

For Immediate Release

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**SHOCKING, SCANDALOUS, DARING: THE TONY NOURMAND
COLLECTION OF EXPLOITATION POSTER ART**



Chelsea Girls, 1966 (estimate: £3,000-5,000)

Exploitation Poster Art: The Tony Nourmand Collection

Thursday, 8 December 2005 at 2pm

South Kensington - Over 300 exploitation movie posters spanning from the 1920s to the 1990s will be offered from the collection of Tony Nourmand at Christie's South Kensington on 8 December 2005. This unique collection vividly evokes the social fears, temptations and taboos of bygone eras, with estimates ranging from £200 to £5,000. The collection is expected to realise £200,000 and includes a wide range of titles from *Shaft*, 1971 (estimate: £250-400) to the rare *The Immoral Mr. Teas*, 1959 by Russ Meyer (estimate: £800-1,200).

Thriving on the margins of legality, exploitation films promise to show the unshowable but in reality, never quite cross the line. In the early years, filmmakers used to evade the censors by pretending to denounce various social evils – drug abuse, the white slave traffic – which they would then go on to depict in loving detail. Amongst the early examples includes *Soiled*,

1923 (estimate: £3,000-5,000) and Howard Hughes' controversial *Cock of the Air*, 1932 (estimate: £3,000-5,000).

White slavery and anti-drugs remained central themes throughout exploitation films produced in the 1930s and 40s. *Maribuana, Weed With Roots in Hell*, 1935 (estimate: £600-900) and *The Burning Question AKA Tell Your Children*, 1936 (estimate: £500-700) investigates the curse of marijuana, emphasising the drugs lesser known side effects - its tendency to lead innocent young women to strip down to their underclothes.

The introduction of the Production Code in 1934 saw the studios such as Paramount put out of the titillation business. No longer able to depict the subjects prohibited by the Code – adultery, 'lustful' kissing, 'sex perversion', white slavery – the topics fell to the exploitationers who were not signatories, to produce films such as *Slaves in Bondage*, 1937 (estimate: £500-700). In Europe, where filmmaking remained relatively unimpeded by censorship, the subjects flourished. 'Art House' theatres opened in the US and UK to showcase European imports which showed 'adult subjects' in subtitled and high-cultural films such as *Maidens in Uniform*, 1931 (estimate: £3,000-5,000).

The beginning of the end for the exploitation industry came in the late 1960s with Vilgot Sjoman's explicit 1967 Swedish film *I am Curious (Yellow)* (estimate: £300-500) which went through several court battles in the US. Using the 'redeeming social value' justification, the film opened the floodgates for x-rated and explicit films such as Gerard Damiano's *Deep Throat* in 1972 (estimate: £800-1,200) and *Debbie Does Dallas*, 1978 (estimate: £800-1,200). Now that nothing was forbidden, there was nothing to exploit

Collecting for over 20 years and dealing for 17 years, Tony Nourmand is co-owner of The Reel Poster Gallery in London, the premier international gallery for original, vintage film posters. He is author of over a dozen best-selling books on movie posters including *James Bond Movie Posters*, and co-author of *Hitchcock Poster Art* and the recently published *Exploitation Poster Art*. Tony has also acted as consultant on exhibitions in Europe and the USA, including the Saul Bass Exhibition at the Design Museum in London in 2004.

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Images available on request
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Notes to Editors:

Viewing:

Monday, 5 December – Thursday, 8 December 2005

85 Old Brompton Road, SW7 3LD

Tel: 020 7930 6074 / www.christies.com

Sale: Thursday 8 December 2005 at 2pm

Christie's South Kensington, 85 Old Brompton Road

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Monday - 9am to 7.30pm

Tuesday to Friday - 9am to 5pm

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The weekend openings will be throughout the year except for bank holidays.

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