Unexplained] (9 August 1970)
- JC to EC: Postcard: Card from Cannes after

visiting Avignon (2 October 1970)

- JC to EC: Postcard: Thanking for excellent meal –‘the devilling was a great success.’ Had card from John Mornish in Samarkand (13 October 1970)
- JC to EC: Postcard: Congratulations on EC’s exhibition and that the V&A bought the best pot (18 November 1970)
- JC to EC: Postcard: Thanks for meal and best wishes for EC’s birthday on 12.12.70 (6 December 1970)
- JC to EC: Postcard: Thanking for six-course meal. Will send review for Ceramic Review (8 May 1971)
- JC to EC: Postcard: Thank for supper and chat (6 June 1971)
- JC to EC: Letter: Thanks for publishing his review of Professor Pye’s book in Ceramic Review but feels obliged to point out several omissions of punctuation. At EC’s recommendation went to film ‘Dad’ [Not full title] but preferred ‘Claire’s Knee. Reports on discussion with Majorie Parr at her gallery. Enjoyed work of Robyn Denny (6 July 1971)
- JC to EC: Postcard: Thank you for a most enjoyable supper. ‘I hope I was not too hard on your guest but, as you know, my level of tolerance is not especially high: in such instances, mouths are best stopped with kisses or anything else handy.’ (15 July 1971)
- JC to EC: Postcard: Card from Portugal – noting ‘they seem to put their pottery on the walls here.’ (28 August 1971)
- JC to EC: Postcard: Thanks to EC and David [Ketteridge] for meal. Sorry not to have seen more of Midgie [EC’s cat] (19 September 1971)
- JC to EC: Postcard: On holiday in France. Visited Versailles and Chatres (8 October 1971)
- JC to EC: Postcard: On holiday in Valencia. Has found Royale Ambree perfume for EC (19 May 1972)
- JC to EC: Postcard: Thanking for dinner and catching up on gossip (25 May 1972)
- JC to EC: Postcard: Thanks for ‘theatre event’. Apologises for dull meal but next time will aim for something exotic (22 June 1972)
- JC to EC: Postcard: On holiday in France – in Beaune ‘rather splendid’ and then at Bandol

with 'cloudless skies all the way.' (5 October 1972)

- JC to EC: Postcard: Ray [JC's partner] and JC enjoyed meal and chat '(which I hope you did not find too cantankerous)' (22 October 1972)
- JC to EC: Postcard: Thanks for meal and relaxing evening. Likes his blue plate. Wishes EC luck with his flat hunt 'which looks a bit urgent.' (19 November 1972)
- JC to EC: Postcard: Happy birthday to EC for 12.12.72 (14 December 1972)
- JC to EC: Letter: Looking forward to seeing EC and Nigel [Young, EC's partner] for dinner (22 February 1973)
- JC to EC: Postcard: Thanks for meal. Envy EC's upcoming visit to Italy (12 April 1973)
- JC to EC: Postcard: Relaxing in La Rochelle after 'having done our culture – 8 chateau and as many churches – in the Loire (19 September 1973)
- JC to EC: Postcard: Thanks EC for taking him to Life Class [David Storey play at Royal Court Theatre] and for recommending the Rocky Horror Show 'which has given me ideas.' (20 April 1974)
- JC to EC: Postcard: On holiday in Menton and Monaco (6 June 1974)
- JC to EC: Postcard: On holiday in Saint Jean de Luz and Biarritz (9 October 1974)
- JC to EC: Postcard: Thanks EC for blue dish 'which I like very much: hopes your green line comes eventually.' (20 October 1974)
- JC to EC: Postcard: Thanks for delicious meal at Bianchi and 'seeing Elena and her husband and staff.' Also wished EC happy birthday and happy Christmas and New Year (9 December 1974)
- JC to EC: Postcard: Thanks for meal and looking forward to seeing some 'of your new wares some time.' (2 March 1975)
- JC to EC: Postcard: Thanks for meal and 'bringing me up to date on Life' [unexplained] (26 October 1975)
- JC to EC: Postcard: On holiday in the USA (30 April 1976)
- JC to EC: Postcard: Enjoyed evening together at Bianchi and for inviting him to 'your select and lovely party.' (7 July 1977)
- JC to EC: Postcard: Thanks for meal.

Thought EC looking 'beautiful and blooming.'
Comments of Bonnard and Matisse (8 May 1978)

- JC to EC: Postcard: On holiday in the USA and Mexico (24 October 1978)

- JC to EC: Postcard: Wishing EC happy birthday for 12.12.78 (7 December 1978)

- JC to EC: Postcard: Best wishes for Christmas and New Year (18 December 1980).

- JC to EC: Postcard: Sending this year's 'anti-christmas card' (December 1981)

- JC to EC: Postcard: Apologising for not attending EC's PV but visited subsequently and enjoyed it. Particularly liked a blue bowl that was already sold (3 June 1987)

- JC to EC: Postcard: Thanks for lunch and chat. Enjoyed looking at EC pots and thought 'Chalcot Square also looked good in the autumn sunshine, as you did.' (1 October 1987)

- JC to EC: Postcard: Off to organise his house on the Isle of Man and afterwards hopes that EC will visit. Asks EC to return two volumes of Adolescent Period [pictorial atlas] as 'there is a small gap on my London shelves.' (9 April 1988)

- JC to EC: Postcard: Thanks EC for remembering his birthday – 70th. Pleased EC is busy 'intellectually and ceramically.' Hopes to visit EC's exhibition if he is in London. Still painting 'actually cut paper but not as much as I should.' (10 January 1993)

- JC to EC: Postcard: Postcard featuring one of his own paintings Roof 1988. 'At last...' (26 September 1993)

- JC to EC: Letter: A note to confirm their dinner at the Reform Club (17 February 1993)

- JC to EC: Letter: Thanks EC for sending copy of Fully Exposed: The Male Nude in Photography. Recognises immense amount of research in book. Gives EC news of his own work and activities – 'I have made very few pictures.' (28 February 1994)

- JC to EC: Letter: Hopes EC is making as many pots as book and apologises for missing the launch of second edition of The Sexual Perspective (15 August 1994)

- JC to EC: Letter: Thanking EC for postcard of pot – part of EC's exhibition at Ruthin. Has

been painting a good deal but cannot find gallery to show his work. Brian Sewell unable to help (31 July 1996)

- JC to EC: Letter: Hopes EC's [broken] ankle is healed. Informs EC that he has had a 'brusque, pre-printed, rejection from Angela Flowers.' Asks for further suggestions to get his work shown (28 January 1997)
- JC to EC: Postcard: Tells EC that has sent off transparencies of his work to Jill George Gallery (5 April 1997)
- JC to EC: Postcard: Tells EC that Jill George has replied to say 'she was not taking on any new work at the present time' and suggests he contact Graham Dixon Gallery (9 May 1997)
- JC to EC: Postcard: On holiday in Dunfries and Galloway (11 June 1997)
- JC to EC: Postcard: Informs EC of the death of his partner, Ray, who died suddenly on 14th March. After 'more than 30 years of friendship this has been a great shock to me.' (24 March 1999)
- JC to EC: Letter: Sends his CV & Artist statement [preserved] to EC 'in case you encounter somebody who might be interested in exhibiting my work.' (7 June 1999)
- JC to EC: Letter: Informs EC that he has sent his transparencies off to Beaux Arts, Bath but to no response. Mentions that mutual friend, Ron Lande, off on annual visit to Fire Island. Also that he met up with David Lindsay and Antonio having not seen them for twenty years. 'Those Brighton days chez Fanny [Francis] King seem a century ago.' (18 August 1999)
- JC to EC: Postcard: Thanks EC for his card of last month. Tells him of his 'difficulty in contacting Lizzie Singh. When eventually I did she claimed she'd never asked to meet me: however she suggested I call in to the gallery but declined to see me when I did so...' (7 November 1999)
- JC to EC: Postcard: EC has made a bowl with yellow glaze for Brian Sewell and JC wants EC to do the same for him. Also to let him know if he comes to Bath to photograph his work at Beaux Arts (21 April 2000)
- JC to EC: Postcard: Thanks EC for card and enclosures [unspecified] and informs him that he has written to White Gallery, Hove

enclosing CV, statement and transparencies. Comments on galleries and museums of Glasgow (7 June 2000)

- JC to EC: Postcard: Informs EC that he has received 'a nice note' from White Gallery, Hove. Off on an around Britain cultural cruise (14 July 2000)
- JC to EC: Postcard: Has returned from enjoyable cruise around Britain. Hopes to see EC in Bath (4 August 2000)
- JC to EC: Letter: Off to France for a week, staying near Dieppe. Has had some of his recent paintings framed and hung in his house. Would like EC to come and see them. Notes Anthony Hepworth has opened a gallery in Bath but is showing only his specialisms. Wishes EC well in his role as Visiting Professor, Ceramics and Glass Programme, Royal College of Art (28 September 2000)
- JC to EC: Postcard: Hopes EC has enjoyed his first years as Visiting Professor, Ceramics and Glass Programme, Royal College of Art and wonders if he will be offered another. Also asks about the progress of the Leach biography. Had fortnights cruise in Batic – highlight visit to St Petersburg. Asks EC to visit him in Bath – 'I miss my old friends.' (14 July 2001)
- JC to EC: Letter: Thanks EC for sending information on Catto Gallery. Finds that slides do not show a true representation of his work and his age (78) 'tells against me.' Again asks EC to come and look at the paintings he has had framed and hung in his house. Has suggested to Nick Serota an exhibition of minimalist art at the Tate (30 July 2001)
- JC to EC: Postcard: Sending congratulations on EC being made an OBE in New Years Honours List (2 January 2002)
- JC to EC: Postcard: Thanks EC for giving him lunch at the Royal College of Art and showing him around. Hopes that EC's biography on Bernard Leach is well received. Asks if EC would visit, as he would like to show his latest paintings (5 March 2002)
- JC to EC: Postcard: Informs EC that Anthony Hepworth has taken a dozen of his pre-1960 small paintings (13 May 2002)
- JC to EC: Letter: Invites EC to a buffet lunch that he is giving at the Reform Club (21

November 2002)

- JC to EC: Postcard: Thanks EC for card sent from Artist Retreat, Reigate and for 'splendid yellow bowl; I am indeed glad to have this fine addition to my collection of earlier Cooper ware. Asks about progress of Leach biography (9 January 2003)

- JC to EC: Postcard: Thanks EC for his card and gives him details of trip to Denmark and future visit to France (9 April 2003)

- JC to EC: Postcard: Attends private view of student work at Bath Spa University. Impressed by ceramics but less so by the painting and sculpture. Enjoyed a recent private view of Westminster Abbey (14 June 2003)

- JC to EC: Postcard: Visited EC's exhibition at the Fine Art Society and enjoyed 'some shapely pots and jugs.' (13 October 2003)

- JC to EC: Postcard: Thanks EC for card and for cutting about Elena [Salvoni?]. Apologises for missing ECs show in Camden. Notes that latest novel by Francis King is 'the best of her latest oeuvre' and that one of his paintings has been sold by Anthony Hepworth (24 November 2003)

- JC to EC: Postcard: Refuses an invitation to PV of EC's exhibition [Fine Art Society?] as trips to London too expensive. Goes on to give details of recent visit to France (8 May 2004)

- JC to EC: Postcard: Liked work on show at Beaux Arts but felt that 'someone of your eminence should not have been given such second rate back up in the way of painting and sculpture.' (17 October 2004)

- JC to EC: Postcard: Thanks EC for his card. Has heard conflicting views on early work [Anthony Caro] so must revisit it when next in London (7 February 2005)

- JC to EC: Postcard: Confirms that EC was right about Caro. Not sure about later work – 'like Moore he lapsed into gigantism.' Also apologies cannot attend EC's private view (8 March 2005)

- JC to EC: Postcard: Glad to talk to Charles Darwent about Valerie Beson. Just returned from 'culturally exhausting cruise around the Black Sea.' (18 October 2005)

- JC to EC: Postcard: Has heard nothing from Charles Darwent [friend of EC and art critic for

Independent on Sunday]. Sends best wishes for EC's exhibition in Edinburgh. Is still painting – 'my pictures and your pots make good bed fellows; it would be nice one day if we could expose ourselves together.' (9 November 2005)

- JC to EC: Postcard: Notes that EC is soon to be 65. Has heard from Charles Darwent to which JC replied suggesting that Darwent ring him if he wanted any further information but has heard nothing since. Notes that Table Manners – curated by EC - is getting publicity and also hopes that EC's exhibition in Edinburgh went off well (8 December 2005)

- JC to EC: Letter: Informs EC that two friends from Oxford – Roger Hood and John Drury – both collectors of ceramics – saw EC pots for sale in London and described one priced nearly a £1000. Interested in EC's article published in Art Quarterly – his own articles on criminal justice system are appearing in 'less conspicuous places.' (8 December 2006)

- JC to EC: Postcard: Enquiring about ECs prostate /PSA and giving details of his own. Notes that the Reform Club is 'pressing me to exhibit some of my paintings there and, rather reluctantly, I am going along with the suggestion.' (22 September 2007)

- JC to EC: Postcard: Sorry that EC couldn't attend his private view at the Reform Club but if he wants to take a look the club steward would show him around. 'However, remember that the club has a strict dress code – jacket and tie, no jeans!' (19 November 2007)

- JC to EC: Letter: Hopes EC is well and gives him details of his own PSA. Saw a Tuke exhibition in Cornwall and went back and reread ECs monograph. Off to Ireland in late July and return via Orkney (25 June 2008)

- JC to EC: Postcard: Sorry to read of death of Paul Overy. Has been on a cruise to Norway, the Faroes, Iceland and Scotland (30 August 2008)

- JC to EC: Postcard: Thanks EC for sending The Guardian obituary of Paul Overy and recalls how supportive both Overy and Guy Brett were about JC's work. Presumes that EC's forthcoming exhibition will be at Beaux Arts London rather than Bath [it was at Bath] but asks for copy of the catalogue. Tells EC

that he is still painting and publishing occasional articles about the criminal justice system (5 September 2008)

- JC to EC: Postcard: Thanking EC for copy of his catalogue 'Abundance.' Believes that EC's pots and his recent paintings would go very well together. Asks for news of private view (10 October 2008)
- JC to EC: Postcard: Very impressed by EC's pots at Beaux Arts exhibition but felt the paintings 'did not complement it your work.' (30 October 2008)
- JC to EC: Postcard: Thanks EC for invitation to launch of book [Contemporary Ceramics] but unable to be present. Anthony Hepworth moved his gallery to London – can 'you/we persuade him to give us a joint exhibition.' (14 September 2009)
- JC to EC: Letter: Speculating whether this year marks EC's 70th birthday [he was 72] and hopes he is good health. Gives EC news of his latest travels. None of the work with Anthony Hepworth has sold for years but 'I just carry on.' A local hospital is going to show three of his paintings but he doubts if they will sell. Asks 'when is our joint exhibition going to take place.' (7 December 2010)
- JC to EC: Postcard: Hoping that EC might have an exhibition in Bath but no sign. News of various trips made by JC – to Montpellier, to Pembrokeshire and a few days in Oxford. Hopes EC is well (9 August 2011)
- JC to EC: Postcard: Concerned to hear that EC has had surgery and hopes he is fully recovered. Visited Pallant House Gallery during a visit to Chichester (21 October 2011)
- EC to JC: Letter: Thanks to JC for a pleasant and relaxed evening. Hopes to meet again. Invites JC to pottery 'though I must warn you that it all very primitive.' (1965)
- EC to JC: Letter: Thanks to JC for 'yesterday.' (1965)
- EC to JC: Letter: Written on Harrow School notepaper 'dig this crazy swanky paper'. Thanks JC for weekend [staying with Francis King?]. Uncertain if he can accompany JC to theatre as 'I think I may be firing the kiln on Friday and it may or may not be over in time for the theatre.' (1965)
- EC to JC: Postcard: From Greece where EC

and Tom Wakefield are having a holiday. The [political] troubles in Athens has not bothered them as yet (1965)

- EC to JC: Postcard: From hospital thanking JC for his card and all the 'goodies of yesterday. Had letter from Tom Wakefield – 'a very good letter writer.' (11 October 1965)

- EC to JC: Letter: Letter from Neasden Hospital [EC has jaundice]. Feeling better but expects to be in hospital for another week. Tom [Wakefield] says he is entering 'the pastoral period' of the illness. Thanks JC for fruit hamper. David Greenhalge came to visit bringing cordials and magazine and also Malcolm Hillier with more fruit. Letters from David Hutter and Peter Day. EC continues to work on his book proposal [A Handbook of Pottery]. His mother wants him to recuperate in Derbyshire (19 October 1965)

- EC to JC: Letter: Headline of 'H.M. Prison' on letter. Hospital won't let him leave for even go out for a walk. Had visit from his brother. Concerned that he has exhibition at St Alban in November. Harrow School want EC to go back after Christmas. Letters from his evening students and from school (28 October 1965)

- EC to JC: Letter: Writing to JC on paper that he gave as a gift to EC. Apologises if he bored JC with his 'foolish chatter' Mentions, again, letter from Harrow asking him to return after Christmas (November 1965)

- EC to JC: Letter: From St Charles Hospital, North Kensington where EC has just had 'a very inflamed 5" long appendix' removed (November 1965)

- EC to JC: Letter: Staying with his mother in Derbyshire. Everyone very kind. Arrived at Chesterfield station to a barrage of cameras as Harold Wilson travelling on the same train. Family conversation centred on babies – his youngest sister and his sister in law both expecting (6 November 1965)

- EC to JC: Postcard: Good to be home in Derbyshire although the weather could hardly be worse (1965)

- EC to JC: Letter: Still in Derbyshire and concerned about his application for a Harkness Fellowship – wants JC to provides speedy reference – more appropriate than Gwyn Hanssen or Ian Treffgarne - and all

needs to be sent off by 11.11.65. Encloses forms and also details of his proposal. Also completed forms for application to work in Japan. EC mentions JC's 'gallery idea' and suggests Berkley Gallery, Grosvenor Square. Gives details of exhibition at St Albans and that he's reading 'Late Call' by Angus Wilson – 'horribly gripping' Has done no work on his own book [Handbook of Pottery]. Also enclosed - copy of JC's reference for EC (10 November 1965)

- EC to JC: Letter: Thanking JC for birthday gift and accepting invitation to see Sergeant Musgrave's Dance at the Royal Court Theatre (13 December 1965)
- EC to JC: Postcard: Thanks for pleasant evening. Hopes to meet at Marion Dutta's on following Wednesday (December 1966)
- EC to JC: Postcard: Didn't go to Marion [Dutta] so missed JC. Thanks for birthday treat (17 December 1966)
- EC to JC: Letter: Thanks JC for enjoyable evening on evening of election night [31.03.66]. Pleased with some of his recent pots 'one or two little gems.' Says the Motherwell exhibition [unspecified] very exciting but believes that Bernard Leach's work at Primavera is 'up to his usual competent standard but there is nothing new or with it.' (1 April 1966)
- EC to JC: Letter: Thanking JC for meal on occasion of his birthday. Writing chapter of his book [Handbook of Pottery] weighing on his mind and 'the sooner I tackle it the better.' (22 December 1966)
- EC to JC: Letter: Thanks for meal at Bianchis. Has decided 'in the view of the slight complications with regard to the visit to Brighton, I think I will not go this time...' Will write to Francis [King] and plead pressure of work. Is about to tackle the chapter again following on from JC's comments on previous draft that EC describes as 'devastating in effect.' (1967)
- EC to JC: Postcard: Wishing JC a happy birthday (6 January 1967)
- EC to JC: Postcard: Thanks for pleasant evening. Wishes him an enjoyable visit to Francis King in Brighton (21 January 1967)
- EC to JC: Postcard: Thanks JC for meal and

hospitality (13 March 1967)

- EC to JC: Postcard: On holiday in France – [staying with Gwyn Hanssen] (23 March 1967)
- EC to JC: Letter: Thanking for meal and gossip. Just returned from 273 Gallery, Queen Mary College [EC had solo show here in September/October 1967] and notes that they would take 8 of JC paintings (18 April 1967)
- EC to JC: Postcard: Thanks for evening and hopes to invite him back 'when things have sorted themselves out.' (20 May 1967)
- EC to JC: Postcard: Clive [?] confirmed next Tuesday. Delighted to make JC a bowl (23 May 1967)
- EC to JC: Postcard: Thanks JC for hospitality. Notes that article in The Times [unspecified] is 'good and certainly interesting.' (31 May 1967)
- EC to JC: Postcard: Thanks for a 'splendid evening' with 'all necessary ingredients including humour, wit – a shade of drama plus superb food.' (19 July 1967)
- EC to JC: Postcard: Thanks for dinner invitation but unable to come because 'whole week is a bit undecided.' (25 August 1967)
- EC to JC: Letter: Encloses cutting from The Guardian about his work/exhibition by Fiona McCarthy [preserved] which 'pleased me very much.' Hopes JC enjoyed himself at the PV and also that he may want to buy a copy of the East London Advertiser that features an article and photograph of EC 'in all my flower glory' (13 September 1967)
- EC to JC: Postcard: On holiday in Venice. Weather unpredictable and may move further south. 'It is nice being away from the hurly burly for a bit.' (17 September 1967)
- EC to JC: Letter: Thanks JC for pleasant evening. Enjoyed conversation and wants to know more 'about his impressions of the Leach exhibition. Will decide about possible visit to Brighton (18 October 1967)
- EC to JC: Postcard: Thanks for splendid meal (3 December 1967)
- EC to JC: Postcard: Seems all is now well with railway – Harold [Wilson] 'has pulled it off again.' (6 December 1967)
- EC to JC: Postcard: Thanks for invitation on 06.01.68 and looking forward to it (31 December 1967)

- EC to JC: Postcard: Thanks for pleasant evening. 'It seemed to me to set suddenly and take on interesting shapes.' (7 January 1968)
- EC to JC: Letter: Enjoyed seeing JC and their meal together. Sorry that JC had migraine and notes that he finds his own 'upheavals with D[avid Ketteridge] absolutely exhausting... It may soon settle itself one way or the other and so stop this constant emotional drain (16 February 1968)
- EC to JC: Letter: Thanking JC for dinner and conversation. Would like to go to Oxford and suggests second or third week of May. Notes that latest novel by Francis King reviewed fairly well in The Guardian (March 1968)
- EC to JC: Letter: Thanking JC for enjoyable evening but hoping that he is recovering from an attack of cystitis. Notes that there were points in Angus's novel that 'I would have liked to have gone into but (was it my impression) he seemed to glide over it?' Reading Against Nature by Huysman (21 March 1968)
- EC to JC: Postcard: Enjoyed Tuesday evening and also enjoying 'the book on Lord R.' (9 May 1968)
- EC to JC: Postcard: On holiday in Morocco – 'a marvellous, mysterious country – the first really foreign country I've been in.Adventures of all sorts befall us.' (16 August 1968)
- EC to JC: Letter: Thanks JC for meal – 'the oysters and crepe suzette made it a most memorable occasion.' His anxieties about Midgie [the cat] allayed when he got back home as she ate a tin of can food and settled down looking much happier. EC just returned from visiting three potters in Dorset – 'I'd forgotten how lovely it is.' (3 September 1968)
- EC to JC: Letter: A note to say how much better he feels after two days in Brighton. Will write to Francis King and quiz him 'about Colin Haycraft as my heart is still a flutter.' (17 October 1968)
- EC to JC: Postcard: Thanks for lovely weekend that 'was so good I feel quite exhausted.' Ask JC – if he writes – to pass on thanks to David L[indsey] (2 December 1968)
- EC to JC: Letter: Thanking JC for delicious meal but sorry he has a cough. Notes that 'your large picture looks very well in my room

and the blue goes through the most startling chromatic changes, and, at times has the mystery and splendour of a Mediterranean night sky.' (22 January 1969)

- EC to JC: Postcard: Lovely seeing JC yesterday and hopes he feels better. Gives him the address of David Ketteridge in Glasgow (28 March 1969)

- EC to JC: Postcard: In France and busy helping Gwyn with her enormous kiln (4 April 1969)

- EC to JC: Postcard: Lovely to see again and to be 'taken out to so handsome a place. Will be in touch soon when you must sample cuisine a la Cooper.' (29 April 1969)

- EC to JC: Postcard: Thanks for 'a smashing weekend' (12 August 1969)

- EC to JC: Letter: Thanking JC for nice meal. Also notes that his painting 'seems to be moving on: it will be interesting to see what you do with it when you've had a break abroad.' (23 September 1969)

- EC to JC: Letter: Asks John to review paintings at the Royal College of Art. Enjoyed seeing Kes and thanks him for dinner at Bianci's. EC off to Derbyshire and then a visit to Scotland (1969)

- EC to JC: Letter: Thanking for meal. Also comments on his manuscript of A Handbook of Pottery. Pleased that he has been asked to submit pots for the British Pavilion at Expo in Osaka, Japan (1969)

- EC to JC: Postcard: Postcard has image of Spies Returning from Cannan which EC thinks 'sums up last nights play [unspecified] in a curious sort of way. David Ketteridge arriving for weekend.

08.04.70 (18 February 1970)

- EC to JC: Postcard: Glad to see JC after return from Spain and swap Spanish stories. Gives address for Ken Randal (18 February 1970)

- EC to JC: Postcard: Thanking him for his review [unspecified] and his news. 'All is a bit hectic but wants to meet following week (22 April 1970)

- EC to JC: Postcard: Good to see JC and him looking so well – 'positively sun enhanced' (25 May 1970)

- EC to JC: Postcard: Thanks for enjoyable

evening and delicious meal (16 August 1970)

- EC to JC: Letter: Had a letter from Ian Angus with news that Eric Bean died. Funeral at Golders Green. Has spent day without much light – power cuts (1970)
- EC to JC: Letter: Thanking for evening and meal. Compliments to Ray [JC's partner?] Asks if JC wants to come over and look at the proofs of A Handbook of Pottery (1970)
- EC to JC: Letter: Apologies for forgetting JC's birthday. Also forgot David's [Ketteridge] birthday. Accepts invitation to dinner the following week (1970)
- EC to JC: Postcard: Thanks for pleasant evening and sending birthday wishes to JC for 06.01.71 (4 January 1971)
- EC to JC: Postcard: Atmospheric meal at Mama Rosas – 'one was almost back in Italy. Nice to see Gorley again (22 March 1971)
- EC to JC: Postcard: Enjoying visit to David Ketteridge in Scotland. Visiting fishing villages south of Aberdeen before moving on to west coast 'and more spectacular glens and lochs, not to mention bases for air and water weapons.' (8 June 1971)
- EC to JC: Postcard: Thanking for exotic meal and stimulating evening. 'Quite an eventful walk home (27 June 1971)
- EC to JC: Postcard: On visit to Scotland - in Glasgow and saw 'the French collection' but visiting Edinburgh tomorrow (2 August 1971)
- EC to JC: Postcard: Looking forward to 'the catch [unexplained]. Will the performance be deodorized?' (November 1971)
- EC to JC: Postcard: Thanks for pleasant new year 'food and company more than satisfying.' (2 January 1972)
- EC to JC: Postcard: Thanks JC 'Saturday was a treat in many, many ways – your meal was excellent and wine superb but you being firm with Ray was a real thrill.' (1972)
- EC to JC: Postcard: Thanks for 1½ delicious meals, 'I hope you did not feel, as I did not, that your gesture was unimportant [unexplained]. The hungry horse will so remain.' (22 May 1973)
- EC to JC: Postcard: Hopes JC is feeling better and thanks for delicious and elegant meal (23 December 1973)
- EC to JC: Letter: Thanks John for sending

news of death of David [unspecified] (c1975)

- EC to JC: Letter: Thanks for good wishes on his 40th birthday. Nigel [Young, his partner] taking him to dinner at Country Cousins (12 December 1978)
- EC to JC: Postcard: Good to see JC over a dish of tea in Bath. Good also to see your latest paintings and exchange thoughts (1990s)
- EC to JC: Letter: Glad that JC appreciated the pink invitation to launch of second edition of *The Sexual Perspective*. EC feels response is more relaxed and curious than for the first edition back in 1986. Sends sympathy over JC's bi-pass operation and hopes he has made good recovery. EC has no more books imminent but lots of ideas. Hopes to make a few pots 'to keep my hand in – variations on familiar themes I suspect. Still, I do like making.' (29 August 1994)
- EC to JC: Letter: Thanks for lunch and for conversation concerning 'conjugal sex in clink.' Some notes on artist William Mark Fisher and Bath being full of young tourists 'loaded with enormous rucksacks, kitchen stoves and the like.' (2000)
- EC to JC: Postcard: Thanks for congratulations on OBE. 'Who'd have thought it, but pots remain a central interest, though it gets more difficult.' (13 January 2002)
- EC to JC: Postcard: Thanking JC for pleasant evening and catch up in 'the opulence (restrained) of the Reform Club. Hopes that JC's visit to dermatologist went well and nothing serious was found (21 May 2003)
- EC to JC: Postcard: Pleased that JC managed to visit his show at the Fine Art Society. So far 'the exhibition has [done] well with nearly $\frac{2}{3}$ sold – a record for me. Another show coming up at the Swiss Cottage Library, which will not be so pyrotechnical.' (19 October 2003)
- EC to JC: Postcard: Asks if JC saw Elena's [Salvoni?] interview in *The Independent*. Francis King had a 'launch' last night but EC speaking elsewhere about Bernard Leach (20 November 2003)
- EC to JC: Postcard: Yet another laudable mention of Elena. Bianchi is missed. Hopes all well with JC and that his painting progresses

(10 May 2004)

- EC to JC: Postcard: Asks if JC might be willing to talk to Charles Darwent about Valerie Beston who looked after Francis Bacon. Beston was at Bletchley [as was JC] during the war (14 October 2005)
- EC to JC: Postcard: Discussion of PSA levels – ‘mine is up and down and we have to see how it progresses – visits to UCH seem to be a part of life.’ Congratulations on exhibition at Reform Club. Wonders if there might be a modest private view. Off to Mount Pleasant artist retreat (24 September 2007)
- EC to JC: Postcard: Good to get letter and news of JC’s travels. Would like to see Tuke show in Cornwall but a bit of a hike. Enjoyed the Klimt show – ‘all the women look like drag queens’ (15 June 2008)
- EC to JC: Postcard: Sad that Paul Overy died – sends piece from Guardian. Busy working for his exhibition at Beaux Arts in October ‘which looks like a riot of colour’ and planning to do a small catalogue (3 September 2008)
- EC to JC: Letter: Thanks JC for his birthday good wishes. Comments on JC’s recent Italian trip and remembers how when ‘I saw the Sistine Chapel it had a scattering of visitors.’ Gives JC news on his health – ‘some days better than others’ but still making pots ready for his exhibition at Beaux Arts in March 2011. Would like pots to be shown with JC’s paintings but ‘I think they prefer more down market judging by the work they show.’ (14 December 2010)
- EC to JC: Letter: Enjoyed evening with JC. Unpacked kiln when returned home – ‘hasn’t got anything very exciting, although some of the colours are nice.’ (n.d.)
- EC to JC: Letter: Sending article [unspecified] concerning ‘unconstitutional paths’ Mentions that David Lindsay called and bought pots and that EC is planning to see ‘plays at the Mermaid.’ (n.d.)
- EC to JC: Letter: Thanks JC for enjoyable evening which ‘took wings after the effects of your no doubt potent cocktails.’ Reminds JC that Francis King on the 3rd programme (n.d.)
- EC to JC: Letter: Note wishing JC a good holiday (n.d.)
- EC to JC: Postcard: Sunday meal a

masterpiece. Spoken to D[avid Ketteridge] and two weeks today is fine (n.d.)

- EC to JC: Postcard: Delightful evening – ‘a sort of French book launching. I think I could have, as they say, talked all night.’ (n.d.)
- EC to JC: Postcard: Welcome home (n.d.)
- EC to JC: Postcard: Thanking JC for meal. EC expecting his mother for lunch (n.d.)
- EC to JC: Postcard: Thanks JC for a ‘luxurious meal of almost monumental proportions. I had more to drink than usual but pleased to say no ill effects today. Alas, a walk home of great un-eventfulness. I was put off by the threat of gangs of youths! (n.d.)

COOPER/12/2 Emmanuel Cooper and David Ketteridge 1967-1983
Correspondence

Includes:

- DK to EC: Letter (8 August 1967)
- DK to EC: Letter (15 August 1967)
- DK to EC: Letter: Second letter of the day (15 August 1967)
- DK to EC: P/C: Holiday in Berlin (17 August 1967)
- DK to EC: Letter (18 August 1967)
- DK to EC: P/C: Holiday in Germany (August 1967)
- DK to EC: P/C: Holiday in Vienna. ‘It reeks of the Hapsburgs’ (17 August 1967)
- DK to EC: P/C: Holiday in Vienna [posted in Frankfurt] (21 August 1967)
- DK to EC: P/C: Holiday in Vienna (24 August 1967)
- DK to EC: Letter (24 August 1967)
- DK to EC: P/C: Holiday in Vienna ‘At last things have been said. Sorry about the PC but I don’t think I shall have the privacy for writing a letter.’ (25 August 1967)
- DK to EC: P/C: Holiday in Vienna (28 August 1967)
- DK to EC: Letter (28 August 1967)
- DK to EC: P/C: Holiday in Venice (3 September 1967)
- DK to EC: Letter (14 September 1967)
- EC to DK: P/C: Holiday in Venice (16 September 1967)

- DK to EC: P/C: 'Could this be the shape of things to come' (3 November 1967)
- EC to DK: P/C: "What lovely music' (23 November 1967)
- DK to EC: P/C: "Just passing thru – you know." (4 December 1967)
- EC to DK: P/C: Unable to phone. Will write and phone later (13 December 1967)
- DK to EC: P/C: 'Missing and loving you dreadfully, thinking of you always and knowing you ever present. I adore you...' (1967)
- DK to EC: Letter (7 February 1968)
- DK to EC: Letter (14 February 1968)
- DK to EC: Letter (15 February 1968)
- DK to EC: P/C: From Clacton on Sea (11 July 1968)
- DK to EC: Letter (1 October 1968)
- DK to EC: Letter (7 October 1968)
- EC to DK: P/C: Holiday in Brighton (14 October 1968)
- EC to DK: P/C: Mother and sister staying. No room for David (16 October 1968)
- EC to DK: Letter (18 October 1968)
- EC to DK: P/C: From Cairngorms (26 October 1968)
- DK to EC: P/C: From Inverness (27 October 1968)
- DK to EC: Letter (30 October 1968)
- EC to DK: P/C: Oblique reference to death of Louis Hanssen (?) (8 November 1968)
- DK to EC: Letter (13 November 1968)
- DK to EC: Letter (25 November 1968)
- DK to EC: Letter (2 December 1968)
- DK to EC: Letter (13 December 1968)
- DK to EC: Letter (5 January 1969)
- DK to EC: Letter (14 January 1969)
- EC to DK: P/C: 'Love' (17 January 1969)
- DK to EC: Letter (12 February 1969)
- DK to EC: Letter (7 March 1969)
- EC to DK: P/C: Working with Gwyn Hanssen in France (4 April 1969)
- EC to DK: P/C: From Florence 'Thinking of You' (15 April 1969)
- DK to EC: Letter (24 April 1969)
- DK to EC: Letter (3 May 1969)
- EC to DK: P/C: 'Thinking of you.' (11 May 1969)
- DK to EC: Letter (14 May 1969)
- DK to EC: Letter (4 June 1969)
- DK to EC: Letter (18 June 1969)

- DK to EC: Letter (15 July 1969)
- EC to DK: P/C: Visiting Camber Sands (29 August 1969)
- DK to EC: Letter (3 September 1969)
- DK to EC: Letter (23 September 1969)
- DK to EC: Letter (19 October 1969)
- DK to EC: P/C: *EC exhibition *Will study the articles *Venison 'too high' (6 November 1969)
- DK to EC: Letter (23 November 1969)
- DK to EC: Letter (2 January 1970)
- DK to EC: Letter (11 February 1970)
- EC to DK: P/C: 'Cold has moved into a nice green catarrh' (6 March 1970)
- EC to DK: P/C: Asking about DK's chemistry articles for Ceramic Review (9 March 1970)
- EC to DK: P/C: 'Think carefully about these magazine articles: they really could be an intro to a book.' (March 1970)
- DK to EC: Letter (21 April 1970)
- DK to EC: P/C: Comments on 'The Tempest' and 'Hair' (25 June 1970)
- DK to EC: Letter (2 July 1970)
- DK to EC: P/C: 'My landlady has been sending me obscene letters..' (12 July 1970)
- DK to EC: P/C: Sending silver ring [EC gave ring to DH in c1985] (21 July 1970)
- DK to EC: Letter (20 August 1970)
- EC to DK: P/C: 'Here is one of my very favourite pictures' [Kandinsky: The Battle] (22 September 1970)
- DK to EC: P/C: 'See you tonight' (21 October 1970)
- EC to DK: Letter: *Working on first issue of CR *Possible exhibition in Brighton *Theatre with Carl Davis (31 October 1970)
- DK to EC: Letter (21 March 1971)
- DK to EC: Letter (5 May 1971)
- DK to EC: Letter (24 July 1971)
- DK to EC: Selection of poems (c1971)
- EC to DK: P/C: Welcome back from Scotland (1971)
- EC to DK: P/C: Going to see Eileen Lewenstein about CR so might miss calls (c1971)
- DK to EC: Letter (30 August 1972)
- DK to EC: Card: Early Xmas card (21 December 1973)
- EC to DK: P/C: Happy Birthday card (5 August 1974)
- DK to EC: Letter (23 August 1974)

- EC to DK: P/C: From St Ives (6 September 1974)
- EC to DK: P/C: 'Love ever' – Xmas card (20 December 1974)
- DK to EC: Letter (28 February 1975)
- EC to DK: P/C: Love Emmanuel (March 1975)
- EC to DK: P/C: Holiday in La Rochelle (19 August 1975)
- EC to DK: P/C: Change of address card (23 February 1976)
- EC to DK: P/C: Happy Birthday (4 August 1976)
- EC to DK: P/C: Thanks for 'lovely evening' (26 November 1976)
- EC to DK: P/C: Holiday in Menton. 'We are definitely the youngest visitors.' (27 December 1976)
- EC to DK: P/C: Holiday in Sitges 'Back red, nose pink, legs sore and hair just a bit blonder' (1975/76)
- EC to DK: P/C: Holiday in Venice (1977)
- DK to EC: Letter (3 March 1977)
- EC to DK: P/C: Holiday in Studland (12 April 1977)
- EC to DK: P/C: Birthday kisses (3 August 1977)
- EC to DK: P/C: Holiday in San Sebastian (25 August 1977)
- DK to EC: Letter (21 November 1977)
- EC to DK: Letter: *Bought new bike leathers
*Plans for Xmas *Gay Left No 5 published (14 December 1977)
- EC to DK: P/C: Xmas card (December 1977)
- DK to EC: P/C: Birthday card from Brazil (December 1977)
- EC to DK: P/C: 'Good Times' (9 March 1978)
- EC to DK: P/C: Holiday in the Cairngorms (26 October 1978)
- DK to EC: P/C: 'Thank you for the warm evening, supper and especially the treasured talk.' (8 November 1979)
- EC to DK: P/C: Holiday in Studland, Dorset (18 April 1980)
- EC to DK: P/C: Holiday in La Cote D'Azur (13 August 1980)
- DK to EC: Letter (c1981)
- EC to DK: P/C: Visiting Scotland (8 April 1981)
- EC to DK: P/C: Belated Happy Birthday (6

August 1981)

- EC to DK: P/C: Happy Birthday (3 August 1983)
- DK to EC: Letter (n.d.)
- DK to EC: Letter (n.d.)
- DK to EC: Letter: May be two letters + a poem (n.d.)
- DK to EC: Poems x 2 (n.d.)
- EC to DK: P/C: Written from Pilsley, Derbyshire (n.d.)
- EC to DK: P/C: Written from Pilsley, Derbyshire. 'Thinking of you and missing you. My family driving me mad.' (n.d.)
- EC to DK: P/C: 'Have a wonderful holiday' (n.d.)
- EC to DK: P/C: "Lovely to see you looking so lovely" (n.d.)
- EC to DK: P/C: "My proofs are arriving in small daily dollops giving me alternate cold and hot flushes...seems such an age since I saw your lovely face" (n.d.)
- EC to DK: P/C: 'I've telephoned you hundreds of times but the GPO have sabotaged the line...' (n.d.)
- EC to DK: P/C: 'Missing you very, very much...' (n.d.)
- EC to DK: P/C: 'See you at home on Friday evening' (n.d.)
- EC to DK: P/C: 'Kisses' (n.d.)
- EC to DK: P/C: Holiday in Spain (n.d.)
- EC to DK: P/C: 'Hugs and kisses' (n.d.)
- DK to EC: P/C: 'Our first...what next – ceramic protozoa' (n.d.)
- DK to EC: P/C: 'I love you and missing you terribly...' (n.d.)
- DK to EC: P/C: 'How are you, darling? I do hope they have kept the diagrams which I have included.' [For CR articles??] (n.d.)
- DK to EC: P/C: Visiting West Cork (n.d.)
- DK to EC: P/C: Catching the Torbay Express to London (n.d.)
- DK to EC: P/C: About his work on infections (n.d.)
- DK to EC: P/C: 'Tried to phone you last night from Euston – my only sixpence and it didn't get through...' (n.d.)
- DK to EC: P/C: 'David loves Emmanuel' (n.d.)
- EC to DK: P/C: 'Missing you' (n.d.)
- DK to EC: P/C: Happy birthday (n.d.)

OPEN

**COOPER/12/3 Emmanuel Cooper/Arthur Tress:
Machinations Archive**

1985-1990

1. 'MACHINATIONS': Photographs by Arthur Tress: Emmanuel Cooper (book)

2. LETTERS

- TRESS, Arthur to COOPER, Emmanuel:
Asks EC whether he published story of AT.
News on retrospective at Photographers
Gallery in London. Wants a parallel show for
male nudes. Thanks EC for hospitality during
visit to London (25 November 1985)
- TRESS, Arthur to COOPER, Emmanuel:
News on an exhibition in London and of
images of male nude in February issue of
French Photo (1 March 1986)
- TRESS, Arthur to COOPER, Emmanuel:
Sending EC 50 photocopied images of male
nude. Happy to have book published by GMP
but wants £1,000 advance and to retain
foreign rights. Asks about British attitude to
'hand dicke' in images (27 January 1987)
- TRESS, Arthur to COOPER, Emmanuel:
Asks whether EC received x 50 photocopied
images of male nude and says he has found
about 300 more – all unpublished. Thanks EC
for article in Creative Camera (6 March 1987)
- TRESS, Arthur to COOPER, Emmanuel:
Likes EC's suggestions on new selection of
images for book but refuses to do any more
work until he has heard from GMP. Coming to
Oxford with new boyfriend in June and asks to
stay with EC in London (30 April 1987)
- TRESS, Arthur to COOPER, Emmanuel:
Thanks EC for agreeing to provide 'crash pad'
in London. Also confirms will bring additional
photocopied images (18 May 1987)
- WALTER, Aubrey to TRESS, Arthur:
Confirming GMP wish to publish a book of
photographs by AT and outlining payment for
the project (4 September 1987) [This is a
photocopy of the letter which was sent to EC
with postcard message]
- TRESS, Arthur to COOPER, Emmanuel:
Agrees to send image of 'Men pissing' and
glad GMP like all images. Wants unused
images returned. Gives detail of copyright

wording. Asks EC not to imply that any of the models are gay as 'several of them are not, and could be a cause for a libel suit.' (4 April 1988)

- TRESS, Arthur to COOPER, Emmanuel:
Thanks for copy of Machinations: Photography of Arthur Tress. Wants EC and Aubrey Waters to have an image to keep and the rest to be returned (23 December 1988).

3. POSTCARDS

- 1 x colour postcard for 'Fish Tank Sonata' for exhibition at the Shadai Gallery, Tokyo, Japan: 14.11.90 – 15.12.90

4. PHOTOCOPIED IMAGES

- Approximately 100 photocopied images of male nudes by Arthur Tress

5. TYPED ARTICLE ON TRESS FOR 'CREATIVE CAMERA'

6. PHOTOGRAPHS

- Set of images (+ contact sheet) of Arthur Tress taken in London by Emmanuel Cooper in August 1985.

7. PRESS RELEASE

- Thames and Hudson press release for catalogue of Arthur Tress retrospective at Museum of Modern Art, Oxford.

OPEN

COOPER/12/4	Emmanuel Cooper & Gregg Blachford Correspondence	1991-2004
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Correspondence between Emmanuel Cooper and Gregg Blachford regarding various issues (1991-2004)

CLOSED

COOPER/12/5	Emmanuel Cooper Postcard Archive, A-H	1967-2011
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Includes:

- ANDREWS, Eamon (2 postcards) (1983-1984)
- ANGEL, Brian (3 Postcards) (c. 2008-2011)
- ARCHBOND, Peter (1 Postcard) (1977)
- ARDITTI, Michael (21 Postcards) (c. 1990-2008) (Many undated)

- ATKINSON, Conrad (1 Postcard) (n.d)
(Thanks for 'Art and Artists.')
- AZUBY, Jacques (1 Postcard) (1972)
- BAKER, David (8 Postcards) (c. 2003-2008)
- BALL, John (5 Postcards) (2000-2002)
- BARRETT, James & FOSTER, Robin (2 Postcards) (1999)
- BENN, Tony (5 Postcards) (1980-1982)
(During his relationship with EC)
- BENNETT, Susan (1 Postcard) (1978)
- BENTON, Sarah (5 Postcards) (1980-1985)
- BERKOVITZ, Maggie (1 Postcard) (2010)
- BEVERLEY, Tom (4 Postcards) (1973-1984)
- BIRCH, Keith (1 Postcard) (1976) (Member of Gay Left)
- BLAKE, Jonathan (1 Postcard) (1985)
(Partner to Nigel Young)
- BLAKESTON, Oswald (2 Postcards) (1984)
- BOFFY-COURROYE, Jean Michel (2 Postcards) (c. 1975-1976)
- BRADLEY, Peter (16 Postcards) (1984-2011)
- BRAY, Bill (1 Postcard) (1981)
- BURTON, Peter (3 Postcards) (1986-1991)
(Gay Times)
- BUSER, Karin (16 Postcards) (1977-1994)
(Former student of EC at Middlesex)
- CARTLEDGE, Sue (1 Postcard) (1980) (On holiday in St Ives)
- CHAPMAN, Max (2 Postcards) (1985-1989)
(Blakeston partner)
- CHECKLAND, Sarah Jane (1 Postcard) (1996)
- CHESHIRE, Joy (1 Postcard) (n.d)
- COATTS, Margot (2 Postcards) (2009)
- COGHLAN, Robert (1 Postcard) (n.d)
- COHEN, Derek (1 Postcard) (1979) (To 'Gay Left')
- COLLINS, Keith (1 Postcard) (1995)
- CORE, Philip (3 Postcards) (1980-1988)
- CORTI, Ottavio (2 Postcards) (1967-1968)
- CUTHBERT, Michael (1 Postcard) (1978)
- DARWENT, Charles (24 Postcards) (2005-2012)
- DAVIES, Terence (1 Postcard) (n.d) (Thanks for film review in 'Mister')
- DAVIS, Carl (1 Postcard) (1967) (From Hanover, Germany)
- DERBYSHIRE, Philip (1 Postcard) (1980)
(To 'Gay Left')
- DUBSKY, Mario (1 Postcard) (1982)

- DYER, Richard (2 Postcards) (1980) (To 'Gay Left')
 - FARRAR, Robert (2 Postcards) (2000-2001)
 - FIELDING, Amanda (1 Postcard) (2005)
 - FINNEGAN, Terry (1 Postcard) (1993)
 - FINCH, Mark (1 Postcard) (1987)
 - FLOWERS, Angela (2 Postcards) (2009-2011)
 - FRAIN, Rosie (1 Postcard) (2008)
 - GERTLER, Luke (1 Postcard) (2007)
 - GRIMES, George (1 Postcard) (2000)
 - GRUBB, Fred (11 Postcards) (1997-2005)
 - GUILFOYLE, Francis (1 Postcard) (2007)
 - GUILFOYLE, Francis & GERTLER, Luke (1 Postcard) (2008)
 - GREEN, David (1 Postcard) (1971) (Uncertain)
 - GUPTA, Sunil (4 Postcards) (1987-2005)
 - HALL, Colin (5 Postcards) (c. 1995-2001)
 - HARDY, Peter (25 Postcards) (c. 1975-1981)
 - HASSAN, Hassan I (1 Postcard) (1974)
 - HASTINGS, Gerard (1 Postcard) (c. 2010)
 - HAZEL, Katy (7 Postcards) (1994-2010)
 - HENNEGAN, Alison (2 Postcards) (1982)
 - HINDLEY, Clifford (1 Postcard) (1994) (Member of the Gay History Group)
 - HOFF, Harry (1 Postcard) (1983) (William Cooper)
 - HUGHES, Hawkesmoor (5 Postcards) (2005) (EC and Craft Lives Archive)
 - HULL, William (2 Postcards) (1992-2006)
 - HUTTER, David (1 Postcard) (n.d)
- OPEN**

COOPER/12/6 Emmanuel Cooper Postcard Archive, J-W 1967-2011

Includes:

- JONES, Darren (1 Postcard) (c. 2005) (Lodger at Chalcot Road)
- KANE, Kyra (1 Postcard) (2008)
- KENDALL, John (10 Postcards) (n.d) (1 card dated 1997 + one 1989)
- KENYON, Barrie (2 Postcards) (1978)
- KIKUCHI, Yuko (1 Postcard) (1999)
- LEE, Philip (1 Postcard) (c. 2007)
- LEE, Sadie (1 Postcard) (2007) (Wants EC to do a talk at NPG)
- LEONARD, Michael (4 Postcards) (1980-1982)
- LEMIR, Eugensea (3 Postcards) (1973-1987)

(Spelling, names, dates uncertain)

- LENDRUM, Colin (17 Postcards) (1978-1997) (Murdered in 1999)
- LENNER, Naurika (5 Postcards) (1975-1987) (In one card she sends condolences on death of David Ketteridge)
- LEONETTE, Valerie (3 Postcards) (1968-1971)
- LEVIN, Shaun (3 Postcards) (n.d)
- LEWENSTEIN, Eileen (14 Postcards) (c. 1970-1990)
- LINSELL, Gaynor (1 Postcard) (2001)
- LOCK, Imogen (1 Postcard) (1988)
- LOUVILLE, Francois de (3 Postcards) (c. 1985-1993)
- LUCIE-SMITH, Edward (16 Postcards) (c. 1974-1988)
- LUNN, Tim (2 Postcards) (1983)
- MAGEE, Bryan (1 Postcard) (1996)
- MANSER, Michael (72 Postcards) (1974–2010)
- MARTIN, Simon (8 Postcards) (2005-2011)
- McLEOD, Jamie (1 Postcard) (1984)
- MEISTER, Brian (6 Postcards) (1977–1982)
- MENDELSON, Edward (1 Postcard) (n.d)
- MOHAMMED, Michael and KERVEN de David (2 Postcards) (2006)
- MURPHY, Clive (1 Postcard) (1989) (Mount Pleasant acquaintance)
- OLDEN, May (2 Postcards) (1984)
- O'LEARY, Martina (1 Postcard) (n.d)
- PAPADOPOULOS, George (1 Postcard) (2011)
- PARKER, Elise (2 Postcards) (1967)
- PATTERSON, Nick (1 Postcard) (2007)
- PIGOTT HANSSEN, Gwyn (6 Postcards) (1968-1985)
- PITTS, Julia (3 Postcards) (2009-2011)
- POSENER, Jill (1 Postcard) (1985)
- PRICE, Brian (1 Postcard) (1983) (Typically bad tempered message)
- PROTHERO, Barry (12 Postcards) (1982-1993)
- RICHARDS, Margaret (1 Postcard) (1984)
- RIDEAL, Liz (34 Postcards) (1991-2011)
- ROBINSON, Shirley (4 Postcards) (c. 1981)
- RODRIGUEZ, Tony (2 Postcards) (2000)
- RUFFINI, Sergio (8 Postcards) (1968-1970)
- RUGG, Chris (6 Postcards) (1976-1981)
- RUSSELL, Michael (10 Postcards) (1967-

1982)
 - SHETLAND, Ilric (25 Postcards) (1983-2005)
 - SANDOUSKY, Hadleigh (2 Postcards) (c. 1996)
 - SMITH, Brad (2 Postcards) (1987-1989)
 - SMYTH, Cherry (1 Postcard) (1994)
 - STARK, Rosemary (5 Postcards) (n.d)
 - STEVENSON, Wilf (3 Postcards) (1990-2002)
 - STEWART, Hugh (4 Postcards) (1993-1994)
 - SULKIN, David (3 Postcards) (1977-2006)
 - USBORNE, David (24 Postcards) (1982-2002)
 - VATER, Paul & BARRATT, Paul (2 Postcards) (n.d.)
 - VICKERS, Robbie (4 Postcards) (1977-1978)
 - WADHWANI, Juanito (1 Postcard) (1989)
 - WALTON, Mark (10 Postcards) (2006-2011)
 - WATNEY, Simon (41 Postcards) (1982-2011)
 - WEEKS, Jeffrey (19 Postcards) (1978-2002)
 - WEST, Tom (4 Postcards) (n.d)
 - WHITING, David (10 Postcards) (1990-2010)
 - WILSON, William (9 Postcards) (1972-2010)
 - WEILGOS, Phillipa (1 Postcard) (2011)
 - WILMOT, Jo (1 Postcard) (n.d)
 - WOODHOUSE, Tom (12 Postcards) (1967-1988)
OPEN

COOPER/12/7 Male Bodies

1967-2003

Includes:

- Bernis von zur MUEHLEN: List of titles sent to EC by Muehlen, Photocopies of Peter (hand painted); Peter & Scott and Peter on rug, CD with images of above
 - Nan GOLDIN: 1 x colour image of Bobby Masturbating 1980. [This image was also used in both editions of Fully Exposed: The Male Nude in Photography]. 1 x b/w image of Matt & Lewis in the tub. 1988 [Not used in Male Bodies], 3 x colour slides including Bobby Masturbating 1980; Brian on the toilet 1982 and a portrait of Nan Goldin by David Armstrong. [All featured in Male Bodies], Postcard dated 12.07.89 from Goldin to EC expressing pleasure at meeting him and for his support for her new work. Looking forward to seeing Fully Exposed: The Male Nude in Photography [1990].

- Mason WEST: Letter to Philippa Hurd at Prestel sending new image of himself [not preserved] for publication in Male Bodies.
- Arthur TRESS: Letter to EC to 'go with whatever you like' but enclosing photocopy [preserved] of a favoured image. This was not used in Male Bodies.
- John COPLANS: Obituary: The Times (28 August 2003)
- Grace LAU: 1 x b/w image of Grace Lau, 1 x b/w image of Untitled 1987
- Richard SAWDON SMITH: Letter to EC sending above material and enclosing CV [preserved], Photocopy of citation for RSS as winner of 1997 John Kobal award, 1 x colour print of Fucking from the Safer Sex series, 1 x b/w print of Simon '97, CD including portrait from Icons of Photography [with instructions for printing], CD with tifs of Icons of Photography
- Dianora NICCOLINI: 1 x b/w image of Male Nude lying in sea 1997, 1 x b/w slide of ¾ Carl, Partially Solarized 1975, 1 x colour image of Dianora Niccolini, Letter to EC date 03.08.03 sending x 3 images [x2 preserved] + sheet of x20 [x19 preserved], Letter to EC dated 11.11.03 with some background and on reverse a review of her work in The New York Times dated 07.12.75
- Jim MOONEY: Transparency for Scotoma 1995, Transparency x 2 for From the Shroud 1996, Colour slide x 2 for From the Shroud 1996
- John Paul EVANS; Letter to EC sending images + statement + technical information, 4 x colour images of Dreaming of Dorian [x2 sets]
[Evans has ordered the images in sequence. This was not kept in Male Bodies].
- Karen Tweedy HOLMES: CD with Paul and Matthias 1967 and Kenny and Leonardo 2001
- Robert FLINT: CD of images, Invitation to opening reception of his exhibition of photography at Contemporary Art & Archival Framing, Baltimore, USA, 1997, Invitation to reception and book signing for Compound Fracture, New York, 1997.
- Robert TAYLOR: CD with Tumble and Night Flight + image of Robert Taylor + brief biography, CD with small nudes – for

reference only, Business card with image of Ekay's Lips – used as a Xmas card to EC.

- Robin SHAW: CD with images from Screen Test series. Also includes marked up list of images [preserved]. Bill and Bob were used in Male Bodies, Artist card with basic biography and contact details. [Includes quote from EC's Fully Exposed: The Male Nude in Photography], 1 x b/w image of Tom from the Screen Test series.
- Stefano SCHEDA: Letter to EC sending CD's, CD with Tenso – Series Imposture 1999 and Number 11, Histories series 2001, CD with image of Stefano Scheda
- Vivienne MARICEVIC: Letter to EC enclosing x2 b/w images + photocopies of other images [not preserved] + artist statement + biography, Letter to EC dated 27.10.03 sending self portrait [+1 b/w image of Scott [not preserved] and handwritten details of the x3 images she has sent.
- Tony BUTCHER: Letter to EC dated 07.12.03 sending x 3 images on CD [not preserved]
- Mike FERRARI: Portrait of Mike Ferrari [Not used in Male Bodies]

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