

Carol Jerrems (1949-1980)

Photographic Artist

Collectors' List No. 186, 2016

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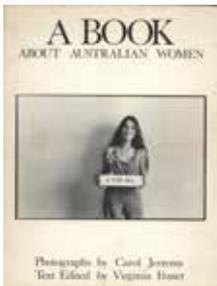
COLLECTORS' LIST No. 186, 2016

Carol Jerrems (1949-1980) Photographic Artist

On exhibition from Sat., **3 December** to Sat., **11 February**.
All items will be illustrated on our website from 17 December.
Prices are in Australian dollars, including GST. Exch. rates at
the time of printing: AUD \$1.00 = USD \$0.76¢; UK£0.60p
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Compiled by Josef & Jeanne Lebovic, Dimity Kasz, Takeaki Totsuka, Lenka Miklos

Cover: *Vale Street*, 1975. Vintage silver gelatin photograph by Carol Jerrems, #9, p5.



Scarce, Important Book by Jerrems

Carol Jerrems (Aust. 1949-1980) & **Virginia Fraser** (Aust. b.1947). *A Book About Australian Women*, Outback Press, 1974. Softcover quarto with illustrated wrappers, 141pp, previous owner's inscription and date "August 17, 1990" in ink on inside cover. *Slight creases and soiling to wrappers, minor discolouration to title page. Overall condition very good.* Provenance: Ian Lobb.

\$2,200

Heavily illustrated throughout with black-and-white portraits of women: "some are well known, others are not; each is of equal importance." Ref: Photoweb.



This catalogue presents vintage and non-vintage prints and letters by Carol Jerrems, Australia's outstanding photographic artist of the counter-culture era of the 1960s-1970s. All the work carries the special provenance of coming from her close friends and associates. In particular, the catalogue includes a substantial archive of vintage prints from the estate of the filmmaker Esben Storm (1950-2011), Jerrems' former boyfriend. This archive originates from the collaboration between Storm and Jerrems, who was the stills photographer on Storm's

innovative 1978 feature *In Search of Anna*, which has a respected place in the development of Australia's distinctive contemporary style of cinema.

Growing up in the sixties, it was impossible not to be visually drenched in the surreal pop photography featured in British and American rock magazines, album covers, music clips on TV and, for the more adventurous, the offbeat 'new wave' European films and edgy American personal-documentary style photography shows by the likes of Diane Arbus and Lee Friedlander. So it is not surprising that Carol Jerrems, a suburban Melbourne high school graduate with an interest in art and music, chose to enrol in the new photographic art and experimental film courses at Prahran Technical School from 1967 to 1970.

Jerrems put her camera where the counter culture focussed: women's liberation, and social inclusiveness for the disadvantaged street youths and urban Aboriginal communities, who were campaigning for justice and land rights. Her final year assignment was a booklet on the 'tribal rock musical' *Hair*, first performed in Australia at the Metro, Kings Cross, which she travelled to Sydney to photograph in January 1970.

At Prahran, Jerrems' teachers included soulful European filmmaker Paul Cox, who wanted psychological depth not commercial, slick, studio photography, and who was the first to recognise her talent. While still a student, Jerrems generated a remarkable body of work and designed her own photographic stamp: 'Carol Jerrems, Photographic Artist.' Jerrems began exhibiting in 1970 and by 1976 had had several group and solo shows, awards, a newspaper profile, and works acquired by the National Gallery of Victoria and National Gallery of Australia.

Jerrems was not a roving street photographer capturing a passing parade. She mostly photographed people in their environment, often close up and in spontaneous-looking situations but with subjects clearly performing for her camera. Many of her subjects were known to her, or she entered their worlds by crossing social barriers that would have intimidated most middle-class girls of her day.

She also orchestrated scenarios, as in her now iconic *Vale Street* (1975), for which she directed the three models—an acquaintance who was an aspiring actress and two male teenage Sharpie gang lads whom she taught at Heidelberg Tech.

In 1972 leading American curator John Szarkowski said of Diane Arbus: “She stuck with her subjects, exploring their secrets (and thus her own) more and more deeply. She was surely aware of the danger of this path, but she believed that her bravery would be equal to the demands she made of it.” The words apply equally to her Antipodean fan. Arbus made old-fashioned medium format pictures of often-remarkable looking people. Jerrems had a televisual and cinematic dynamic to her work.

Carol Jerrems died from a rare liver disease in 1980, just weeks short of her 31st birthday. Her archive of some 400 signed, editioned or completed prints, spanning back to her student years, and unfinished proofs and negatives was donated posthumously to the National Gallery of Australia in 1981. From 1971 Jerrems limited her finished prints; usually in an edition of nine and occasionally three, though few were printed beyond the initial numbers, with the exception of *Vale Street*, which possibly went into the early numbers of a second edition. Perhaps only about a hundred prints were sold in her lifetime or in secondary sales in the last decade. Most of these are held in public collections.

The rare private collection of photographs in the current offering are distinguished by their provenance, and locus in the orbit of Jerrems’ writings. Most have come from close associates and include letters in Jerrems’ characteristically strong graphic handwriting and some embellished with her own surrealist assemblages.

Jerrems wrote poetry and stories from around the age of eight. She continued to create poetic visual and written narratives as well as scripts throughout her career, including during the several months of hospitalisation prior to her death. Jerrems’ personal correspondence is tactile, vividly descriptive,

detailed and revealing. Perhaps she had an eye to its role as a record of her thoughts, ambitions and spiritual goals.

It is rare in Australia to have the kind of window into the inner life of the photographer as an artist that Jerrems offered in her letters, which were preserved by her close friends. She was fearless in taking self-portraits of her ravaged body in her last months, entrusting negatives to photographer friend Roger Scott for printing.

Esben Storm and Carol Jerrems had been lovers since 1972. The film is a road movie in which the male protagonist Tony (played by Richard Moir), recently released from gaol, searches for a past love until realising that his travel companion Sam (played by Judy Morris) is his true love. The experimental filming and poetic romance of the film might seem to have been a perfect collaboration for the young and talented photographer and filmmaker, but the relationship ended with the film.

The film archive of large coloured and small black-and-white prints by Jerrems is like her other works, sombre and intense in the capturing of visual and emotional tension between the players, and also possibly between producer and photographer as a couple. Jerrems also made an extensive portfolio of actor Judy Morris, unrelated to the film. Film stills are currently finding a new critical appreciation as a genre, as evidenced in the exhibition *Film Stills: Photography between Advertising, Art and the Cinema* currently on view at the Albertina in Vienna.



The archive of *In Search of Anna* has never been presented in its own right. It can now be reviewed as part of a unique relationship between photographer and film maker, amplified by the glimpse into Carol Jerrems’ passion for her medium.

Foreword by Gael Newton, 2016.

Gael Newton was formerly the Senior Curator of Photography at the National Gallery of Australia, and has been working as a consultant and researcher since 2014.



1. **Carol Jerrems** (Australian, 1949-1980). *[Ian Wallace, #1]*, c1970. Vintage silver gelatin photograph, 19.2 x 14.4cm. *Uneven margins, slight crinkles and paper loss to edges of image.* **\$7,700**

Provenance: Ian Wallace.

This image was taken on a film set where both Wallace and Jerrems were working while they were students at Prahran Technical College in Victoria.

Fellow student and friend, Peter Leiss believes this image was most likely produced using the developer Rodinal, which was in common use at the College. This developer, one of the oldest formulas made by Agfa, was in use from 1891 until 2014.

This image, which looks solarised, was created by "fogging" resulting from exposure to light during development. Ref: Peter Leiss.

2. **Carol Jerrems** (Australian, 1949-1980). *[Ian Wallace, #2]*, c1970. Vintage silver gelatin photograph, 15.2 x 12.4cm. *Uneven margins, slight foxing and old tape marks verso.* **\$7,700**

Provenance: Ian Wallace. This image was taken on a film set where both Wallace and Jerrems were working while they were students at Prahran Technical College in Victoria.



3. **Carol Jerrems** (Australian, 1949-1980). *[Ian Wallace, #3]*, c1970. Vintage silver gelatin photograph, 15.5 x 13.5cm. *Uneven margins, slight discolouration to image upper right, some minor paper loss to edges of image.* **\$7,700**

Provenance: Ian Wallace. This image was taken on a film set where both Wallace and Jerrems were working while they were students at Prahran Technical College in Victoria.



4. **Carol Jerrems** (Aust., 1949-1980). *Ambrose Campbell*, 1973. Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin, 20.3 x 15.3cm. *Minor foxing and soiling to margins.* **\$39,500**

Provenance: Henry Talbot; Sandra Byron Gallery; Josef Lebovic Gallery; private collection.

Jerrems' reflection is in the background, taking a photograph of the Nigerian musician and her lover, Ambrose Campbell.

Illustrated in King, *Up Close: Carol Jerrems*, 2010, p56. Held in NGA.

Very rare image.



5. **Carol Jerrems** (Aust., 1949-1980). *Anne Summers [At Window]*, 1974. Vintage silver gelatin photograph, dated "27-1-1974" and numbered "93" in ink by Jerrems in photographer's stamp verso, annotated "Photographer now 'd' [dead]. Taken at time of Elsie [Women's Refuge]" in an unknown hand on accompanying post-it note, 16.3 x 24.4cm. *Slight creases overall, minor crazing to lower left edge, paper loss and old glue stains verso.* **\$15,500**

Stamp reads "Jerrems, Photographic Artist, 71 Harp Road, E. Kew, Vic., 3102. 85-1630."

Provenance: Anne Summers. Elsie Women's Refuge, Australia's first women's shelter, opened in Glebe, Sydney in 1974. Summers was instrumental in the establishment of the shelter, and by June 1975, eight women's refuges had been set up around the country.

A portrait of Summers appears in Jerrems' *A Book About Australian Women*, published by Outback Press in 1974. Ref: '40 Years of Elsie', *SMH*, 12.4.2014.





6. **Carol Jerrems** (Aust., 1949-1980). *Anne Summers [Seated]*, 1974. Vintage silver gelatin photograph, dated "27-1-1974" in ink with photographer's stamp verso, 16.3 x 24.4cm. *Minor stains and silvering to image right and left.*

\$14,500

Stamp reads "Jerrems, Photographic Artist, 71 Harp Road, E. Kew, Vic., 3102. 85-1630." Provenance: Anne Summers.

Held in NPG (Canberra) with the comment "This photograph by Carol Jerrems is one of several she took of Summers in Janu-

ary 1974, at which time Summers was working intensely on her first book [*Damned Whores and God's Police: the colonization of women in Australia*, Penguin Books, 1975]. Summers has said the portraits capture her anxiety and despondency as well as 'the steeliness which would ultimately see me through this period and be able to finish the book'."



7. **Carol Jerrems** (Aust., 1949-1980). *Anne Summers [Seated Near Bookcase]*, 1974. Vintage silver gelatin photograph, dated "27-1-1974" in ink with photographer's stamp verso, 16.4 x 24.4cm.

\$14,500

Stamp reads "Jerrems, Photographic Artist, 71 Harp Road, E. Kew, Vic., 3102. 85-1630." Provenance: Anne Summers. Held in NPG (Canberra).

8. **Carol Jerrems** (Aust., 1949-1980). *Bill And Ian*, 1975. Vintage silver gelatin photograph, titled, editioned 1/9, signed and dated in ink with photographer's stamp verso, 19 x 24cm. *Minor stains to image upper right, slight creases overall.*

\$19,500

Stamp reads "Carol Jerrems Photographic Artist, 13 Athelstane Grove, Ivanhoe [Vic], 49-1780." Provenance: Teddi Purcell.

Shows William Heimerman and Ian Lobb, co-directors of The Photographers Gallery in Melbourne during the mid to late 1970s. This image was hung alongside *Vale Street* in *Heroes and Anti-Heroes*, an exhibition shared with Rennie Ellis at The Photographers Gallery in 1976. Ref: NPG (Canberra).



9. **Carol Jerrems** (Aust., 1949-1980).

Group of three images:

(1) *Vale Street*, 1975. Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin, 15.1 x 20.3cm. *Minor crinkles. Framed.*

Provenance: Rennie Ellis, Bonhams (London), Barry Taft collection, private collection.

Held in NGA with the comment "...Vale Street was taken at the end of the day in St Kilda, Melbourne, where Jerrems was living, after a photographic session lasting many hours. On

first glance, it has the appearance of being a straightforward documentary shot. And yet we know that it was carefully composed and orchestrated by Jerrems, who knew the subjects well: Catriona Brown, an aspiring actress friend, and Mark Lean and Jon Bourke, two of her students at Heidelberg Technical School...The subjects appear bold and yet vulnerable—the boys especially guarded and watchful, Brown more confident and open." Only a few copies of this image are still in private hands.



(2) *Lynn [Gailey]*, 1976. Vintage silver gelatin photograph, titled, editioned 3/9, signed and dated in pencil in lower margin, 30.3 x 20.1cm. *Framed.*

Provenance: Peter Leiss; Josef Lebovic Gallery; private collection. Held in NGA.

While Leiss attended the Prahran School of Art & Design in Victoria from 1970 to 1971 he met Carol Jerrems at a filmmaking course run by Paul Cox. They became friends and took a number of trips together to Daylesford and Sydney to continue with their photography and film-making. On one of the trips, Carol worked on her book on Australian women.

Leiss kept in touch with Jerrems over the years while he travelled abroad and it was not until 1976 that they met up again. It was at this time they swapped photographs: Leiss chose this portrait of Lynn Gailey by Jerrems (published in her book

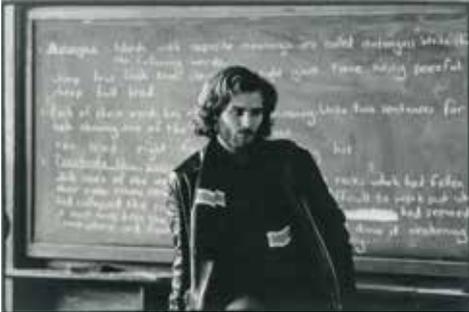
on Australian woman) in exchange for a self-portrait he took in 1969. Ref: Peter Leiss.

(3) *Mirror With A Memory: Motel Room*, 1977. Vintage C-type photograph, titled, editioned 1/9, signed and dated in pencil in lower margin. 23 x 17.7cm. *Framed.*

Image is a self-portrait of Carol Jerrems with her then-boyfriend Esben Storm. Provenance: purchased in 1978 direct from the photographer by Dr Jonn Mumford (a.k.a. Anandakapila, who appears in some of the Mangrove Mountain photographs in this catalogue, #33-36); Josef Lebovic Gallery; private collection. Held in NGA.



The group **\$POA**



10. **Carol Jerrems** (Aust., 1949-1980). *"Tame: Wild & Spirited," Coburg Tech. [Bill Heimerman], 1975.* Vintage silver gelatin photograph, titled, signed and dated in ink in lower margin, 15.8 x 23.6cm. *Minor crease to right margin.*

\$19,500

Provenance: Bill Heimerman. Held in NGA.



11. **Carol Jerrems** (Aust., 1949-1980). *Ayer's Dog Rock [Bill Heimerman Behind A Camera In Geelong, Victoria], 1975.* Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin, 15.3 x 22.8cm.

\$14,500

Provenance: Bill Heimerman.



12. **Carol Jerrems** (Australian, 1949-1980). *Farewell [Carol Jerrems And Bill Heimerman], 1975.* Vintage silver gelatin photograph, titled, editioned 1/9, annotated "Winford" and dated by Carol Jerrems in ink in lower margin, 15.7 x 23.6cm. *Slight handling creases, minor stains to upper and lower margins.*

\$19,500

Provenance: Bill Heimerman.

A friend of Jerrems and fellow teacher, Ian Lobb has suggested that the title "Farewell" was given with respect to Bill Heimerman going overseas at the time. The annotation of "Winford" was most likely the name of a block of apartments, where the image was taken. Ian Lobb, who taught with Carol Jerrems and Bill Heimerman at Coburg Technical College, advised that Jerrems often used the name of the locations to title her images, for example, *Vale Street*.

The image shows a "camera shake" or blurry image, most likely due to both Carol and Bill holding the camera at arm's length. It is quite likely that this is the only surviving print of this image.

14. **Carol Jerrems** (Aust., 1949-1980). *Lynn Sewing, 1976.* Vintage silver gelatin photograph, titled, annotated "proof print" signed and dated by Jerrems in pencil in lower margin and verso with "Rennie Ellis" in an unknown hand in ink verso, 20.2 x 30.4cm. *Slight crazing to image upper right, centre, left portion and margins, minor silvering to image lower left, minor soiling to margins.*

\$29,500

Title verso reads "Lynn Gailey sewing." Provenance: Rennie Ellis estate. Held in NGA.



13. **Carol Jerrems** (Aust., 1949-1980). *Our Office, 1975.* Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin with photographer's stamp verso, 15.8 x 23.5cm. *Paper loss and old tape marks verso.*

\$19,500

Stamp reads "Carol Jerrems, Photographic Artist, 13 Athelstane Grove, Ivanhoe, [Victoria] 49-1780." Provenance: Ian Lobb.

This image shows a portrait of Bill Heimerman and Ian Lobb, taken at Coburg Technical College, Victoria, where Carol, Bill and Ian were teachers. Carol taught art; Bill and Ian taught humanities.



15. **Carol Jerrems** (Aust., 1949-1980). *Film Stills From Esben Storm's "In Search Of Anna"*, c1977. Fourteen vintage C-type photographs, from 40.3 x 60.3cm to 60.5 x 47.3cm. *Surface loss, developing flaws, slight foxing, scuffing or stains to most, old glue stains verso.*

Provenance: Esben Storm estate.

The collection \$POA

Carol Jerrems was the stills photographer for the 1978 Australian film *In Search of Anna*, directed by Esben Storm (1950-2011), who was Jerrems' boyfriend at the time.

It is believed that this group of photographs, taken during the filming, are Carol Jerrems' largest surviving colour photographs: the 14 images are of actors Judy Morris, Richard Moir, Chris Haywood, and Bill Hunter.

The following is a synopsis from Australian Screen: "Tony (Richard Moir) hits the road from Melbourne, hitching north in search of an old girlfriend. He has just done six years in Pentridge, during which his mother committed suicide. He has a dog named Billy, a sawn off shotgun in his bag and two big scars on his face, after a 'reunion' with Jerry Maquire (Chris Haywood), one of his old criminal mates. At a country town café, Tony gets a ride with Sam (Judy Morris), a fashionable young woman driving a 1938 Buick. They head to Sydney together but he resists getting involved. He wants to find Anna, the woman he thinks he still loves. Sam is unhappily involved with a Sydney fashion photographer (Bill Hunter). When Tony finds out Anna has moved to Queensland, Sam and Tony head north again in the Buick. When they eventually find where Anna lives, Tony realises he's in love with Sam."

The film was written and directed by Esben Storm who won a AACTA Award (1978 AFI Awards) for Best Original Screenplay; the film also got nominated for Best Film, Best Director, and Richard Moir for Best Actor.

It is interesting to note that artist Martin Sharp also appears in the film, in a small part playing "Eternity Man."

This is the first time any of these photographs have been exhibited. A detailed list is available on request.

In Search of Anna can be purchased on DVD for \$25 plus GST and shipping.





16. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris And Richard Moir (In Background) On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 16.9 x 23.7cm.

\$7,700

Stamp reads "In Search of Anna. Storm Productions Pty Ltd., 17 Oxford Street, Bondi Jct. 2022, Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977.

Provenance: Esben Storm estate.

19. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris And Richard Moir, On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 16.9 x 23.8cm.

\$7,700

Stamp reads "In Search of Anna. Storm Productions Pty Ltd. 17 Oxford Street, Bondi Jct. 2022, Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977.

Provenance: Esben Storm estate.
Similar image held in NGA.



17. **Carol Jerrems** (Aust., 1949-1980). [*Richard Moir And Judy Morris Embrace On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, 16.9 x 23.7cm. *Minor scuffing.*

\$7,700

Printed by Roger Scott in 1977.

Provenance: Esben Storm estate



18. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris In Shadow On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 16.9 x 23.8cm.

\$7,700

Stamp reads "In Search of Anna. Storm Productions Pty Ltd., 17 Oxford Street, Bondi Jct. 2022,

Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.

20. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris Smoking On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 23.8 x 18.8cm. *Minor creases to edges of image upper left and lower right.*

\$14,500

Stamp reads "In Search of Anna. Storm Productions Pty Ltd., 17 Oxford Street, Bondi Jct. 2022, Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.





21. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris Carrying A Photograph On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 17.4 x 24.1cm.

\$7,700

Stamp reads "In Search of Anna. Richard Moir. Judy Morris. A Film by Esben Storm. Photography: Carol Jerrems, Bronica and Olympus. Storm Productions Pty Ltd., 17 Oxford St., Bondi Junction 2022. NSW Australia. Tel: 389 2332." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.



22. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris And Richard Moir At Lakes Entrance, On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 17.1 x 23.8cm.

\$7,700

Stamp reads "In Search of Anna. Storm Productions Pty Ltd., 17 Oxford Street, Bondi Jct. 2022. Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Similar image held in NGA. Printed by Roger Scott in 1977. Provenance: Esben Storm estate.



23. **Carol Jerrems** (Aust., 1949-1980). [*Chris Hayward On The Set Of "In Search of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 18.6 x 24.1cm. *Minor developing flaws to image centre.*

\$7,700

Stamp reads "In Search of Anna. Richard Moir. Judy Morris. A Film by Esben Storm. Photography: Carol Jerrems. Bronica and Olympus. Storm Productions Pty Ltd., 17 Oxford St., Bondi Junction 2022. NSW Australia. Tel: 389 2332." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.



24. **Carol Jerrems** (Aust., 1949-1980). [*Billy The Dog On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, production stamp verso, 16.9 x 23.8cm. *Ink spot to image centre.*

\$2,200

Stamp reads "In Search of Anna. Storm Productions Pty Ltd., 17 Oxford Street, Bondi Jct. 2022. Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.

25. **Carol Jerrems** (Aust., 1949-1980). [*Richard Moir Hitchhiking While Judy Morris Drives On The Set Of "In Search Of Anna"*], c1977. Vintage silver gelatin photograph, 17.5 x 24.1cm. *Pinholes to margins not affecting image.*

\$5,500

Printed by Roger Scott in 1977. Provenance: Esben Storm estate.





26. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris On Couch And Richard Moir Through Window On The Set Of "In Search Of Anna"*], c1977. Vintage C-type photograph, 19.1 x 24.2cm.

\$8,800

Provenance: Esben Storm estate.

27. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris And Richard Moir Kissing On The Set Of "In Search Of Anna"*], c1977. Vintage C-type photograph, 24.1 x 19cm.

\$8,800

Provenance: Esben Storm estate.



29. **Carol Jerrems** (Aust., 1949-1980). [*Richard Moir Hitchhiking With Dog Billy On The Set Of "In Search Of Anna"*], c1977. Vintage C-type photograph, annotated "need dupe" in ink verso, 19.1 x 24.1cm.

\$8,800

Provenance: Esben Storm estate.



28. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris And Richard Moir Embracing On The Set Of "In Search Of Anna"*], c1977. Vintage C-type photograph, 24.1 x 19cm.

\$8,800

Provenance: Esben Storm estate.

30. **Carol Jerrems** (Aust., 1949-1980). [*Judy Morris At Airport On The Set Of "In Search Of Anna"*], c1977. Vintage C-type photograph, 19.1 x 24.2cm.

\$8,800

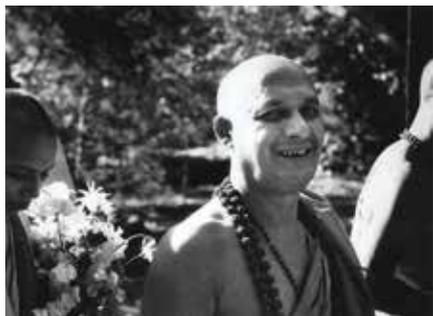
Provenance: Esben Storm estate.



31. **Carol Jerrems** (Aust., 1949-1980). *[Bill Hunter With Photograph Of Judy Morris In Background On The Set Of "In Search Of Anna"]*, c1977. Vintage silver gelatin photograph, production stamp verso, 17 x 24.3cm.



\$8,800
Stamp reads "In Search of Anna. Richard Moir. Judy Morris. A Film by Esben Storm. Photography: Carol Jerrems, Bronica and Olympus. Storm Productions Pty Ltd., 17 Oxford St., Bondi Junction 2022. NSW Australia. Tel: 389 2332." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.



33. **Carol Jerrems** (Aust., 1949-1980). *Satyananda And Amritananda, Mangrove Mountain*, 1978. Vintage silver gelatin photograph, titled and dated

in pencil in lower margin, inscribed, signed and dated in ink verso, 16.7 x 22.3cm. *Minor crinkles to margins.*

\$4,400
Inscription reads "For Anandakapila with love, Kalavadi Sanita (October)." Provenance: Dr Jonn Mumford. While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Illustrated in King, *Up Close: Carol Jerrems*, 2010, p172.

32. **Carol Jerrems** (Aust., 1949-1980). *Five Photographs*, 1972-1977/2010. Portfolio of one C-type and four silver gelatin photographs, each signed and numbered in pencil by brother Ken Jerrems, and sister-in-law Linda Sly, with authentication stamp verso, accompanied with "Heide Museum of Modern Art" presentation sheet signed and numbered "Box 4" in pencil by Ken Jerrems and Linda Sly, image sizes range from 14.3 x 20.8cm to 26 x 18.5cm; 55.2 x 44.6cm x 5.1cm (folio).

The portfolio **\$25,000**

Titles and dates of images, as listed on presentation sheet, are as follows: (1) *Marilyn Monroe* (1972); (2) *Boys* (1973); (3) *Caroline Slade* (1973); (4) *Ron Johnson* (1974); and (5) *Mirror with a Memory: Motel Room* (1977).

The presentation sheet also has the following text by Heide Museum: "Limited edition of ten boxed sets numbered 1 to 10, plus three presentation sets not for sale. Printed from Carol Jerrems' negatives by Sandra Barnard, Sydney, and published posthumously in 2010 by Heide Museum of Modern Art, Melbourne, with the kind permission of Ken Jerrems and the estate of Lance Jerrems (Linda Sly). The photographs are individually numbered 1 to 5, ink-stamped lower left on the back with the text 'Authenticated by Ken Jerrems and the estate of Lance Jerrems', and signed in pencil by Ken Jerrems and Linda Sly...Black-and-white photographs are printed on Ilford double-weight, fibre-based paper. *Mirror with a Memory: Motel Room* (1977) is printed on Kodak Ultra Endura."

Ref: Jerrems and Fraser, *A Book About Australian Women*, 1974, pp17, 79; King, *Up Close: Carol Jerrems*, 2010.





34. **Carol Jerrems** (Aust., 1949-1980). *Kirtan, Mangrove Mountain*, 1978. Vintage silver gelatin photograph, titled and dated in pencil in lower margin, signed and dated in ink verso, 16.7 x 22.3cm. *Minor creases to right edge of image.*

\$4,400

Provenance: Dr Jonn Mumford.

While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Ref: King, *Up Close: Carol Jerrems*, 2010, p172.



35. **Carol Jerrems** (Aust., 1949-1980). *Mangrove Mountain*, 1978. Vintage silver gelatin photograph, titled and dated in pencil in lower margin, signed and dated in ink verso, 16.7 x 22.3cm. *Minor creases to right edge of image, pinholes to margins.*

\$4,400

Provenance: Dr Jonn Mumford.

While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Ref: King, *Up Close: Carol Jerrems*, 2010, p172.



36. **Carol Jerrems** (Aust., 1949-1980). *Mind Over Matter #2, Mangrove Mountain*, 1978. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 16.7 x 22.3cm. *Framed.*

\$4,400

Provenance: Dr Jonn Mumford.

While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Ref: King, *Up Close: Carol Jerrems*, 2010, p172. Similar image held in NGA.



37. **Anon.** [*Carol And Friends Looking At "A Book About Australian Women" Pages 60-1*], c1974. Vintage silver gelatin photograph, dated in pencil verso, 15.1 x 22.6cm. *Creases and minor stains to right margin and edge of image.*

\$3,300

Provenance: Bill Heimerman.

The publication being viewed is *A Book About Australian Women* by Carol Jerrems and Virginia Fraser, which was published by Outback Press in 1974. (See page 2.)

38. **Rennie Ellis** (Aust., 1940-2003). *Carol Jerrems, Mozart Street #1*, 1970/2016. Selenium toned silver gelatin photograph, titled, dated and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 38.1 x 25.5cm.

\$1,100



39. **Rennie Ellis** (Aust., 1940-2003). *Pensive. Carol Jerrems, Mozart Street*, 1970/2016. C-type photograph, titled, dated and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 43.5 x 29cm.



\$1,100

Illustrated in King, *Up Close: Carol Jerrems*, 2010, page xiv.

40. **Rennie Ellis** (Aust., 1940-2003). *Carol Jerrems, Mozart Street*, 1970/2016. C-type photograph, estate blind stamp on image lower right, titled, dated, editioned 16/60 and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 34.1 x 50.8cm.



\$2,650

Accompanied with a certificate of authenticity signed by Kerry Oldfield Ellis, partner of Rennie Ellis. Illustrated in *Rennie Ellis. Decade: 1970-1980*, State Library of Victoria, 2013, p17.



42. **Rennie Ellis** (Aust., 1940-2003). *Athol Shmith, Rob Imhoff And Carol Jerrems At Brummels [Gallery]*, 1975/2016. Selenium toned silver gelatin photograph, titled, dated and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 25.5 x 38cm.

\$1,100



41. **Rennie Ellis** (Aust., 1940-2003). *Carol Jerrems, Brummels [Gallery, Victoria]*, 1975/2016. Selenium toned silver gelatin photograph, titled, dated and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 37.9 x 25.4cm.

\$1,100

Illustrated in King, *Up Close: Carol Jerrems*, 2010, p26.



43. **Rennie Ellis** (Aust., 1940-2003). *Carol Jerrems #2, Mozart Street*, 1970/2009. Selenium toned silver gelatin photograph, estate blind stamp on image lower right, titled, dated, editioned 5/60 and signed by Kerry Oldfield Ellis in ink in authentication stamp verso, 29.2 x 43.7cm.

\$1,650

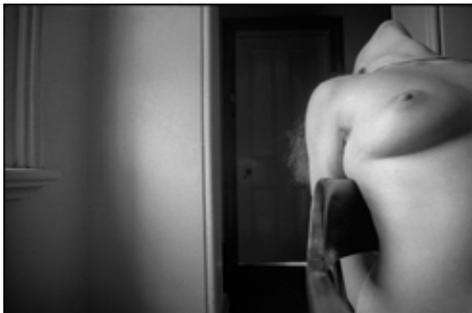
Accompanied with a certificate of authenticity signed by Kerry Oldfield Ellis, partner of Rennie Ellis.



44. **Peter Leiss** (Aust., b.1951). *Carol Jerrems*, "Skin Series" #4, c1973/2016. Silver gelatin photograph, titled, dated, editioned 2/10 and signed in pencil verso, 24.1 x 36.4cm. *Minor crinkles to margins.*

\$1,650

Variant image held in NGA, erroneously attributed to Carol Jerrems, as advised by Peter Leiss in 2016.



45. **Peter Leiss** (Aust., b.1951). *Carol Jerrems*, "Skin Series" #8, c1973/2016. Silver gelatin photograph, titled, dated, editioned 3/10 and signed in pencil verso, 24.1 x 36.4cm.

\$1,650

46. **Peter Leiss** (Aust., b.1951). *Carol Jerrems*, "[Being] Coy", *Daylesford*, c1973/2016. Silver gelatin photograph, titled, dated and signed in pencil verso, 24.1 x 36.4cm.

\$1,650



47. **Peter Leiss** (Aust., b.1951). *Carol Jerrems*, *Daylesford*, c1973/2016. Colour digital print from negative-based image, titled, annotated "colour triptych", dated and signed in pencil verso, 8 x 11.7cm (each panel); 8 x 37.3cm (overall size).

\$1,850

48. **Peter Leiss** (Aust., b.1951). *Daylesford [Peter Leiss And Carol Jerrems]*, 1973/2011. Digital print from negative-based image, titled and dated "1973" in lower margin, signed and editioned 3/10 in pencil verso, 11.9 x 18.2cm.

\$1,350

The image has a green border, which was added to the original 1973 photograph.





49. **After Philip Quirk** (Australian, b.1948). *Paul Cox, Film Maker Season [Carol Jerrems In "The Journey"]*, c1972. Process lithograph, poster format, 36.7 x 49.5cm. *Minor perforations to lower portion. Linen-backed.*

\$990

Text continues "Calcutta [1971], *Journey* [1972], *Mirrka* [1970]. 8pm, March 25, April 6. Co-op Cinema, 382 Lygon St., Carlton, 347 3450." This still is from Paul Cox's 1972 short *The Journey*. It shows Carol Jerrems holding hands with a woman while seated with Jerrems' dog, Free, is also depicted. Illustrated in King, *Up Close: Carol Jerrems*, 2010, p162.



50. **Philip Quirk** (Aust., b.1948). *Carol Jerrems In "The Journey" A Paul Cox Film*, 1972. Vintage silver gelatin photograph, 16.4 x 22.7cm. *Old tape marks verso.*

\$3,300

Philip Quirk was the stills photographer for Cox's film *The Journey*. It shows Carol Jerrems holding hands with a woman while seated with Jerrems' dog, Free. Illustrated in King, *Up Close: Carol Jerrems*, 2010, p162.

There is only one vintage print of this image. A modern printing of this image, which has a slightly different crop, is available for \$1,100.



52. **Attrib. Esben Storm** (Aust., 1950-2011). *[Carol Jerrems With Olympus Camera On The Set Of "In Search Of Anna"]*, c1977. Vintage C-type photograph, 20.2 x 26.1cm. *Minor handling creases and soiling to image centre.*

\$3,300

Provenance: Esben Storm estate.



51. **Roger Scott** (Aust., b.1944). *Carol Jerrems, Paddington*, 1976/2016. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink and pencil verso, 35 x 23.4cm.

\$1,650

Held in NPG (Canberra). Image taken at the Australian Centre of Photography, Paddington Street, Paddington. Roger Scott developed the stills for Carol Jerrems when she was in Sydney working on the film *"In Search of Anna."*

53. **Ian Wallace** (Aust., b.1950). *This Is Not Carol Jerrems*, c1970/2016. Silver gelatin photograph, titled, dated and signed in pencil verso, 26.2 x 25.9cm. *Slight crinkles to upper margin.*

\$1,100

Taken by Wallace of Jerrems while they were attending Prahran Technical College in Melbourne, Victoria.





Jigsaw portrait of Jon Conté by Jerrems

54. **Correspondence From Carol Jerrems To Jon Conté**, c1970-1973. Consisting of 23 envelopes with ephemera and one vintage silver gelatin photograph, cut into 24 jigsaw puzzle pieces, each envelope addressed to "Jon Conté, 85 Hamilton Street, Yarraville, Victoria 3013", most postmarked with date and place of sending, some with return addresses typed or in ink or pencil, envelope sizes range from 9.5 x 14.3cm to 10.1 x 15.1cm; 23.6 x 29.6cm (photograph approx.). *Minor silvering to photograph with its "puzzle" pieces laid down on backing, minor foxing and tears to envelopes.*

The group **\$16,500**

Provenance: Jon Conté.

Some envelopes are signed by Jerrems under a pseudonym, such as "Jerry Moonshine, Jerry, Phenomenologically Jerry, Micky Spillane of the Nullarbor Plain, Jonny Sunshiner, A Free Apple, Lorac Smerrej [Carol Jerrems], or Germaine Eunuch." One envelope is signed with a rainy storm cloud.

Contents of the letters generally include ephemera from Jerrems' travel: across the Nullarbor to Perth, Sydney, regional Victoria, her mother's house in Ivanhoe, or her then-current residence at St. Kilda, Melbourne. One typed letter contains prose "Sunshine, air, those bird-less trees. Sky of skies, a sea of yellow, big golden moon made from story-book cheese laid by a ginger bread goose in runny honey."

Jon Conté and Carol Jerrems met at Cathedral Hall, Fitzroy, while attending a concert. Conté describes how "in the low-lit room I turned around and there she was, very close, 'face to face' her eyes, that shock of hair and a lovely smell. She quickly and quietly said 'I think you're beautiful can I take photographs of you?'" They later realised that both were attending Prahran Technical College under the tutelage of filmmaker Paul Cox, and began a four year relationship. Rather than being traditional letters, the correspondence between



Jerrems and Conté took the form of a "Dadaist ping-pong", or collages of everyday life. The puzzle photograph is a portrait of Conté. There are no pieces missing despite its incomplete appearance.

Provenance and background information from Jon Conté. A detailed list is available upon request.

55. **Correspondence From Carol Jerrems To Peter Leiss**, c1973-1975. Consisting of four letters, all hand-written in ink, one letter with two vintage silver gelatin contact prints attached, each letter dated and some annotated or stamped with an address, 33 x 20.3cm (paper, approx. each); 2.6 x 3.8cm (photographs). *Old folds, some slight tears.*

The group **\$11,000**

Provenance: Peter Leiss

These letters cover the period of Jerrems' life in which she was working on the publication *A Book About Australian Women* (1974), teaching photography and filmmaking, and making a short film about the Sharpie subculture in Melbourne. (Sharpies were members of suburban youth gangs in Australia, most significantly from the 1960s and 1970s. Sharpies, who stood out with their short hair, were known for being violent, although they followed a moral code. The name comes from their focus on looking and dressing "sharp." Ref: Wiki.)

Amid Jerrems' ponderings of subjects for her to photograph—her yoga practice; her lovers [Ambrose Campbell and Esben Storm]; finding a balance between teaching and photography; and her admiration of Ansel Adams—lie some heavy confessions: a rape after attending a performance, and an attempted rape by a renowned blues singer. Of both of these experiences she reflects "Terror, but submission; an unpleasant but valuable experience." Her curiosity and drive, however, would not be diminished: "I hope one day to still be freaky and getting hung-up over people and disappointed and jealous but have the strength from freedom and knowledge and self-confidence to be able to handle it. Living is an adventure."

While Leiss attended the Prahran School of Art & Design in 1970-1971, he met Carol Jerrems at a filmmaking course run by Paul Cox. Leiss later travelled abroad, but kept in touch with Jerrems over the years through letters. It was not until 1976 that they met up again. The photographs attached to one letter show Mark Lean (a Sharpie who appeared in Jerrems' *Vale Street*) with Sharpie friends; and "Mark Lean with Flappers," which is illustrated in King, *Up Close: Carol Jerrems*, 2010, p51.

A detailed list is available upon request.



56. **Letter To Bill Heimerman From Carol Jerrems**, 1976. Hand-written letter in blue pencil on "The Photographers Gallery & Workshop" stationery, and envelope addressed to "Billy" with photographer's stamp, 26 x 20.5cm. *Slight creases, old horizontal fold.*

\$1,100

Provenance: Bill Heimerman.

Letter, dated "19-2-1976", reads "Thursday, getting later. Bill, thanks for the smoke. I was sitting here, as a green bus passed by, smoking a joint, seeing me hanging on the wall, holding a glass. I am not heavy. You are light. Sometimes we need friends, sometimes we don't. I like the park, and I like to move. I am moving now, wherever I am. I love you, Carol." Stamp reads "Carol Jerrems, Photographic Artist, 13 Athelstane Grove, Ivanhoe [Vic.] 49-1780."

