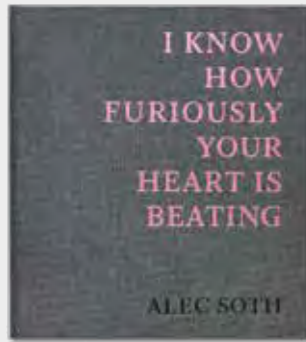




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HIGHLIGHTS



I Know How Furiously Your Heart Is Beating
Alec Soth
€55 £50 \$65
ISBN 978-1-912339-31-0



Scene
Alex Majoli
€35 £30 \$40
ISBN 978-1-912339-29-7



Museum of the Revolution
Guy Tillim
€35 £30 \$40
ISBN 978-1-912339-27-3



Showcaller
Talia Chetrit
€35 £30 \$40
ISBN 978-1-912339-41-9



The Island Position
John Lehr
€35 £30 \$40
ISBN 978-1-912339-32-7



April Dawn Alison
Erin O'Toole (ed.)
€40 £35 \$45
ISBN 978-1-912339-43-3



Trails
Takashi Homma
€35 £30 \$40
ISBN 978-1-912339-34-1



SLANT
Aaron Schuman
€35 £30 \$40
ISBN 978-1-912339-38-9

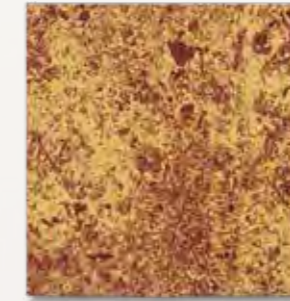


The Map and the Territory
Luigi Ghirri
€45 £40 \$50
ISBN 978-1-912339-08-2 [English]
[German, Spanish and French available]

HIGHLIGHTS



TTP
Hayahisa Tomiyasu
€30 £27 \$35
ISBN 978-1-912339-24-2



And Time Folds
Vanessa Winship
€40 £35 \$45
ISBN 978-1-910164-09-9



Photographs 1997-2017
Hannah Starkey
€45 £40 \$50
ISBN 978-1-912339-19-8



Sardegna
Guido Guidi
€70 £60 \$80
ISBN 978-1-912339-40-2



Colazione sull'erba
Luigi Ghirri
€40 £35 \$45
ISBN 978-1-912339-07-5



Niagara
Alec Soth
€45 £40 \$50
ISBN 978-1-912339-25-9



Public Matters
Janet Delaney
€35 £30 \$40
ISBN 978-1-912339-02-0



Elf Dalia
Maja Daniels
€35 £30 \$40
ISBN 978-1-912339-37-2



The Land In Between
Ursula Schulz-Dornburg
€39 £35 \$45
ISBN 978-1-912339-10-5 [English]
ISBN 978-1-912339-15-0 [German]

HIGHLIGHTS



The Camera
Victor Burgin
€19 £17 \$23
ISBN 978-1-912339-06-8



Domesticated Land
Susan Lipper
€40 £35 \$45
ISBN 978-1-912339-03-7



Liberty Theater
Rosalind Fox Solomon
€35 £30 \$40
ISBN 978-1-912339-22-8



Pictures From Home
Larry Sultan
€45 £40 \$50
ISBN 978-1-910164-78-5



Ravens
Masahisa Fukase
€80 £75 \$85
ISBN 978-1-910164-83-9



Deep Springs
Sam Contis
€40 £35 \$45
ISBN 978-1-910164-86-0



a shimmer of possibility
Paul Graham
€350 £300 \$375
ISBN 978-1-910164-17-4



The Complete Essays 1973-1991
Luigi Ghirri
€19 £15 \$25
ISBN 978-1-910164-14-3



Ouarzazate
Mark Ruwedel
€55 £50 \$65
ISBN 978-1-912339-26-6



The Whiteness of the Whale
Paul Graham
€65 £50 \$75
ISBN 978-1-910164-32-7



Fish Story
Allan Sekula
€35 £30 \$40
ISBN 978-1-912339-04-4



Vandalism
John Divola
€35 £30 \$40
ISBN 978-1-912339-00-6



They were my Landscape
Phoebe Kiely
€30 £27 \$35
ISBN 978-1-912339-05-1



American Winter
Gerry Johansson
€45 £40 \$50
ISBN 978-1-912339-23-5



The Polish Rider
Anna Ostoya and Ben Lerner
€35 £30 \$40
ISBN 978-1-912339-01-3



Sleeping by the Mississippi
Alec Soth
€45 £40 \$50
ISBN 978-1-910164-89-1



ZZYZX
Gregory Halpern
€40 £35 \$50
ISBN 978-1-910164-65-5-5



she dances on Jackson
Vanessa Winship
€45 £40 \$50
ISBN 978-1-907946-36-3

HIGHLIGHTS



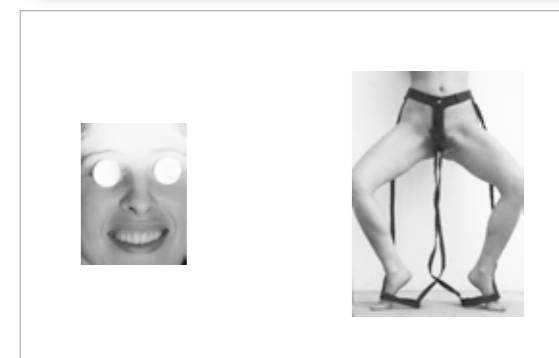
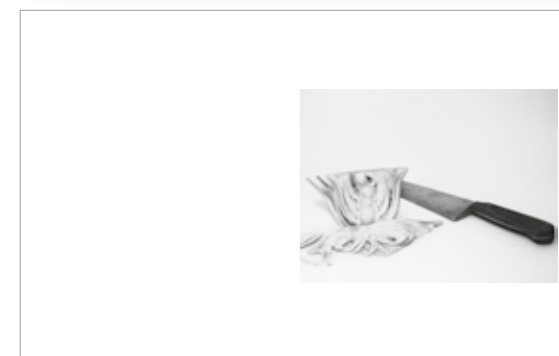
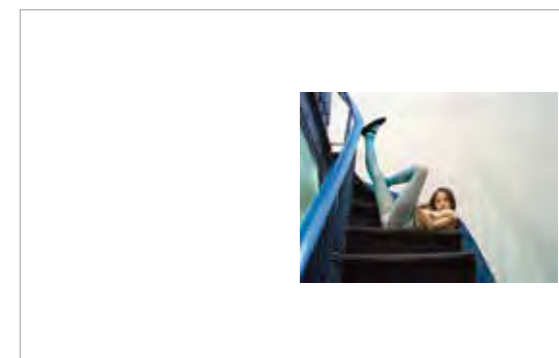
Talia Chetrit Showcaller

KEY POINTS

- Includes essays by Sahra Motalebi and Ruba Katrib
- Follows an institutional solo exhibition at Kölnischer Kunstverein in Cologne, Germany

Showcaller is the first book exploring the work of emerging artist Talia Chetrit. It brings together a broad range of her work made between 1994 and 2018 and is linked to a retrospective museum exhibition at the Kölnischer Kunstverein in early 2018. The title *Showcaller* is a theatrical term which references the performative aspects of Chetrit's work, the power dynamic between subject and photographer, and, ultimately, between the photographer and her audience.

The earliest works included were made when Chetrit was a teenager and she adroitly collapses and shuffles images from across 24 years, neutralising the space the space between family portraits, teenage friends, intimate sex pictures, self-portraits, staged murder pictures, still lifes, and street photographs, to name just a few of the subjects and genres her work adopts. Regardless of the subject matter or the technique with which the image is made, her focus lies on researching and unveiling the basic social, conceptual, and technical conditions of the genre of photography. Her work is imbued with a desire to control the physical and historical limitations of the camera, to trace its manipulative potential, and to question the relationship between photographer and subject.



ABOUT THE ARTIST

Talia Chetrit, born in Washington D.C. in 1982, lives and works in New York. Her work is represented by Sies + Höke, Düsseldorf, and Kaufmann Repetto, NY/Milan.



BOOK SPECIFICATIONS

OTA-bound paperback with flaps
29 x 22 cm
€35 £30 \$40

Publication date: January 2019
ISBN 978-1-912339-41-9



Alex Majoli Scene

KEY POINTS

- Italian fine art photographer and a leading photojournalist of Magnum Photos agency
- Scene coincides with a solo exhibition at Le Bal, Paris from 22 February–28 April 2019
- Recipient of prestigious Guggenheim Fellowship
- Keynote lecture at Aesthetica Symposium, York, UK, March 2019

'For eight years and across several continents, Alex Majoli has been photographing events and non-events. Political demonstrations, humanitarian emergencies, and quiet moments of everyday life. What holds all these images together is a sense of theatre. A sense that we are all actors, all playing the parts that history and circumstance demand of us.

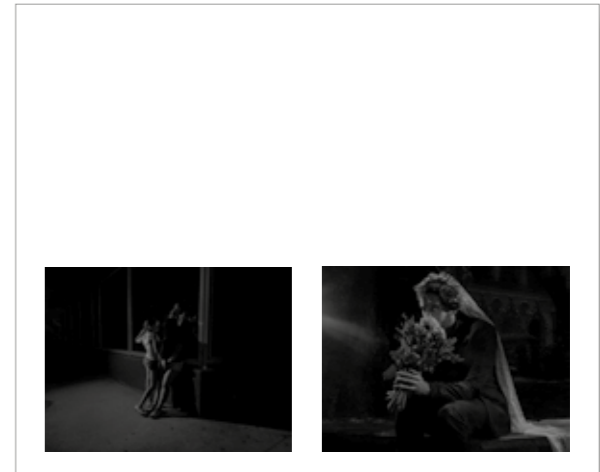
Majoli's photographs result from his own performance. Entering a situation, he and his assistants slowly go about setting up a camera and lights. This activity is a kind of spectacle in itself, observed by those who will eventually be photographed. Majoli begins to shoot, offering no direction to the people before his camera. This might happen over twenty minutes. It might be an hour or so. Perhaps the people adjust their actions in anticipation of the image to come. Perhaps they refine their gestures in self-consciousness. Perhaps they do not. The representation of drama and the drama of representation become one.

The camera flash is instantaneous and much stronger than daylight. But all this light plunges the world into night, or moonlight. The world appears as an illuminated stage. Everything seems to be happening at the end of the day. Just when the world should be sleeping, it offers a heightened performance of itself.

We never really see people or places: we see the light they reflect. And the quality of that light affects how we understand them'. - David Company

ABOUT THE ARTIST

Alex Majoli (b. 1971, Italy) is a photographer whose work has focused on the human condition and the theater within our daily lives. He has received many awards including the Guggenheim Fellowship (2015), the Eugene Smith Grant (2017), the Getty Images Grant For Editorial Photography (2009) and the Infinity Award for Photojournalism (2003). He has been a member of Magnum Photos since 2001 and is represented by Howard Greenberg Gallery, NY.



BOOK SPECIFICATIONS

Large-format paperback with jacket
Essays by David Company and Corinne Rondeau
38 x 22.5 cm
€35 £30 \$40

Publication date: February 2019
Co-published with Le Bal, Paris

ISBN 978-1-912339-29-7 (English edition)
ISBN 978-1-912339-30-3 (French edition)



English edition



French edition



Guy Tillim Museum of the Revolution

KEY POINTS

- Photographic luminary in South Africa who began his career as a media reporter during the apartheid era
- *Museum of the Revolution* won the 2017 Henri Cartier-Bresson Award
- Tillim's work is celebrated for its novelistic documentary approach that moves away from the drama of photojournalism
- Solo exhibition at Henri Cartier-Bresson Foundation, 21 February–1 June 2019

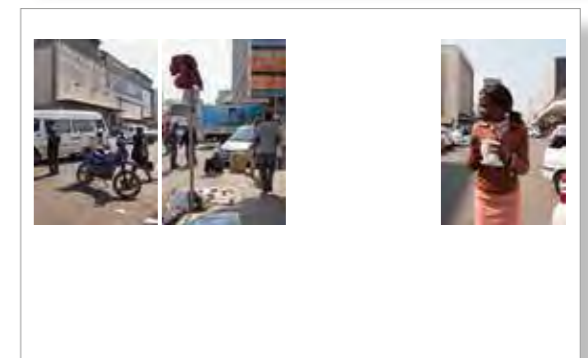
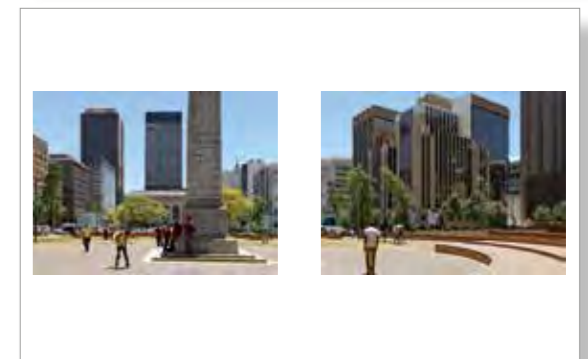
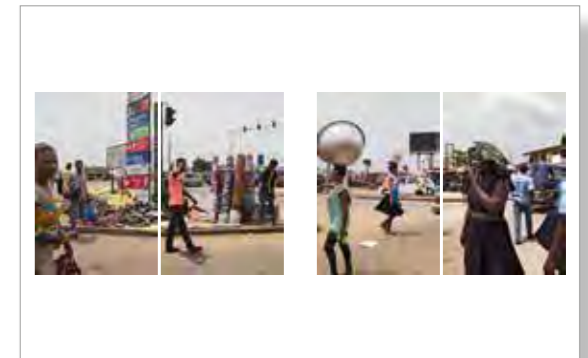
These photographs were made on long walks through the streets of African capitals, including Johannesburg, Durban, Maputo, Beira, Harare, Nairobi, Kigali, Kampala, Addis Ababa, Luanda, Libreville, Accra, Dakar and Dar es Salaam, and the series takes its title from the Museum of the Revolution in Maputo, Mozambique, which is situated on the Avenida 24 Julho. The 24th of July 1875 marked the end of an Anglo-Portuguese conflict for possession of the territory that was decided in favour of Portugal. One hundred years later the name of the avenue remained the same because Mozambique's independence from Portugal was proclaimed in June 1975 and now the 24th of July is Nationalisation Day.

In the Museum of the Revolution there is a panoramic painting produced by North Korean artists depicting the liberation of the capital from Portuguese colonial rule. It illustrates the rhetoric of a revolution as the leader and followers parade through the streets and avenues, laid out with grandeur by the colonial powers. These streets, named and renamed, function as silent witnesses to the ebb and flow of political, economic and social shifts of power and become a museum of the many revolutions that have taken place in African countries over the past 65 years.

In Tillim's photographs the streets of these African capitals reflect a new reality, distinct from the economic stagnation wrought by socialist policies that usually accompanied African nationalism, the reality of rebuilding and enterprise, and new sets of aspirations imbued with capitalistic values.

ABOUT THE ARTIST

Guy Tillim (b. 1962, Johannesburg) lives in Vermaaklikheid in the Western Cape. He has received many awards for his work including the Henri Cartier-Bresson Award in 2017, and the Robert Gardner Fellowship in Photography in 2006, among others. He has held solo exhibitions at the Museum of Contemporary Art, Rome; Centre Photographique d'Ile-de-France, Paris; Huis Marseille Museum of Photography, Amsterdam; Fondation Henri Cartier-Bresson, Paris; Museu Serralves, Porto; FOAM Fotografiemuseum, Amsterdam; the Museum of Contemporary Photography, Chicago; and Extracity Antwerp, among others.



BOOK SPECIFICATIONS

Linen hardback with silkscreen image
28 x 26 cm
€35 £30 \$40

Publication date: February 2019
Co-published with Fondation Henri Cartier-Bresson, Paris

ISBN 978-1-912339-27-3





Alec Soth *I Know How Furiously Your Heart Is Beating*

KEY POINTS

- World-renowned American photographer whose best-selling books include *Sleeping by the Mississippi*, *Niagara*, and *Songbook*
- The idea for this book derived from a silent photography workshop "Seesaw: Portraiture & Play"
- Coincides with solo exhibitions at Weinstein Hammons Gallery, Minneapolis; Sean Kelly Gallery, NY; Fraenkel Gallery, San Francisco; Lookk Gallery, Berlin

Taking its name from a line in the Wallace Stevens poem "The Gray Room", Alec Soth's latest book is a lyrical exploration of the limitations of photographic representation. While these large-format colour photographs are made all over the world, they aren't about any particular place or population. By a process of quiet and intimate engagement, Soth's portraits and images of his subject's surroundings involve an enquiry into the extent to which a photographic likeness can depict more than the outer surface of an individual, and perhaps even plumb the depths of something unknowable.

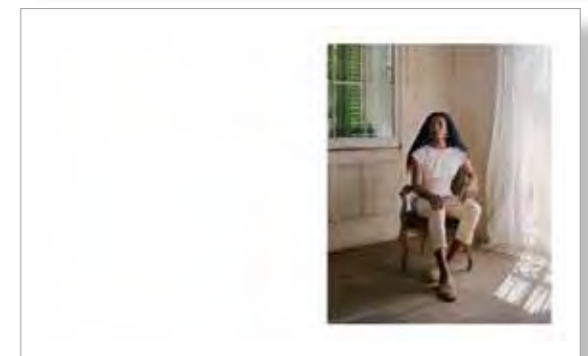
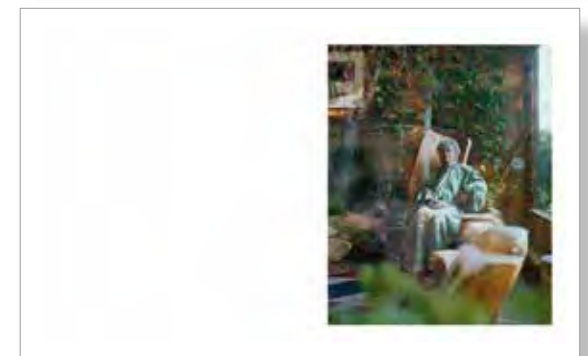
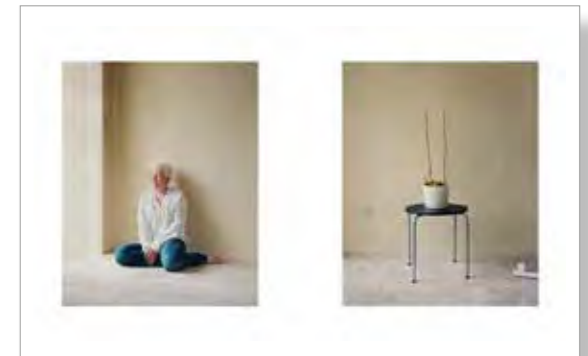
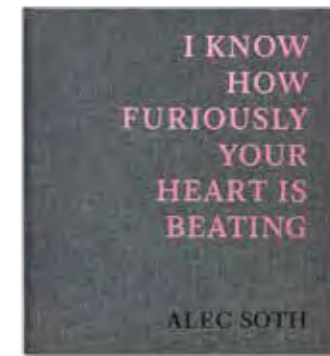
'After the publication of my last book about social life in America, *Songbook*, and a retrospective of my four, large scale American projects, *Gathered Leaves*, I went through a long period of rethinking my creative process. For over a year I stopped traveling and photographing people. I barely took any pictures at all.

When I returned to photography, I wanted to strip the medium down to its primary elements. Rather than trying to make some sort of epic narrative about America, I wanted to simply spend time looking at other people and, hopefully, briefly glimpse their interior life.

In order to try and access these lives, I made all of the photographs in interior spaces. While these rooms often exist in far-flung places, it's only to emphasise that these pictures aren't about any place in particular. Whether a picture is made in Odessa or Minneapolis, my goal was the same: to simply spend time in the presence of another beating heart'. – Alec Soth

ABOUT THE ARTIST

Alec Soth (b. 1969) is a Magnum Photos photographer born and based in Minneapolis, Minnesota. He has published over twenty-five books including *Sleeping by the Mississippi* (2004), *Niagara* (2006), *Broken Manual* (2010) and *Songbook* (2015). Soth has had over fifty solo exhibitions including survey shows organised by Jeu de Paume in Paris (2008), the Walker Art Center in Minnesota (2010), Media Space in London (2015) and FotoMuseum in Antwerp (2017). Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013).



BOOK SPECIFICATIONS

Large-format, embossed linen hardback
Interview with Alec Soth by Hanya Yanagihara
30 x 33.5 cm
€55 £50 \$65

Publication date: March 2019
ISBN 978-1-912339-31-0



John Lehr *The Island Position*

KEY POINTS

- New York-based photographer and lecturer at Yale University School of Art
- Lehr's work chimes with a tradition of street photography that focuses on the surfaces of urban landscapes, finding the absurd in the mundane
- His photographs have been exhibited at major institutions across the USA
- The book coincides with a solo exhibition at the Kate Werble Gallery in New York, 22 March–13 April 2019

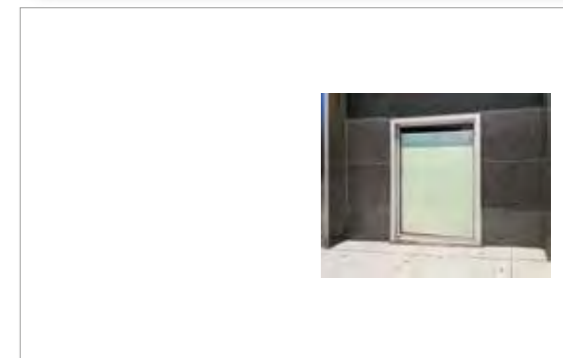
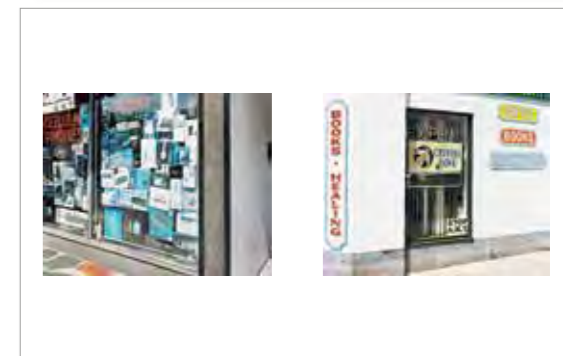
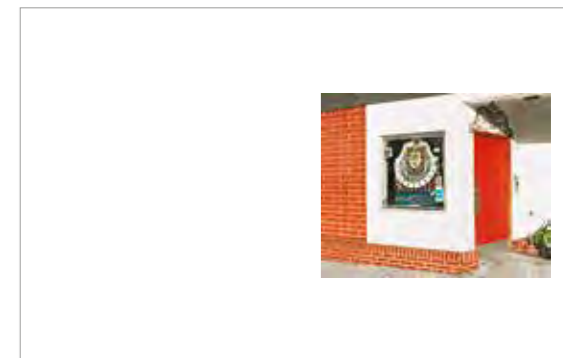
The 'Island Position' is an advertising term that describes the premium position of an advertisement surrounded solely by editorial content.

In *The Island Position*, John Lehr explores the facades of American commercial spaces that are threatened by the emergence of e-commerce. In a rush to remain relevant, storeowners emblazon their windows and walls with anything that will grab attention: tessellations of quick-fading ads, floor-to-ceiling decals of fanned money or flowing hair, haphazard product displays, and desperate, handscrawled invitations. They repaint, renovate, rebrand, and rearrange, gestures which point to the desires and anxieties of people who are being left behind as our thumbs lead us into the new economy. The work presents a turning point in our cultural landscape: the transition from a physical culture to a virtual one.

Masquerading as a typology of storefronts, the surfaces in *The Island Position* embody something unseen: the people who constructed them. The signage is not simply an appeal to consumption, but a typography of emotion: vulnerability, ingenuity, distress, and hope—the language of capitalism as a form of public address. Lehr is not interested in what is for sale. He is interested in what is at stake.

ABOUT THE ARTIST

John Lehr (b. 1975, Baltimore, Maryland) has held six solo exhibitions and his photographs have been included in various institutional group shows. His work is included in numerous collections. He is the author of *El Camino Real* (Roman Nvmerals, 2016).



BOOK SPECIFICATIONS

Swiss-bound paperback with flaps
Short story by George Saunders
22 x 29 cm
€35 £30 \$40

Publication date: March 2019
ISBN 978-1-912339-32-7

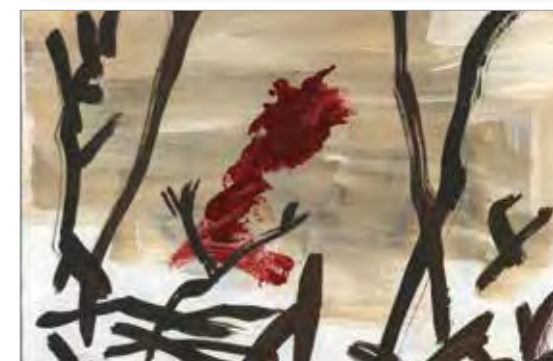


Takashi Homma Trails

KEY POINTS

- Homma's prior book *The Narcissistic City* comprised dream-like cityscapes
- *Trails* encompasses landscape photography and abstract painting with traditional Japanese influences

In this dark and beautiful book, Takashi Homma traces the blood trails of deers killed in Shiretoko National Park on the Japanese island of Hokkaido. Like ritualistic stains or calligraphic compositions, the photographs, which Homma made in the winters of 2009 to 2018, are at once abstract and symbolic. Considered by some to be sacred, deers in Japan have controversially faced culls due to growing populations, which upset agricultural communities struggling to protect their crops. To aid their mission in reducing numbers, the government encourages local hunters to take matters into their own hands. Homma photographs the effects of the red vestiges of wild life in the snow.



ABOUT THE ARTIST

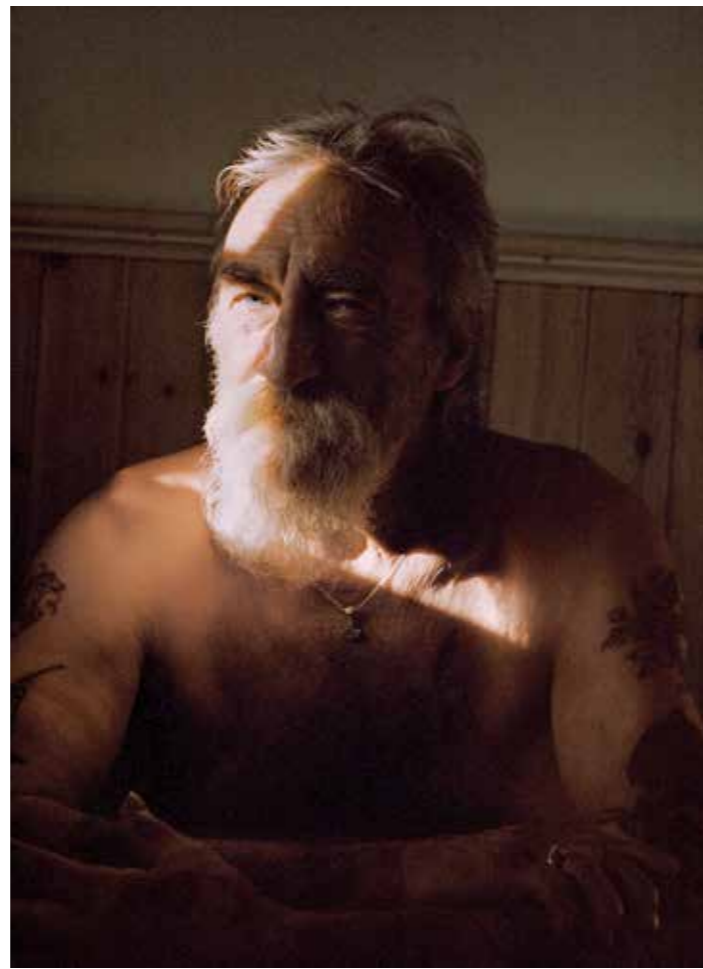
Takashi Homma (b. 1962, Tokyo) is a photographer based in Tokyo. Homma's work has often focused on the urban and suburban environs of Tokyo and other metropolises. His photographs have been exhibited widely and in 2010 the 21st Century Museum of Contemporary Art, Kanazawa presented a major retrospective dedicated to Homma. He has published numerous books including *The Narcissistic City* (MACK, 2016); *New Documentary* (Asahi Shimbun, 2011); *In Our Nature* (Super Labo, 2011); and *Hyper Ballad: Icelandic Suburban Landscapes* (Switch Publishing, 1997), among others. His 1998 series *Tokyo Suburbia* earned him a Kimura Ihei Commemorative Photography Award.



BOOK SPECIFICATIONS

Paperback with die-cut jacket
22 x 31.5 cm
€35 £30 \$40

Publication date: April 2019
ISBN 978-1-912339-34-1



Maja Daniels Elf Dalia

KEY POINTS

- Daniels is an acclaimed Swedish photographer whose studies in sociology and journalism influence her photographic work
- She makes social documentary and portrait photography that emphasises human relations and expresses a powerful sense of narrative
- This book focuses on a contemporary Swedish community that speaks an ancient language and is tied to mystical traditions

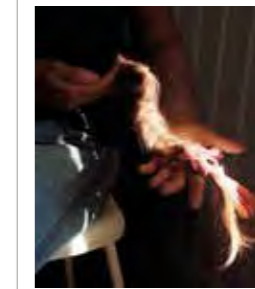
Most of the inhabitants of the Swedish valley of Älvdalen still speak Elfdalian, an ancient language with strong links to the Vikings' Old Norse. How it has managed to persist to this day remains a mystery because the community has never been completely isolated.

In 1668 events in Älvdalen sparked the birth of the Swedish witch-hunts, when 20 women and one man were executed on the basis of testimonies provided by witnesses who were mainly children. The first witch-story involved a girl from Älvdalen called Gertrud who had been reported for walking on water, a story which later spread via a famous illustration, first to Germany and then further afield to Salem, Massachusetts.

In 1935 a man called Tenn Lars Persson (1878–1938) spoke on national radio in Elfdalian about sorcery and the *Black Book of Magic*. An avid collector of local history, he photographed his community extensively but he also used photography in his astronomy and physics experiments, which included building a telescope and photographing the moon. Between 2001 and 2017 Maja Daniels, a photographer and sociologist with family ties to Älvdalen, began working in the region, inspired by the current generational shift, where negotiations and tensions between modern lifestyles and tradition including the preservation of a strong cultural identity imbued with mysticism represent an important contemporary struggle.

ABOUT THE ARTIST

Maja Daniels is a Swedish photographer currently based in London. Her work is influenced by her university studies in journalism, photography and sociology. Her work has been exhibited in Paris, London, New York and Bilbao. She is regularly commissioned by press including *The Guardian Weekend Magazine*, *Intelligent Life*, *New Statesman*, *Monocle*, *FT Weekend*, *Le Monde Magazine* as well as humanitarian organisations and cultural institutions such as UNICEF and the European Commission. She also collaborates with social scientists on academic projects, using photography as a tool within sociological and cultural research.



BOOK SPECIFICATIONS

OTA-bound paperback with flaps
22 x 29 cm
€35 £30 \$40

Publication date: April 2019
ISBN 978-1-912339-37-2

**Aaron Schuman
SLANT**

SUSPICIOUS ACTIVITY
 ■ 3:06 a.m. – Police located four men near a home under construction at the intersection of Mill and State streets, with one of the men holding a wooden stake. The men told police “they were trying to find adventure.” They were sent on their way.



SUSPICIOUS ACTIVITY
 • 11:03 a.m. — An Amherst woman told police a neighbor who has behaved in odd ways is using a camera to photograph her home.

DISTURBANCES
 ■ 4:52 a.m. – Three men causing a scene on Main Street calmed down when police got there.



SUSPICIOUS ACTIVITY
 ■ 3:06 a.m. – Police located four men near a home under construction at the intersection of Mill and State streets, with one of the men holding a wooden stake. The men told police “they were trying to find adventure.” They were sent on their way.

KEY POINTS

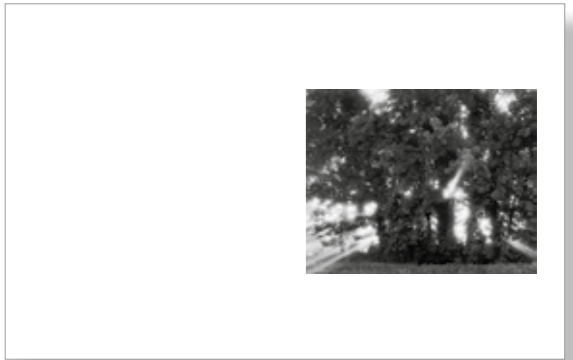
- American photographer, writer, editor, curator and lecturer based in Bristol, UK
- His work has been exhibited internationally, and he has curated numerous institutional exhibitions and photography festivals
- Prior book *FOLK* (2016) cited as ‘best photobook’ by Alec Soth for Photo-Eye

If you opened the local newspaper in the small New England town of Amherst, Massachusetts, as Aaron Schuman did one day, you might find a section entitled ‘Police Reports’—succinct and extraordinarily anticlimactic accounts of crimes, suspicious activities, events and non-events reported in the area during the previous week. In *SLANT*, Schuman interweaves a selection of these clippings published between 2014–2018, with quietly wry photographs he made within a thirty-mile radius of Amherst from 2016–18, in response to their unintentionally deadpan descriptions. What began as a genuinely affectionate, tongue-in-cheek take on the small towns where Schuman spent his childhood steadily came to reflect the disquieting rise of ‘fake news’, ‘alternative facts’, ‘post-truth’ politics and paranoia in America following the 2016 election.

Schuman’s subtly offbeat combination of images and words, however, was always inclined to create a foreboding sense of unease. In *SLANT*, the relationship that has been constructed between photography and text takes its inspiration from a poetic scheme called ‘slant rhyme’, notably espoused by the 19th-century poet Emily Dickinson, who also happened to live and write in Amherst. In such a rhyming scheme, ‘there is a close but not exact correspondence of sounds, often using assonance or consonance; generally it is used in poetry to give variations and an inharmonious feeling.’ Appropriating this literary device, *SLANT* serves as a wider reflection upon something strange, surreal, dissonant and increasingly sinister stirring beneath the surface of the contemporary American landscape, experience, and psyche.

ABOUT THE ARTIST

Aaron Schuman (b. 1977, Northampton, Massachusetts) is an American photographer, writer, and curator based in the United Kingdom. His photographic work has been exhibited internationally, most recently at Hauser & Wirth, Somerset and Christie’s, London. Schuman is the author of *FOLK* (2016), which was long-listed for the Deutsche Börse Photography Prize 2017. He has curated several major festivals and exhibitions including JaipurPhoto 2018, *Indivisible: New American Documents* (2016, FOMU Antwerp), and Krakow Photomonth 2014, among others. He was the founder and editor-in-chief of *SeeSaw Magazine* (2004–2014), and is currently Programme Leader of MA Photography at the University of the West of England, Bristol.



BOOK SPECIFICATIONS

Silkscreen printed hardback
 25.4 x 19 cm
 €35 £30 \$40

Publication date: April 2019
 ISBN 978-1-912339-38-9

Luigi Ghirri *Colazione sull'Erba*

KEY POINTS

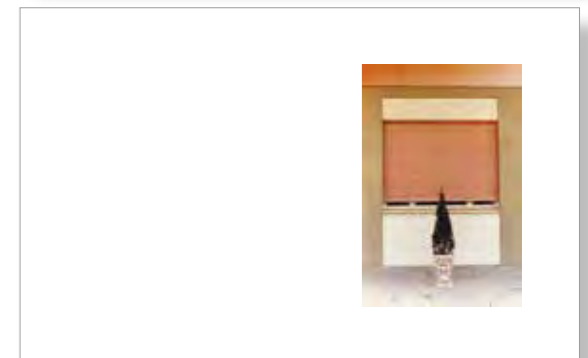
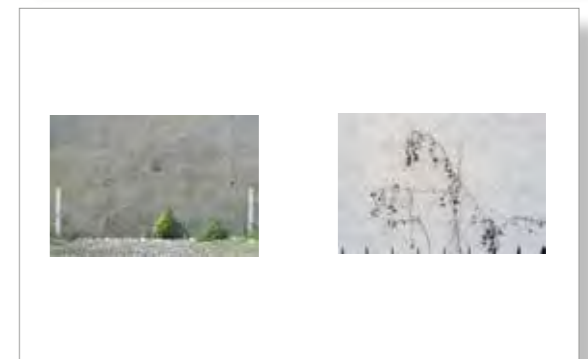
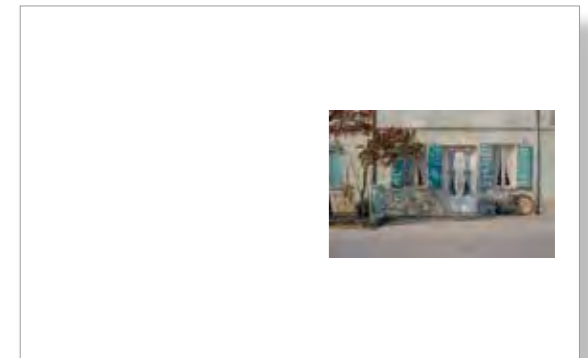
- Ghirri is a best-selling MACK author
- MACK published the catalogue to a major touring exhibition, *The Map and the Territory*, Jeu de Paume, Paris, 12 February–20 May 2019
- Backlist bestsellers include *Kodachrome*, *The Complete Essay and Postcards*
- Texts in 4 languages

From 1970 Luigi Ghirri roamed around the houses, streets, squares, and suburbs in his adoptive town of Modena and built a body of early work which contains within it signposts to many of the directions his practice would subsequently take. Most of the time he worked in Modena, only occasionally travelling further afield to the beaches of Rimini on the Adriatic or the Swiss Lakes. He began to map out projects and themes—some specifically grouped around a subject, others gathered around a more poetic organising principle. One of the latter was *Colazione sull'Erba* (*Breakfast on the Grass*) in which he brought together photographs made between 1972 and 1974 on the outskirts of Modena which he states he 'visited in an ironic and anxious manner'. His focus was the juncture of nature and artifice in the man-made environment; the symmetries of cypress trees, well-kept lawns, the personalising touch of plants in pots, palm trees and cacti with their promise of somewhere else.

Modelled on *Kodachrome*, Ghirri's seminal paean to photography which he self-published in 1978, this volume is the first book in a planned series which will take Ghirri's original categories for his own work as the basis for a collection elaborating the great photographer's oeuvre.

ABOUT THE ARTIST

Born in Scandiano in 1943, Luigi Ghirri spent his life in the Emilia Romagna region, where he produced one of the most open and layered bodies of work in photography's history. He was published and exhibited extensively both in Italy and internationally and was at the height of his career at the time of his death in 1992. His first book, *Kodachrome* (1978), an avant-garde manifesto for the medium of photography, was republished by MACK in 2012, and his collection of short texts, *The Complete Essays 1973–1991*, was published by MACK in 2016.



BOOK SPECIFICATIONS

OTA-bound paperback with jacket
Original texts by Massimo Mussini and Roberto Salbitani
Contemporary text by Francesco Zanot
All texts in English, Italian, German and French
22 x 28 cm
€40 £35 \$45

Publication date: May 2019
ISBN 978-1-912339-07-5





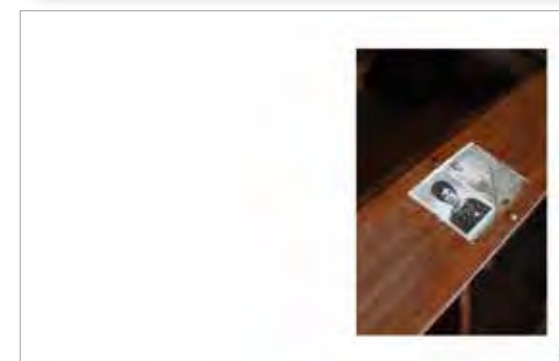
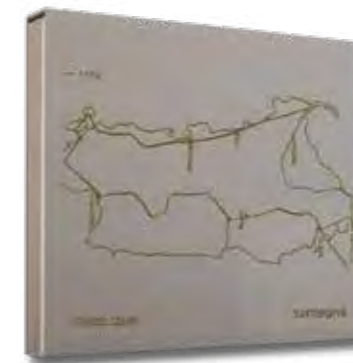
Guido Guidi Sardegna

KEY POINTS

- Renowned Italian photographer who has long focused his lens on the overlooked, vernacular landscape of his native country
- This enchanting book brings to light unpublished work made in Sardinia
- Prior books include *Per Strada* (2018), *Veramente* (2014) and *Preganziol, 1983* (2013)
- *Per Strada* sold out in 3 months

These three volumes encompass the complete evolution of the work of the renowned Italian photographer, Guido Guidi. Made in Sardinia on two trips separated by forty years, the three books not only mark the stylistic development in the work of Guidi but also the historical shifts and changes on the remote island.

The first trip was on Guidi's honeymoon in 1974, and with a Nikon F and a FIAT 127, he made a series of black and white photographs which reflect the social and political climate of Sardinia in the post-sixties era. The second trip, in 2011, involved 3 cameras—a Hasselblad, a Deardorff 8x10 and a digital Canon—and the now well-known Guidi palette of tender, almost resigned colour.



ABOUT THE ARTIST

Guido Guidi (b. 1941, Cesena, Italy) lives and works in Cesena. His work, spanning over more than 40 years, has focused on rural and suburban landscapes in Italy and Europe. Guidi's photographs have been exhibited extensively, including at Fotomuseum Winterthur (2014); Venice Biennale (2004); Canadian Centre for Architecture (2001); Guggenheim Museum, New York (1994); and Centre Pompidou, Paris (1989), among other institutions. He has published numerous books, including *Guardando A Est* (2015); *Veramente* (MACK, 2014) *Preganziol* (MACK, 2013); *A New Map of Italy* (2011); and *Due fotografi per il Teatro Bonci* (co-authored by Luigi Ghirri, 1983), among other titles. Since 1986 Guidi has taught photography at various Italian universities, and since 2001 he has been a visiting professor at the IUAV, Venice.



BOOK SPECIFICATIONS

Three volumes and a bilingual booklet housed together in a printed **hardback** slipcase
30 x 24 cm
€70 £60 \$80

Co-published with the MAN Museum, Nuoro, Sardinia
Exhibition in June 2019
Publication date: June 2019
ISBN 978-1-912339-40-2



Henry Wessel A Dark Thread

KEY POINTS

- Photo-novella with two commissioned noir short stories responding to the photographs of Henry Wessel
- Stories by Alexander MacLeod, Ivy Pochoda and Art Taylor in French ONLY
- Accompanies a retrospective Henry Wessel exhibition at Maison Européenne de la Photographie, Paris

The work of the recently deceased Bay-area photographer, Henry Wessel, is renowned for its fragmentary and compelling nature, each image urging imaginative leaps towards the fatalism and moral ambiguity of noir film and fiction. Every Wessel photograph is a gateway to a wild array of extraordinary storylines.

This project, *A Dark Thread*, takes this semblance of an idea further by commissioning over a dozen renowned noir writers to produce a short story in response to one or more of Wessel's black and white photographs. This first version of the project brings together French translations of stories by Art Taylor and Alexander MacLeod, together with the photographs that inspired them.

Straddling the space between literary publishing and photobook, this slim volume offers a new and original means of understanding Henry Wessel's photography and accompanies a retrospective of his work at the Maison de la Photographie in Paris (June 2019).



BOOK SPECIFICATIONS

French language only
Embossed hardback
16 x 24 cm
€20 £17 \$25

Publication date: June 2019
ISBN 978-1-912339-28-0



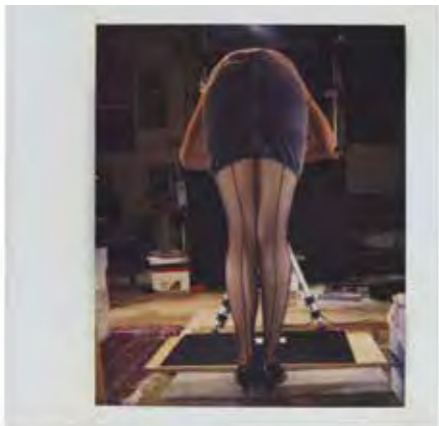
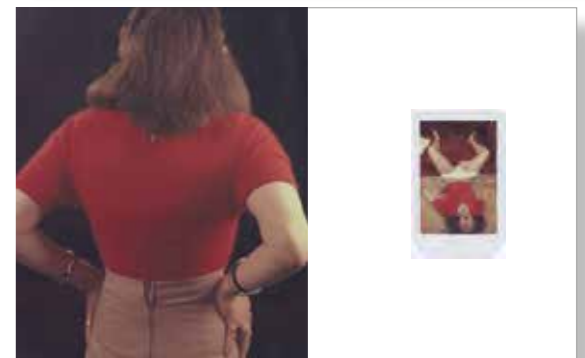
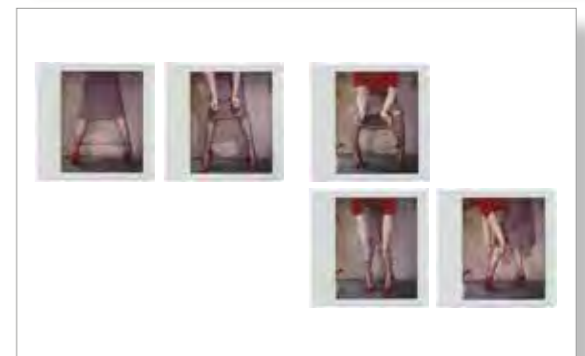
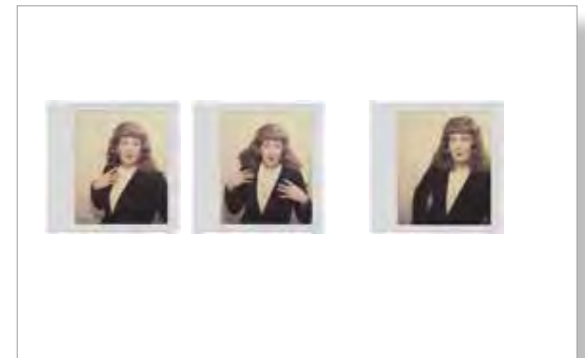
**Erin O'Toole (ed.)
April Dawn Alison**

KEY POINTS

- Exhibition at the San Francisco Museum of Modern Art, summer 2019
- Essays by Hilton Als (*New Yorker*), Zackary Drucker (transgender multimedia artist and producer of *Transparent*) and Erin O'Toole (SFMOMA)
- A stunning collection of Polaroids made over 30 years depicting the many faces of the female persona of a California-based photographer who lived in the world as a man
- Exuberant, widely colourful and obsessive practice inspired by representation of women in classic film, BDSM, pornography and advertising

Made over the course of some thirty years, the photographs in this book depict the many faces of April Dawn Alison, the female persona of an Oakland, California based photographer who lived in the world as a man. This previously unseen body of self-portraits, which was given to the San Francisco Museum of Modern Art in 2017, begins tentatively in 1970s black-and-white, and evolves in the 80s into an exuberant, wildly colorful, and obsessive practice inspired by representations of women in classic film, BDSM pornography and advertising. A singular, long-term exploration of a non-public self, the archive contains photographs that are beautiful, hilarious, enigmatic, and heartbreakingly sad, sometimes all at once.

With essays by Hilton Als (American writer and theater critic for the *New Yorker*), Zackary Drucker (American transgender multimedia artist, LGBT activist, actress and producer of smash Netflix series *Transparent*) and Erin O'Toole (associate curator of photography at the San Francisco Museum of Modern Art).



BOOK SPECIFICATIONS

Embossed hardback with PVC material
24.5 x 27.5 cm
€40 £35 \$45

Publication date: July 2019
ISBN 978-1-912339-43-3

Gregory Halpern *Omaha Sketchbook*

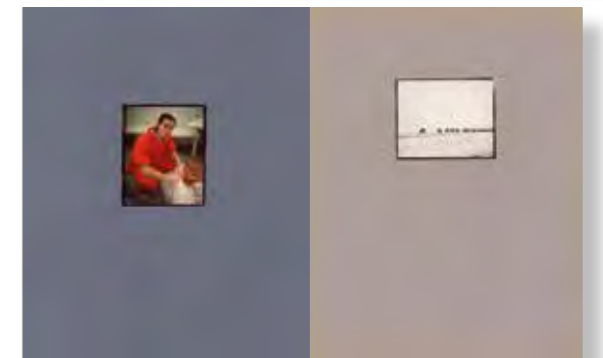
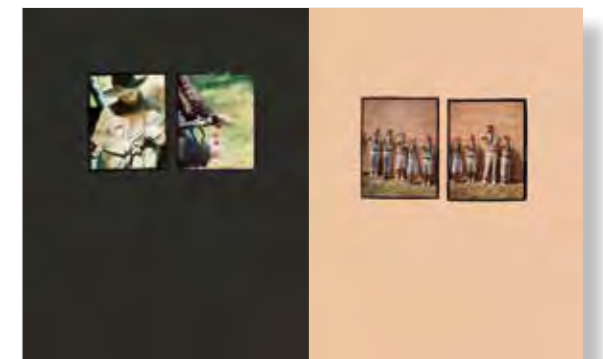
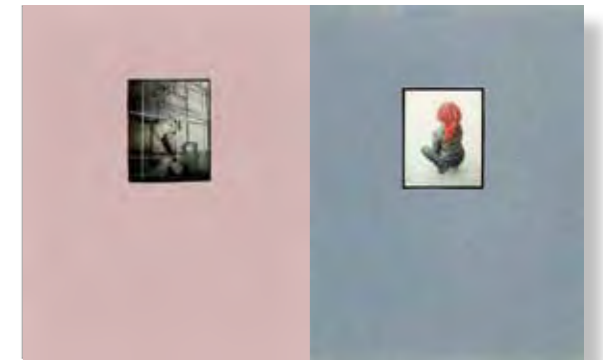
KEY POINTS

- Follow-up to his award-winning bestseller *ZZYZX*
- Beautiful artist book which mimics a family scrapbook
- Member of Magnum Photos
- Accompanied by a Special Edition

Omaha Sketchbook is a collection of photographs made by Gregory Halpern in Omaha, Nebraska between 2005 and 2019. Driven by his interest in, and ambivalence to, the modes of masculinity he found there, Halpern presents a lyrical, if equivocal, response to the American Heartland. In loosely-collaged spreads that reproduce Halpern's construction-paper sketchbooks, Halpern takes pleasure in cognitive dissonance and unexpected harmonies, playing on a sense of simultaneous repulsion and attraction to the place. *Omaha Sketchbook* is ultimately a meditation on a place, on the men and boys who inhabit it, and on the mechanics of aggression, inadequacy, and power.

ABOUT THE ARTIST

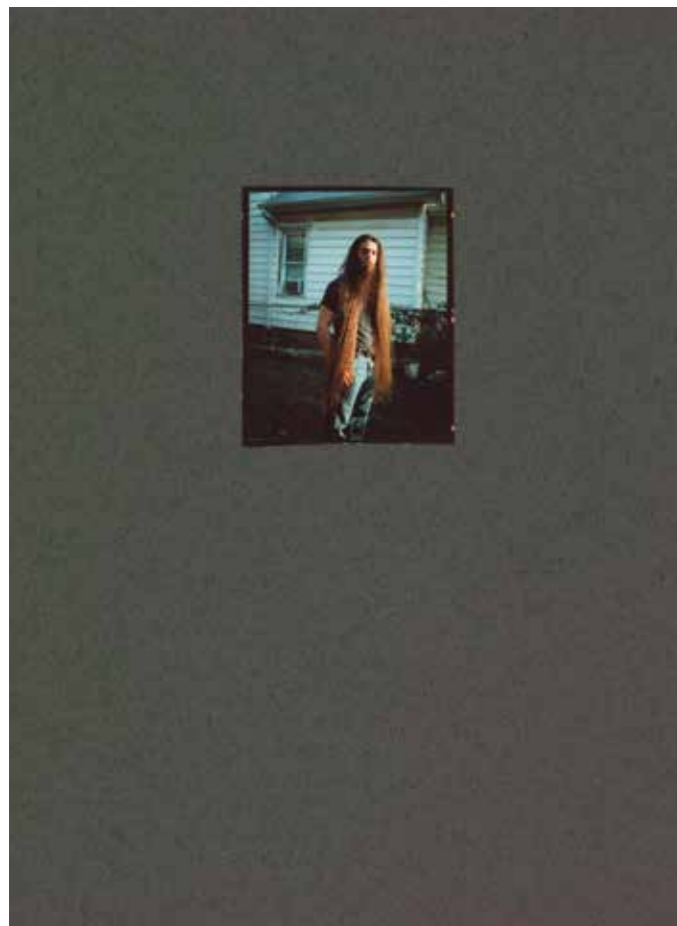
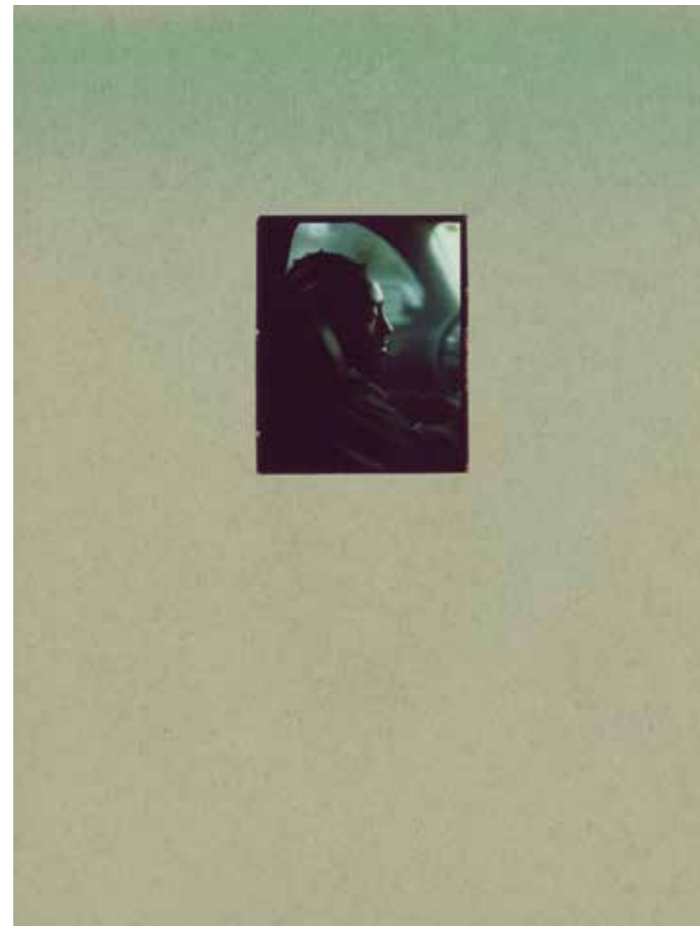
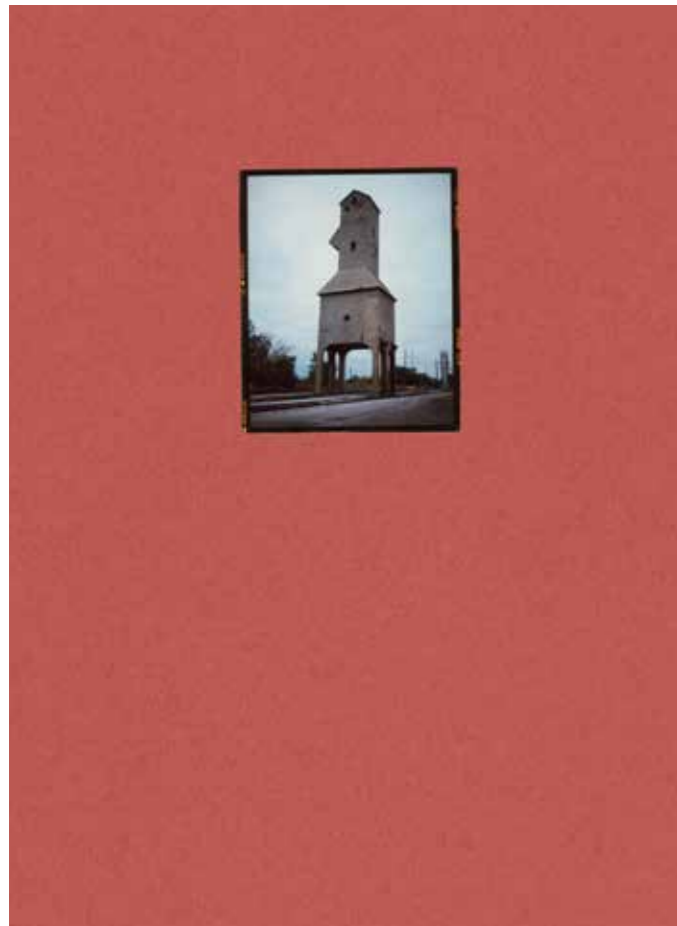
Gregory Halpern was born in 1977 in Buffalo, New York. He has published a number of books, including *A* (2011), *Omaha Sketchbook* (2009), *East of the Sun, West of the Moon* (2014), a collaboration with Ahndraya Parlato, *ZZYZX* (2016), and *Confederate Moons* (2018). He also edited, with Jason Fulford, *The Photographer's Playbook: Over 250 Assignments and Ideas* (2014). He holds a BA in History and Literature from Harvard University and an MFA from California College of the Arts. In 2014 he was the recipient of a Guggenheim Fellowship.



BOOK SPECIFICATIONS

Perfect-bound paperback with flaps
29 x 23 cm
€45 £40 \$50

Publication date: August 2019
ISBN 978-1-912339-44-0





Guillaume Simoneau Murder

KEY POINTS

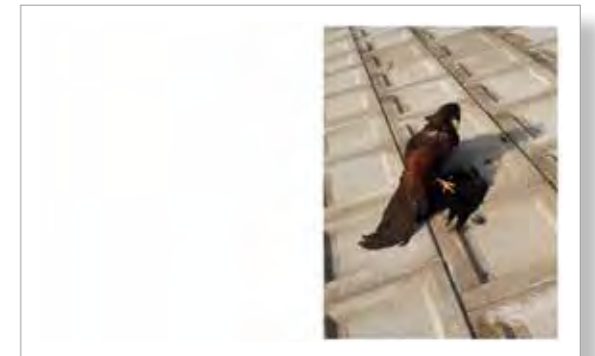
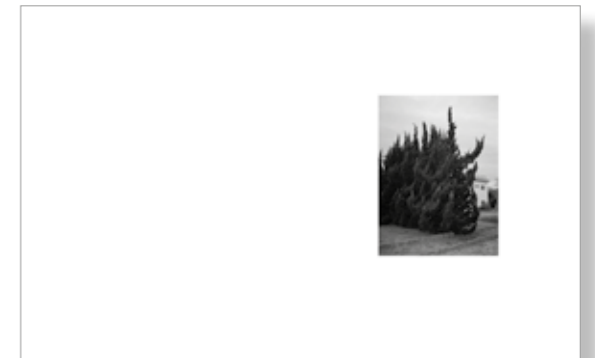
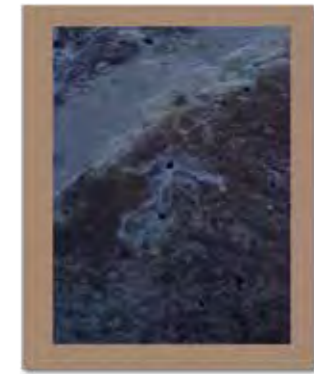
- Following on from the success of his first book *Experimental Lake*
- Canadian photographer exploring major themes of life and history through this new work
- Exhibition at Les Rencontres d'Arles 2019

The genesis of Guillaume Simoneau's new book, *Murder*, is in spring 1982. At around the same time Masahisa Fukase was producing his post-war masterpiece *Karasu* (Ravens), Simoneau's family adopted a nest full of baby crows orphaned from a fallen tree. The photographs from this time, taken by Simoneau's mother, paint an unusual and lyrical vision of childhood. Nearly forty years later, these moments are memorialised in dialogue with Simoneau's new works, produced in the spring of 2016 and 2017 in Kanazawa, Japan. This setting, the birthplace of *Karasu*, punctuates the book with a further-reaching interest in tradition and timelessness that looks beyond the scope of these events to the landscape, famous thatched houses, the pine forests and coastline. The crisp, architectural qualities of the new photographs evoke a rendering of Fukase's original that is, however, distinctly of its time. In *Murder*, the original black and white image of the photographer as a child, crows perched on his shoulders, is set alongside visions of violence: one crow hanging by rope, tangled and rotting, another pinned down by a large bird of prey. The mood of this contrast is never cynical: instead, it develops an ambivalent approach to nostalgia that is energetic and cathartic. Several of these photographs directly reference *Karasu*, and it is this language of violence inherited from Fukase that becomes the mode with which Simoneau challenges this inheritance.

Throughout the book, the symbolism of the crow is constantly at stake. In the childhood images, the crow becomes an unlikely symbol of intimacy; coupled with blurred glimpses of the bird in flight, Simoneau threatens to restore the bird to its cultural function as an omen of turbulent times.

ABOUT THE ARTIST

Guillaume Simoneau (based in Montreal) began his independent studies in photography after completing a diploma in applied science. His practice is split between personal projects and editorial assignments. His renowned body of work *Love and War* was exhibited at the Museum of Contemporary Photography in Chicago and published by Dewi Lewis. The publication, introduced by Lisa J. Sutcliffe from the SFMoMA, was shortlisted for both the First Book Award and European Publishers Award for Photography. In 2018 MACK published Simoneau's third monograph entitled *Experimental Lake* previously exhibited at Stephen Bulger Gallery in Toronto. His new work *Murder*, published by MACK, granted him a 2018 Light Work residence and will premiere during Les Rencontres d'Arles 2019.



BOOK SPECIFICATIONS

Paper-bound hardback with tipped-in image
30 x 23.5 cm
€45 £40 \$50

Publication date: August 2019
ISBN 978-1-912339-48-8

Paul Graham Mother

KEY POINTS

- New book by one of the outstanding photographers and book-makers of the photobook era
- An outsize volume with intimate large format studies of the artist's mother

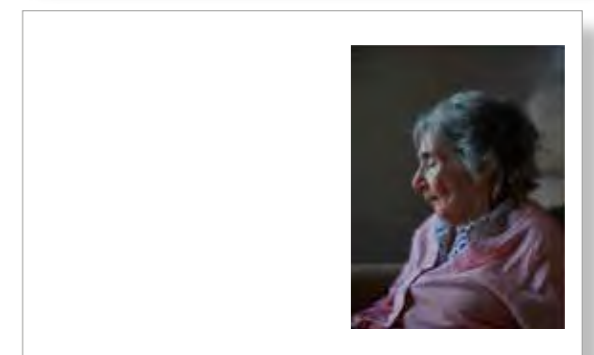
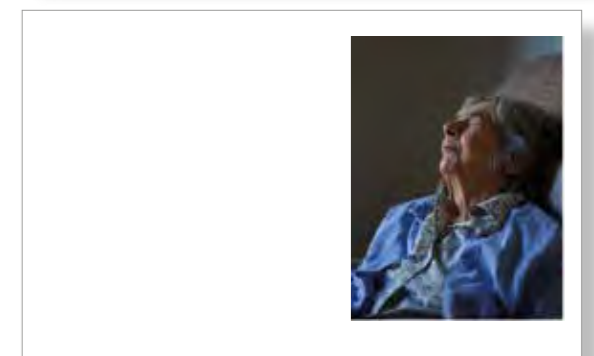
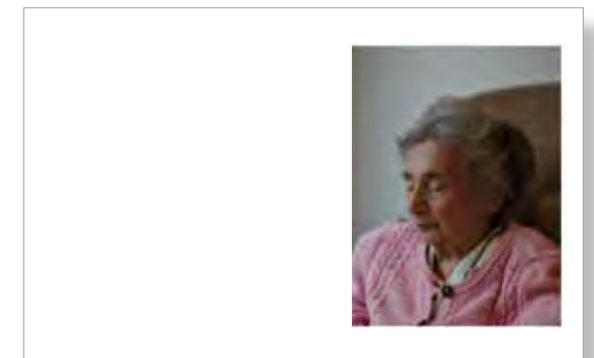
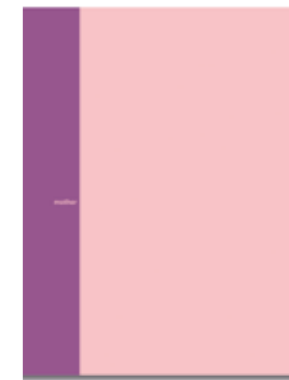
Artists drawing or painting their mother has become iconic in art history—from Whistler through Freud, Cezanne, Hockney, Ingres, Gauguin or Durer, whose brutally honest portraits of his mother insisted that 'Even the smallest wrinkles and veins must not be ignored'. Paul Graham's first major body of work since 2014's *Does Yellow Run Forever* contains portraits of his elderly mother sitting in her chair in a retirement community in England.

Graham's camera hardly moves, with his mother asleep, eyes closed, in every image. Our palette is the gentle tones of old age—a flowered blouse, a pink or lavender cardigan—the light is soft, natural and constant, from a single daylight window. With little attempt to photographically 'entertain' us, we begin to notice subtle shifts of carefully chosen focus, from one eye to another, to a loose thread on a button, to a stray wisp of hair escaping outwards. Frozen in time, the ebbing of life is expressed through modest details, powerful emotional resonance arrives through tender observation.

Mortality and the slow unraveling of late old age is the principal subject here, but there is also a duality at the core of these images: as we teeter between life and death, child and parent reverse roles—the watched-over becomes the watcher, the created becomes the creator.

ABOUT THE ARTIST

Paul Graham (b. 1956 in Stafford, England) has been the recipient of numerous awards and fellowships including the Deutsche Börse Photography Prize, a Guggenheim Fellowship and the Hasselblad Award. His publications include *Paris* (2016), *The Whiteness of the Whale* (2015), *Does Yellow Run Forever?* (2014), *The Present* (2012), *1981 & 2011* (2012), *Films* (2011), *a shimmer of possibility* (2007), *American Night* (2003) and *End of an Age* (1999). He has exhibited at Tate Gallery, MoMA, Whitney Museum of American Art, Deichtorhallen and Fotomuseum Winterthur, amongst many others.



BOOK SPECIFICATIONS

Embossed hardback
24 x 31.5 cm
€45 £40 \$50

Publication date: September 2019
ISBN 978-1-912339-45-7





Lisa Barnard
The Canary and The Hammer

KEY POINTS

- UK-based artist whose practise encompasses digital technology, documentary photography and film
- This book is the result of an ongoing and critically acclaimed project, which spans an interactive website, an audio-visual exhibition, and a photographic series
- In 2015 Barnard was awarded the Prestige Grant from the Getty Museum to help fund the project

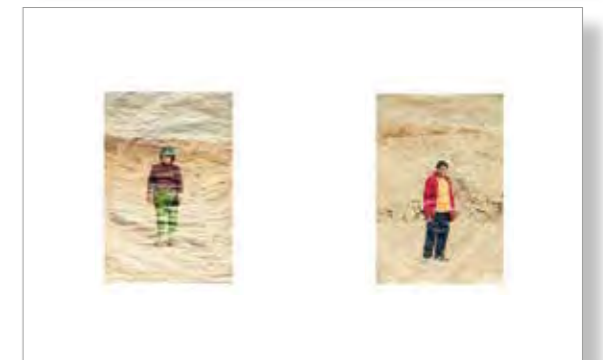
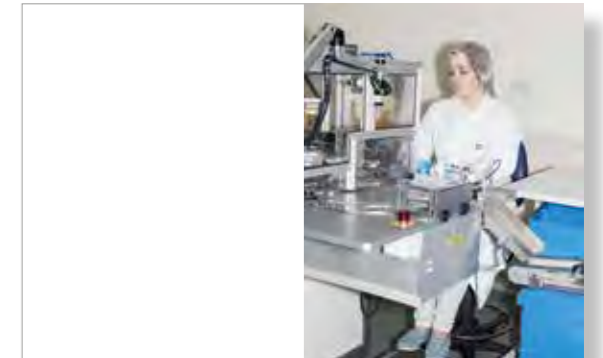
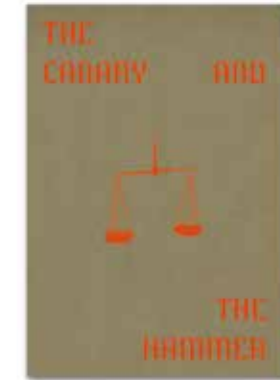
Photographed across four years and four continents, *The Canary and The Hammer* details our reverence for gold and its role in humanity's ruthless pursuit of progress. Through a mix of image, text and archival material, the third book by British artist Lisa Barnard provides a fascinating insight into the troubled history of gold and the complex ways it intersects with the global economy.

Gold is ubiquitous in modern life; the mineral is concealed at the heart of much of the technology we use and is, most fundamentally, a potent symbol of value, beauty, purity, greed and political power. *The Canary and The Hammer* strives to connect these disparate stories—from the mania of the gold rush and the brutal world of modern mining, to the sexual politics of the industry and gold's often dark but indispensable role at the heart of high-tech industry.

Prompted by the financial crisis of 2008 and its stark reminder of the global west's determination to accumulate wealth, Barnard sets out to question gold's continued status as economic barometer amidst new intangible forms of technological high—finance. By addressing this through photography, Barnard in turn raises the question of how her chosen medium can respond to such abstract events and concepts. The result is an ambitious project, one sketching a personal journey in which she ultimately tackles the complexity of material representation in these fragmented and troubling times.

ABOUT THE ARTIST

Lisa Barnard is a photographic artist interested in the relation between aesthetics, politics and the military. She is Senior Lecturer on the Documentary Photography BA and Programme leader on the MA Documentary Photography at The University of South Wales. Her previous publications are *Chateau Despair*, *Hyanas of the Battlefield* and *Machines in the Garden*.



BOOK SPECIFICATIONS

OTA-bound paperback with tipped-in image
 20 x 29 cm
 €45 £40 \$50

Publication date: September 2019
 ISBN 978-1-912339-33-4



Alan Huck *I walk toward the sun which is always going down*

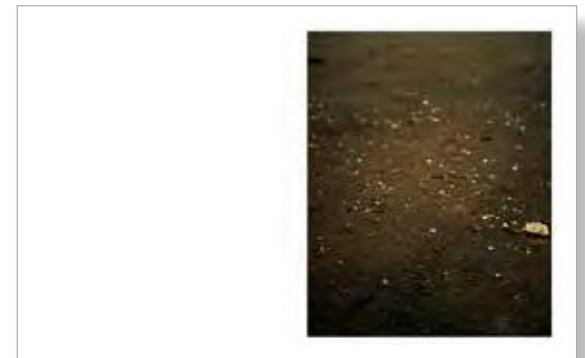
KEY POINTS

- A radical new voice in the space between photography and language
- A small-format reader

In Alan Huck's image-text book, *I walk toward the sun which is always going down*, an unnamed narrator wanders a city in the American Southwest, where their observations and encounters become catalysts for rumination on a wide range of subjects. Shifting between photographs of the city's peripheries and an interior monologue written in first-person, fragmentary prose, this hybrid essay draws on the ambulatory works of writers such as W.G. Sebald and Annie Dillard, both of whom are incorporated into the network of literary and cultural references interwoven throughout the book's text. Part metafiction about the working process of a photographer and part cross-disciplinary exploration of one's relationship to a particular place, the author utilizes the essential indeterminacy of both photography and written language to craft an exercise in attention that moves seamlessly between the two mediums.

ABOUT THE ARTIST

Alan Huck (b.1990) is a photographer and writer currently based in the Southern United States. He received his MFA from the University of Hartford's International Low Residency program in 2018. This is his first book.



BOOK SPECIFICATIONS

OTA-bound paperback with flaps
22 x 20 cm
€27 £25 \$30

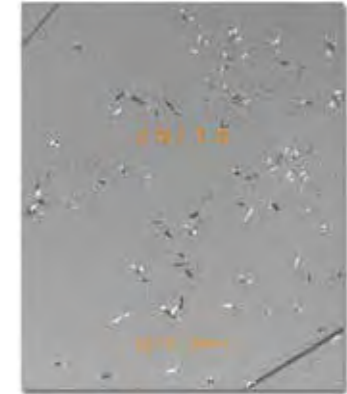
Publication date: September 2019
ISBN 978-1-912339-46-4

Seth Lower Units

KEY POINTS

- Emerging talent who has previously published with Alec Soth's LBM imprint

Units contains photographs taken from 1994–2017. The images depict a variety of everyday materials and situations, many seen in sets, parts, or multiples. Within such scenes, Lower seeks out a kind of integrity (or lack thereof): standards of measurement, materiality, vague questions about the boundaries of entities and experience. A sign swallowed by tree bark, a small collection of funnels, a stove for sale in the sunshine. Where does one unit end and the other begin? It is certainly possible to be part of the whole and at the same time separate, existing with a foot in both worlds, but does this say anything about the units themselves, or only the way we define them? Graham Harman writes that such pieces are 'terminal points, closed-off neighborhoods that retain their local identity despite the broader systems into which they are partly absorbed'.



ABOUT THE ARTIST

Los Angeles-based artist Seth Lower (b. 1981, Ohio) studied photography at the University of Michigan (BFA, 2004) and the San Francisco Art Institute (MFA, 2008). His previous books include *Man with Buoy and Other Tales* (2010) and *The Sun Shone Glaringly* (2014). Lower's work has been exhibited internationally at venues including The Palais des Beaux Arts, Vienna, and Kuandu Museum of Fine Arts, Taipei.

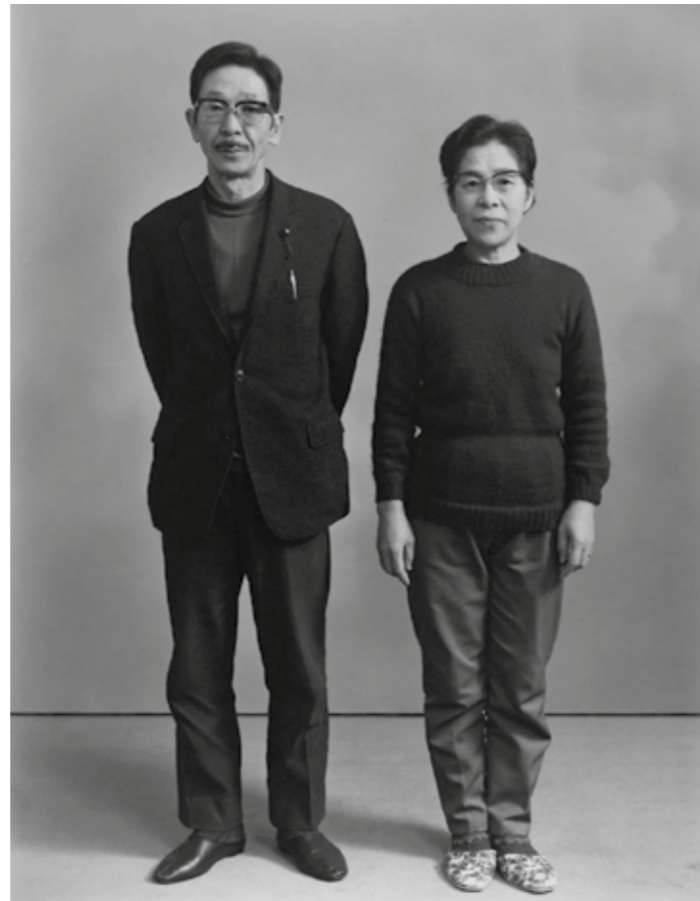
BOOK SPECIFICATIONS

OTA-bound paperback with flaps
23 x 18 cm
€35 £30 \$40

Publication date: September 2019
ISBN 978-1-912339-47-1



Masahisa Fukase
FAMILY/KAZOKU



KEY POINTS

- Follows best-selling republication of *Ravens*
- New edition of Fukase's final book (1991)
- Original text by Masahisa Fukase. New text by Tomo Kosuga (Both texts in Japanese and English)
- Accompanied by a Special Edition

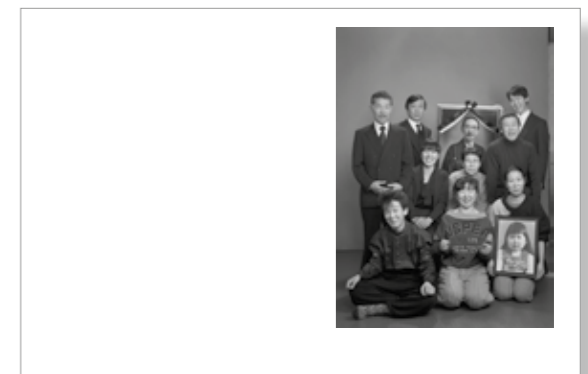
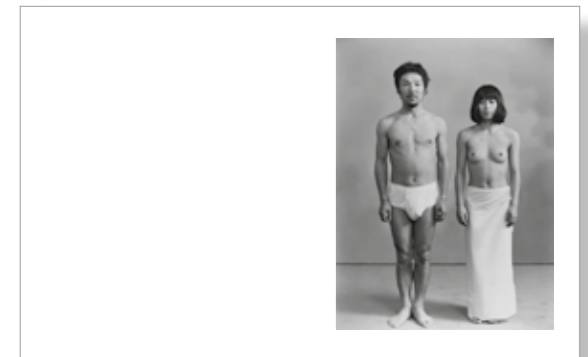
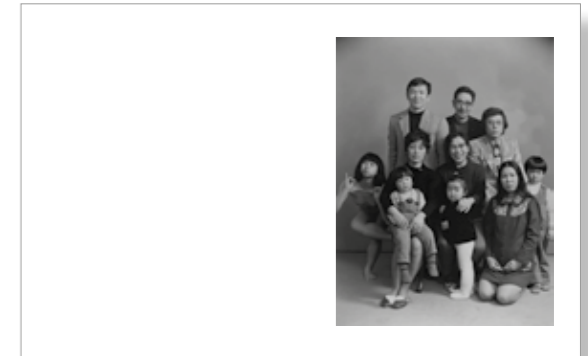
'My entire family, whose image I see inverted in the frosted glass, will die one day. This camera, which reflects and freezes their images, is actually a device for archiving death'. – Masahisa Fukase

For three generations the Fukase family ran a photography studio in Bifuka, a small provincial town in the northern Japanese province of Hokkaido. In August 1971, at the age of 35, Masahisa Fukase returned home from Tokyo, where he had moved in the 1950s. He realised that the Fukase Photographic Studio, which his younger brother managed, combined with the growing family members, constituted the perfect subject for a series of portraits. Between 1971 and 1989, he returned regularly and used the family studio, the large-format Anthony view camera and the changing family line-up as the basis for the series. True to his style, Fukase often introduced third-party models and humorous elements to juxtapose the ineluctable reality of time passing and the dwindling family group. He continued the series through his father's death in 1987, up until the closure of the Fukase studio due to bankruptcy in 1989, and the consequential dispersion of the family.

Family (Kazoku) was released in 1991, and was Fukase's last book. It begins with a photograph of the family studio and the following 31 images are family portraits made in the studio in chronological order. The book includes an extensive autobiography written by Fukase himself.

ABOUT THE ARTIST

Masahisa Fukase (b. 1934, Hokkaido; d. 2012) graduated from the Nihon University College of Art's Photography Department in 1956. He became a freelance photographer in 1968 after working at the Nippon Design Center and Kawade Shobo Publishers. His major books include *Yugi [Homo Ludence]* (1971); *Yohko* (1978), *Hibi* (MACK, 2016), and *Karasu [Ravens]* (1986 and MACK, 2017). Countless solo exhibitions have been dedicated to Fukase's work, and his photographs have been included in group exhibitions at the MoMA, NY; Oxford Museum of Modern Art; Fondation Cartier pour l'Art Contemporain, Paris; V&A, London.

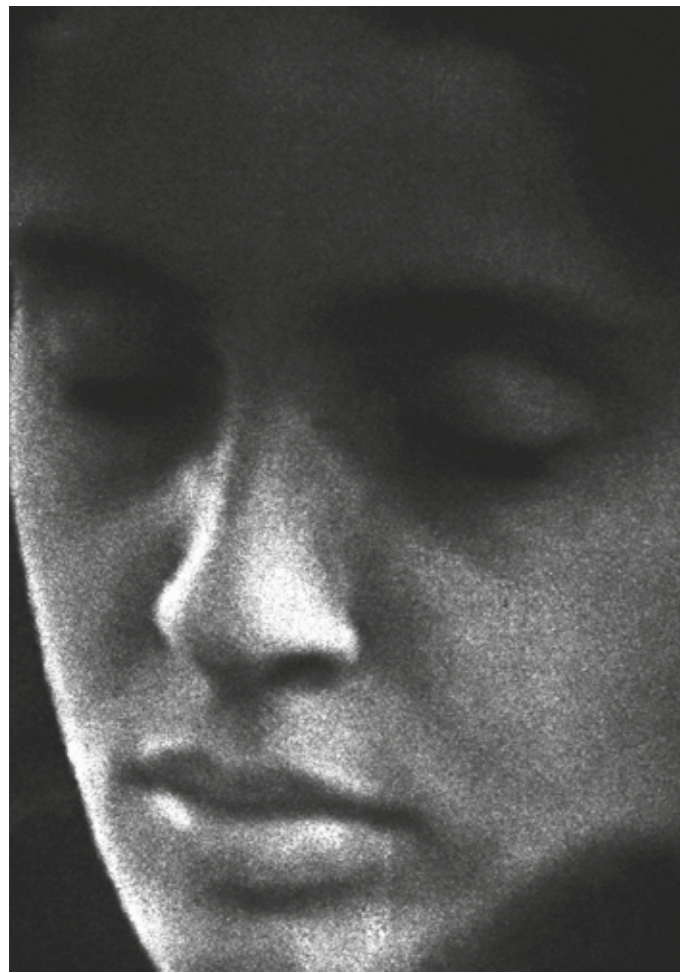


BOOK SPECIFICATIONS

32 tritone photographs
Hardback embossed
32 x 19 cm

Publication date: September 2019
€50 £45 \$55
ISBN 978-1-912339-57-0



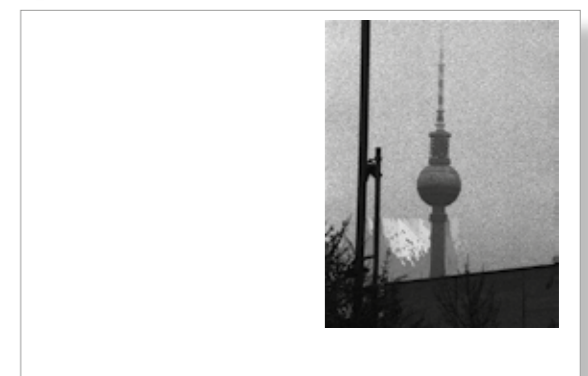
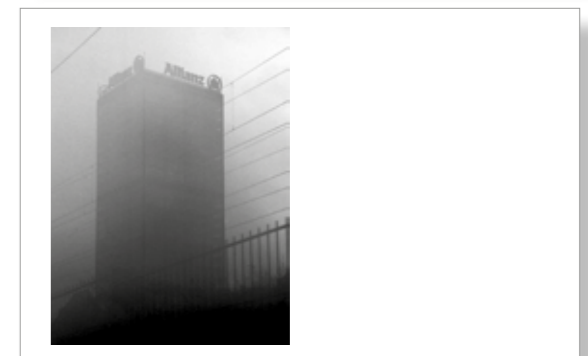


Brad Feuerhelm *Dein Kampf*



From its title to its formal arrangement of language, Brad Feuerhelm's *Dein Kampf* suggests a commentary on our cyclical anxieties about ideology. Anxiety is implicit in his photographs and Berlin is their natural backdrop, being a city in which several ideologies collided in the twentieth century. The city exemplifies the quagmire of possibilities in which the tensions of historical narrative and contemporary political and ideological doubt are played out in visual motifs throughout the landscape.

Fragments of the past and symbols of capitalist modernity underpin the work—banks, insurance companies and people as effigies of citizens appear as a cloaking miasma, the spectre of past, present and no future. The schema of the glitch and the appropriation methods in Feuerhelm's work are subtle enquiries into the contemporary conditions of fear and confusion. Loose associations about changing futures under technology, religion, immigration and the future of the photographic image also loom large. *Dein Kampf* is Feuerhelm's proposition about how we activate image and ideology in the book form.



ABOUT THE ARTIST

Brad Feuerhelm (b. 1977, Wisconsin) is a photography collector, artist, curator, dealer, and writer on photography. He has published several books on his collection, and has written for many different magazines both in print and online. He is the managing editor and partner for *American Suburb X*.

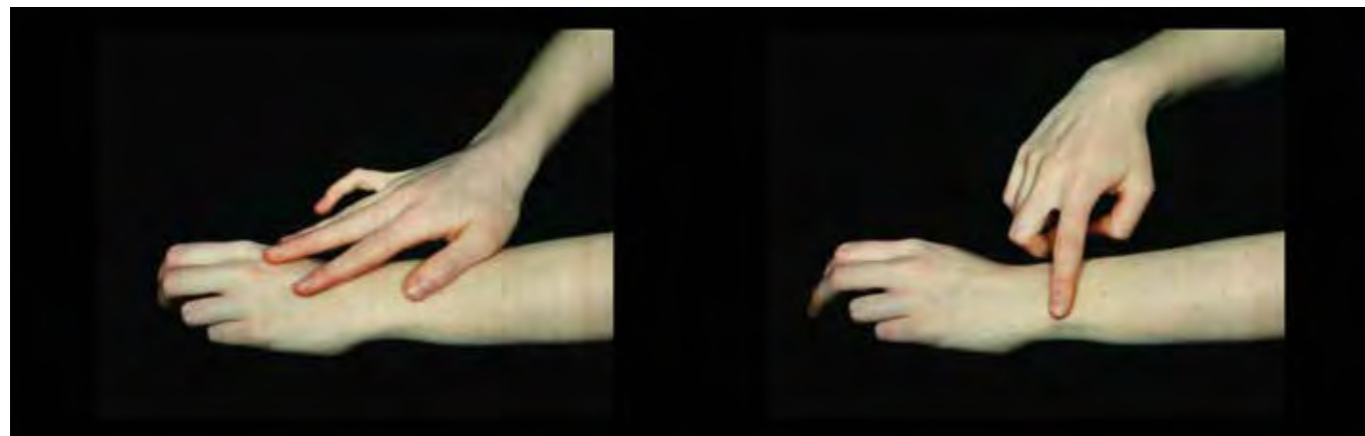
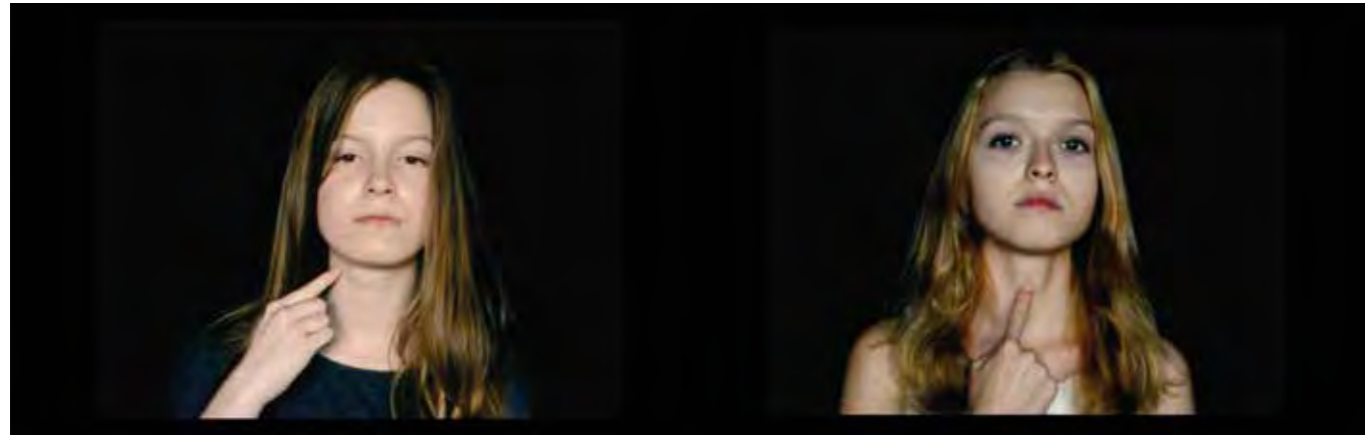


BOOK SPECIFICATIONS

Hardback with silkscreen printed cover
28 x 21.5 cm
€35 £30 \$40

Publication date: September 2019
ISBN 978-1-912339-58-7

Joanna Piotrowska KATA



KEY POINTS

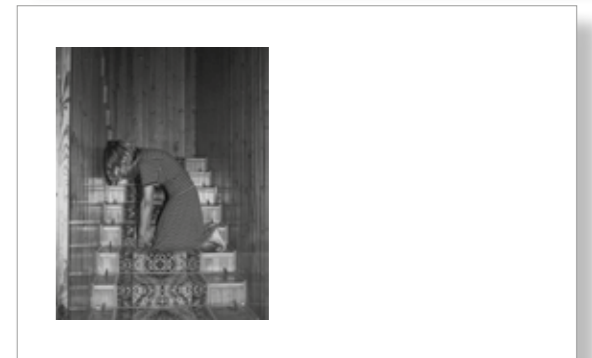
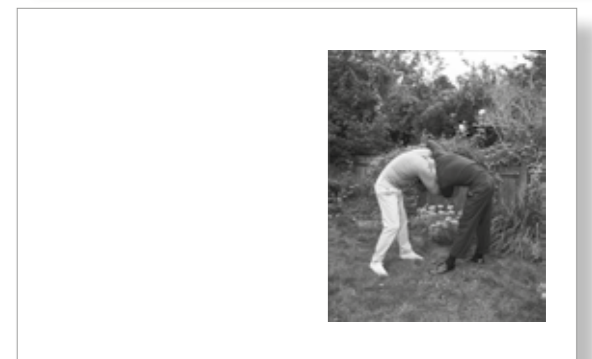
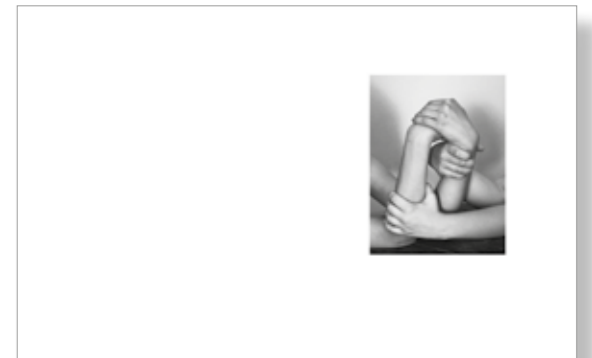
- London-based artist whose photography integrates performance and sculpture
- TATE Britain ART NOW exhibition of Piotrowska in March 2019
- Piotrowska was one of 18 photographers selected for the major *New Photography* exhibition at MoMA, NY in 2018
- Solo exhibition at Kunsthalle Basel, fall 2019
- Winner of the Lewis Baltz Research Foundation Award 2019
- Accompanied by a Special Edition

In *KATA* Joanna Piotrowska brings together works which share an interest in ideas of protection, freedom and oppression. One series is inspired by illustrated self-defence manuals and *Psychology and Resistance* by the feminist psychologist Carol Gilligan. Piotrowska appropriates the formulaic step-by-step approach of the manuals but instead of showing two people in contact, she photographs the (re)actions of one woman in conflict with an unknown, absent subject. While Gilligan argues in her book that teenage girls risk losing their voice in patriarchal societies, Piotrowska seeks to re-present their agency in corporeal form, and indicates—through the invisible opponent—the underlying pressures they have to confront.

A second series reveals precarious shelters made out of furniture and blankets, situated in domestic spaces. Sculptural in form, these temporary refuges nod to the children's game of making houses at home, as if domestic space would not provide enough protection. The constructions also reference the makeshift 'homes' of homeless people. In a third series Piotrowska focuses on cages and comparable spaces created for humans. Drawing parallels between the lives of certain communities and animals, and the environments in which they live, Piotrowska crystallises a spectrum of concerns that drive her work.

ABOUT THE ARTIST

Joanna Piotrowska (b. 1985, in Warsaw, Poland) lives and works in London. Her photographs have been exhibited extensively and internationally, including at MoMA, New York; 10th Berlin Biennale; Museum Marres, Maastricht; Gateway, Abu Dhabi; ICA Singapore; Sadie Coles, London; Warwick Arts Centre, Coventry (all 2017); at Fondazione Prada, Milan; Southard Reid, London; Hayward Gallery, London (all 2014); Bloomberg New Contemporaries, ICA, London and Spike Island, Bristol; and Jerwood Space, London (2013). Her work is included in public collections including The Museum of Modern Art, New York, USA, Arts Council Collection, London. Publications include *Frantic* (Humboldt Books, 2017) and *Frowst* (MACK, 2014).



BOOK SPECIFICATIONS

Paperback with black printed edges
Printed tritone and 4c
21 x 29 cm
€35 £30 \$40

Publication date: October 2019
ISBN 978-1-912339-39-6





Collier Schorr Paul's Book

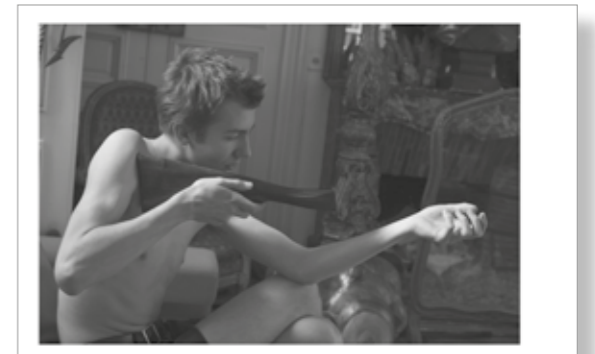
KEY POINTS

- One of the world's leading fashion photographers
- Book exploring representation and sexuality
- Long history of publishing successful art books with MACK



'There is a common assumption about youth which is: Youth is about youth. But that isn't really true. Youth is really about the past. Youth is not the pool that young men gaze adoringly into; it is the pool that old men gaze in, in order to measure the distance their bodies have traveled'.
- Collier Schorr

Collier Schorr met Paul Hameline, a young French artist and model, in New York in 2015. A friend of friend, he came to her home for a 'go-see', which is when a photographer gets to see how a model looks in front of the camera. Paul's family lives in the Marais section of Paris around the corner from the hotel Collier stays at while in Paris, so they began to meet and to make a project that lasted two years in which Collier would visit Paul at his parents' house and take pictures and talk. The idea was for Paul and Collier to experience photography as a social space, a conversation in which his body and her eyes could try and understand each other's fascinations and fantasies. Many of the pictures were published in *Re Edition* magazine. *Paul's Book* expands that magazine story to form a larger piece about the way in which a photographer and model can search for some greater revelations with the simplest movements and various states of undress.



ABOUT THE ARTIST

Collier Schorr is a contemporary American photographer whose works negotiate how identity is formed. Her photographs often feature costumes, props, and iconic images to further her attempts at producing unique images. Born in 1963 in New York, NY, Schorr studied at the School of Visual Arts, where she took an interest in the photographs of Andreas Gursky and August Sander. Fascinated with Germany, she traveled to the country during the late 1990s. It was here she embarked on some of her best-known series, including *Forests and Fields* and *Blumen*. Schorr currently lives and works in Brooklyn, NY. Today, the artist's works are held in the collections of the Art Institute of Chicago, The Museum of Modern Art in New York, the Stedelijk Museum in Amsterdam, and the Hammer Museum in Los Angeles, among others.



BOOK SPECIFICATIONS

Hardback
23 x 29 cm
€35 £30 \$40

Publication date: October 2019
ISBN 978-1-912339-56-3





Neil Drabble Book of Roy

KEY POINTS

- A story of teenage development in middle America

From 1998 to 2005 Neil Drabble photographed an American teenager, Roy, as he grew from adolescence to early manhood. On one level this extensive body of work can be viewed as a fascinating document of an always-compelling transition. Closer scrutiny reveals further nuances; a collaboration, a partnership, a personal portrait and at the same time a universal picture of adolescence.

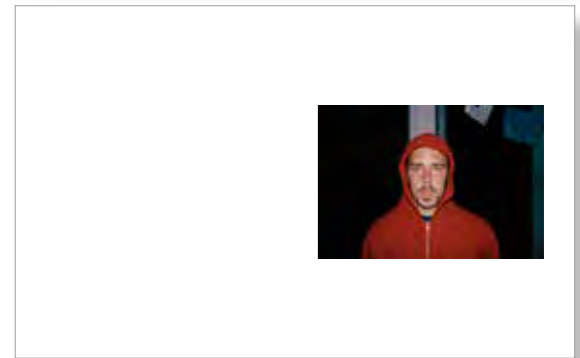
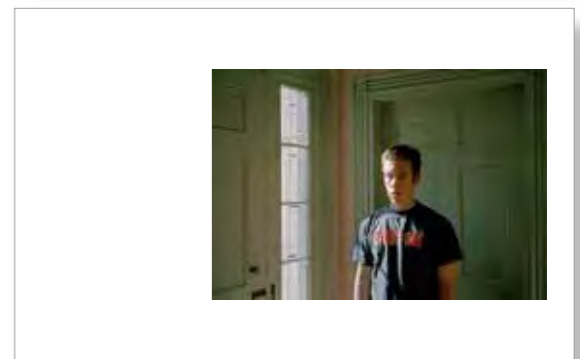
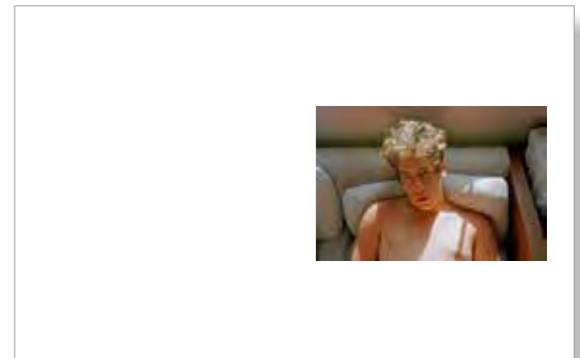
Drabble chose not to depict significant events that might appear in a family album nor definitive moments associated with documentary photography. Instead, these photographs concentrate on the listless, off-scene periods, the 'in between moments' of everyday life. This focus on the marginal passages of disregarded time situates the viewer at the heart of adolescence, defined as the period between childhood and adulthood, suspended between longing (for the deferred promise of adulthood) and regret (for the loss of childhood as refuge).

By photographing the same person repeatedly and intimately over their formative years, a sense of mirroring began to emerge, reawakening something of the artist's own adolescent self, blurring the line between portrait and self-portrait.

Neil Drabble grew up in a grey, 1970s Manchester, watching American TV shows, and fantasising about a perceived glamour of an adolescence lived in places where teenagers ate pizza, drank Dr Pepper, chatted on the phone to friends until late and drove cars rather than waiting at rainy bus stops. The process of picturing Roy and the collaboration between the older photographer and younger subject allowed Drabble in some ways to re-stage his own teenage years and vicariously engage with aspects of an alternate American youth he had coveted across the Atlantic.

ABOUT THE ARTIST

Neil Drabble is an internationally renowned photographer who specialises in editorial and portrait photography. He has worked for most of the major magazines in Europe and America, including *American Vogue* and *GQ*. His work is part of numerous major museum and private collections around the world. His first book *Tree Tops Tall*, was published by SteidlMACK, 2003.



BOOK SPECIFICATIONS

Embossed hardback
22 x 28 cm
€35 £30 \$40

Publication date: October 2019
ISBN 978-1-912339-50-1



Lou Stoppard (ed.) Shirley Baker

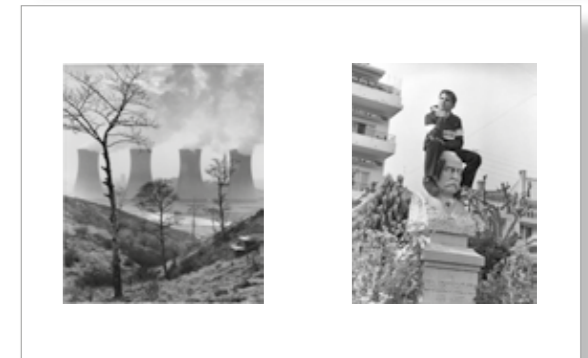
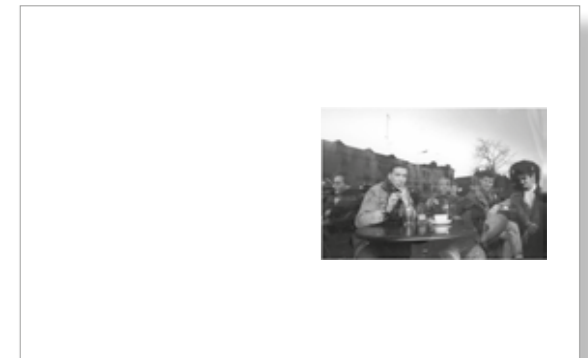
KEY POINTS

- This book 'discovers' the genius of a little known female photographer
- Baker worked behind the mainstream to explore difficult social and economic issues

Shirley Baker developed her first photograph, aged 8, 'from the darkness of the coal shed' in her hometown of Salford, Northwest England. From this moment, she developed a lifelong interest in documentary photography, amounting to a vast and celebrated archival collection that spans the length of her career, dating from the 1960s until 2000. Edited by Lou Stoppard, this book presents an extensive—and, uniquely, female—depiction of post-war life; an eccentric survey which combines her better-known street photographs of Manchester, Salford and Blackpool with previously unseen photographs that span the UK, South of France, all the way to Japan and America. Instances of humour abound in the collection, casting a spotlight on the idiosyncrasies of British identity: a dog sits on its sunbathing owner, a suited man sprawls out asleep on the grass, an old woman scowls at a troop of musicians. The changing landscapes, fashions, photographic styles and tones that make up the sequence are woven together by Baker's singular attentiveness to moments of wit and warmth in daily life.

ABOUT THE ARTIST

Shirley Baker (1932–2014) worked as a documentary photographer throughout her lifetime. Her first exhibition in 1986, *Here Yesterday, and Gone Today* took place at Salford Art Gallery. Exhibitions of her work have since shown in 2000 at The Lowry Centre, Salford, in 2015 at the Photographer's Gallery, London, and in 2017 at Manchester Art Gallery. Baker's daughter, Nan Levy, maintains the archive.



BOOK SPECIFICATIONS

OTA-bound paperback with flaps
23 x 24 cm
€40 £35 \$45

Publication date: October 2019
ISBN 978-1-912339-51-8



Ursula Schulz-Dornburg Yerevan 1996/1997

KEY POINTS

- Follows the success of *The Land in Between* (MACK, 2018)
- Depicts remnants of Soviet architecture in Armenia between 1996 – 1997
- Facsimile of the artist's original sketchbook, compiled in a traditional Armenian schoolbook

Throughout her prolific career, Ursula Schulz-Dornburg has led the way in documenting man-made environments on the cusp of change and transition. The sites she visited were often remote and difficult to access. In 1996 and 1997 she traveled to Armenia and with a small portable camera made visual notes of remnants of Soviet architecture during her walks through the capital city of Yerevan. She developed the films on her return to Germany and in 2001 she edited and compiled the prints into a traditional notebook used in Armenian schools which she had bought back from one of her trips. This hand-made sketchbook was then dedicated to her daughter, Julia, who was studying architecture at the time.

This publication is a facsimile of the original sketchbook, an artist's book work embedded with the history of the cultural artefacts long-since disassembled and the actions of the artist in walking through time and space, documenting and compiling the material.



ABOUT THE ARTIST

Ursula Schulz-Dornburg (b. 1938 in Berlin, Germany) has lived and worked in Dusseldorf since 1969. Working primarily in black and white, her work since the late 1960s has been concerned with conceptual approaches to documenting the relationship between architecture, landscape and cycles of human existence.



BOOK SPECIFICATIONS

paperback
20 x 17 cm
€25 £20 \$30

Publication date: November 2019
ISBN 978-1-912339-49-5



FAMILY/KAZOKU - Special Edition
Masahisa Fukase
€450 £400 \$500



Omaha Sketchbook - Special Edition
Gregory Halpern
€450 £400 \$500



American Winter - Special Edition
Gerry Johansson
€180 £160 \$200



Benrido Collotype Portfolio
Price on application



KATA - Special Edition
Joanna Piotrowska
€250 £200 \$300



I Know How Furiously Your Heart Is Beating - Special Edition
Alec Soth
€350 £300 \$400



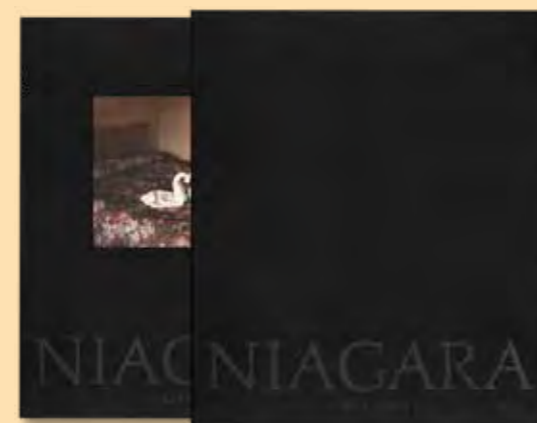
Sleeping by the Mississippi - Special Edition
Alec Soth
€1,300 £1,150 \$1,505



ZZYZX - Special Edition
Gregory Halpern
€600 £525 \$650



The Complete Papers - Special Edition
Thomas Demand
€650 £600 \$700



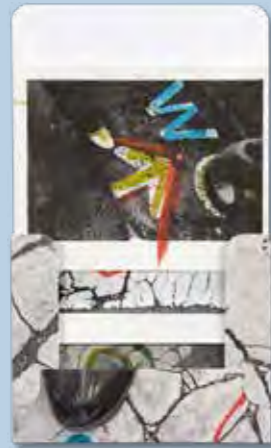
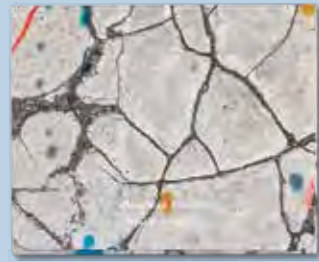
Niagara - Special Edition
Alec Soth
€500 £450 \$550



Message from the Exterior - Special Edition
Mark Ruwedel
€275 £250 \$300



Buon Fresco - Special Edition
Tacita Dean
€850 £650 \$900



Hibi Postcards
Masahisa Fukase

Publication date: September 2016
18 postcards housed in a printed sleeve
13.5 × 10.9 cm
€12 £10 \$13
ISBN 978-1-910164-67-9



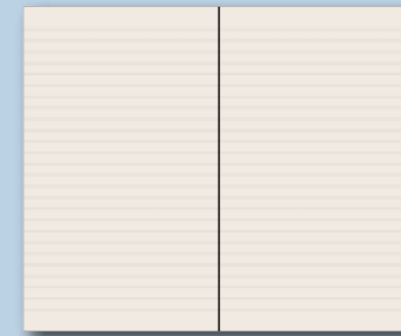
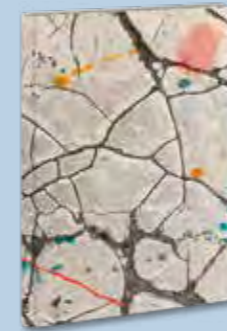
Gathered Leaves Postcards
Alec Soth

Publication date: April 2016
28 postcards housed in a clamshell box with
accompanying 56 pages booklet
15 × 12.2 cm
€20 £15 \$20
ISBN 978-1-91016461-7



Luigi Ghirri Postcards
Luigi Ghirri

Publication date: October 2016
18 postcards housed in a printed sleeve
14.8 × 10.5 cm
€12 £10 \$13
ISBN 978-1-910164-68-6



Hibi Notebook
Masahisa Fukase

Publication date: fall 2018
Flexibound printed paper hardback notebook
128 pages, printed endpapers with lined pages
and interspersed images
13.5 × 19.5cm
€15 £13 \$17
ISBN 978-1-910164-69-3



MACK 5th Anniversary Notebook
Carly Steinbrunn

Publication date: April 2016
96 pages
13.5 × 19.5 cm
€12 £10 \$13
ISBN 978-1-910164-66-2



The Narcissistic City Notebook
Takashi Homma

Publication date: October 2016
128 pages
13.5 × 19.5 cm
€15 £13 \$17
ISBN 978-1-910164-75-4

War Primer 2 Adam Broomberg & Oliver Chanarin



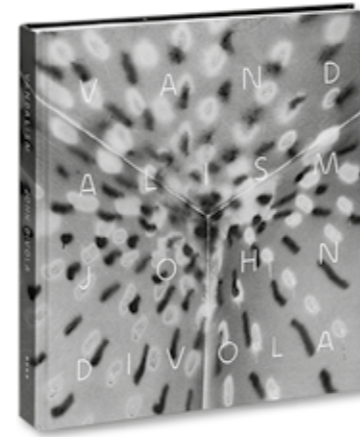
OTA-bound paperback
Printed 5 colour
200 pages
25 x 30 cm

Publication date: February 2018
€35 £30 \$40
ISBN 978-1-912339-14-3



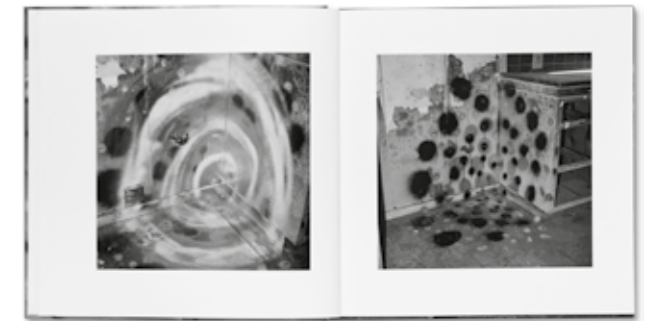
- Paperback of a book which won the Deutsche Börse Photography Prize
- Winner of the Arles/Rencontres Photo Text Award 2018

Vandalism John Divola



Embossed paper-bound hardback
120 pages
23.5 x 23.5 cm

Publication date: April 2018
€35 £30 \$40
ISBN 978-1-912339-00-6



- Artist book by leading conceptual art photographer

a shimmer of possibility Paul Graham



12 cloth-covered hardback volumes
housed in a printed cardboard mailer
Limited edition, signed by the artist
376 pages
24.2 x 31.8 cm

Publication date: February 2018
€350 £300 \$375
ISBN 978-1-910164-17-4



- One of the defining books of the photobook era
- 12 individual linen-bound hardback books

Domesticated Land Susan Lipper



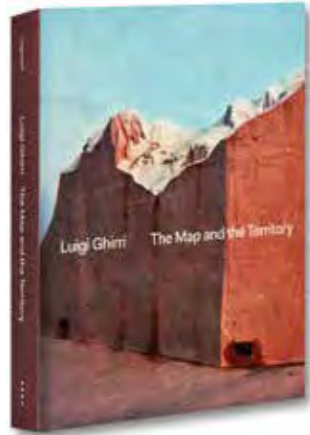
Embossed bare board hardback
96 pages
24 x 27.1 cm

Publication date: April 2018
€40 £35 \$45
ISBN 978-1-912339-03-7



- 'Undoing the Marlboro Country mythology of the American West'

The Map and The Territory Luigi Ghirri



Perfect-bound paperback with flaps
350 pages, 250 illustrations
19.8 x 24.8 cm

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ISBN 978-1-912339-13-6 (Spanish edition)
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- Luigi Ghirri is one of MACK's best-selling authors
- Definitive catalogue on the first decade of his work, including primary texts
- 4 language editions and hardback version (FR and EN only)



English edition



German edition



Spanish edition



French edition

The Camera: Essence and Apparatus Victor Burgin



Paperback with flaps
15 cm x 22.8 cm

Publication date: May 2018
€19 £17 \$23
ISBN 978-1-912339-06-8



- Collected essays of groundbreaking cultural theorist

They were my Landscape Phoebe Kiely



Swiss-bound paperback
96 pages
22.7 x 28.7 cm
Publication date: May 2018
€30 £27 \$35
ISBN 978-1-912339-05-1



- First book by emerging talent

TTP Hayahisa Tomiyasu

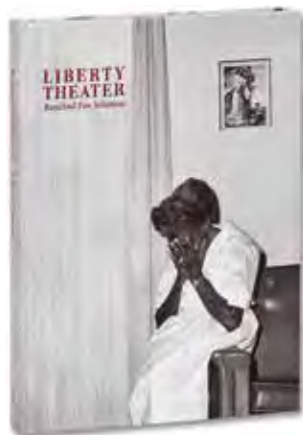


Paperback with acetate jacket
15 cm x 22.8 cm
Publication date: May 2018
€19 £17 \$23
ISBN 978-1-912339-24-2



- Winner of the 2108 First Book Award
- Now in its second printing

Liberty Theater Rosalind Fox Solomon



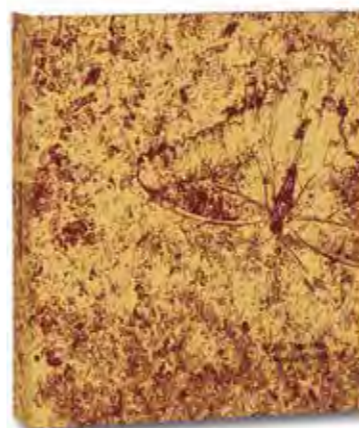
Embossed hardback
96 pages, 77 tritone images
20.3 x 24.8 cm

Publication date: September 2018
€35 £30 \$40
ISBN: 978-1-912339-22-8



- Winner of the ICP Lifetime Achievement Award 2019
- Timely book about the history and legacy of class, money and racism in America

And Time Folds Vanessa Winship



Printed and embossed linen hardcover
144 pages
24 cm x 27 cm

Publication date: 22 June 2018
€45 £40 \$50
ISBN 978-1-907946-36-3



- Elegant catalogue to accompany Barbican exhibition, London, June 2018
- Encompasses the complete practice of this important artist

Fish Story Allan Sekula



Perfect-bound paperback
216 pages
22 x 28 cm

Publication date: June 2018
€35 £30 \$40
ISBN 978-1-912339-04-4



- One of the most important volumes in this iconic artist's practice

The Land In Between Ursula Schulz-Dornburg



Stitched open spine with silkscreen-printed cover
254 pages
28 x 21 cm

Publication date: July 2018
€39 £35 \$45
ISBN 978-1-912339-10-5 (English edition)



- Winner of the 2018 Paris Photo Aperture Catalogue Award
- Seminal publication on the career of this previously little-known German artist's work

ISBN 978-1-912339-15-0 (German edition)



Public Matters Janet Delaney



OTA-bound paperback
96 pages
21.5 x 28 cm

Publication date: September 2018
€35 £30 \$40
ISBN 978-1-912339-02-0



- Follows on from the sold out *South of Market (2013)*
- A study of civil unrest in San Francisco reflective of contemporary political concerns
- Text by Nathan Heller

The Complete Papers Thomas Demand



Embossed hardcover in slipcase
600 pages
24.2 cm x 29.5 cm

Publication date: November 2018
€80 £75 \$85
ISBN 978-1-910164-90-7



- Catalogue raisonné of one of the leading visual artists of our era
- Brings together 25 of the primary texts written on his work and all his artworks
- A beautifully designed volume in a slip case
- Texts by Jeffrey Eugenides, Neville Wakefield, Julia Franck, Russell Ferguson, Adrian Searle and Francesco Bonami, et al.

Niagara Alec Soth



Faux-leather-bound hardback with tip-in
28 x 32 cm

Publication date: September 2018
€45 £40 \$50
ISBN: 978-1-912339-25-9



- Best-selling MACK author
- Career-defining early book focused on love and loss with Soth's inimitable style of intimate portraits, still lifes and landscapes
- Essays by Philip Brookman and Richard Ford

The Moth Jem Southam



Linen hardback
72 pages
30.5 x 24 cm

Publication date: October 2018
€40 £35 \$45
ISBN: 978-1-912339-16-7



- Lyrical exploration of personal history against the backdrop of mythical narratives

American Winter Gerry Johansson



Linen hardback with tip-in
360 pages
17 x 24 cm

Publication date: September 2018
€45 £40 \$50
ISBN: 978-1-912339-02-0



- Quiet and extensive photographic catalogue of small-town USA in winter
- Johansson has a long history of publishing geographically disparately-located photographs in the same book format and design

Dyckman Haze Adam Pape



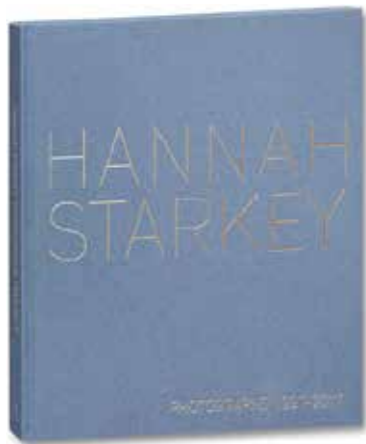
OTA-bound paperback
96 pages
21 x 26 cm

Publication date: November 2018
€30 £27 \$35
ISBN:978-1-912339-21-1



- First book of emerging NYC talent
- Photographs of night life in the parks of greater New York

Photographs 1997–2017 Hannah Starkey



Embossed linen hardback
184 pages
27.3 x 28.3 cm

Publication date: November 2018
€45 £40 \$50
ISBN: 978-1-912339-19-8



- Catalogue raisonné of leading woman photographer who only photographs female subjects

Ravens Masahisa Fukase



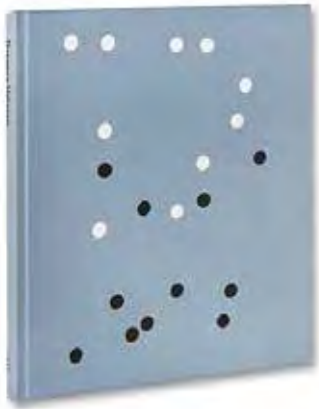
Embossed linen-bound hardback,
housed in a silkscreened slipcase
148 pages, 80 tritone plates, 13 colour plates
26.3 x 26.3 cm

Publication date: May 2017
€80 £75 \$85
ISBN 978-1-910164-83-9



- Includes a newly commissioned text by Tomo Kosuga, Director of the Masahisa Fukase Archives
- Considered to be one of the most important photobooks in the history of the medium
- 'Best Photobook in 25 years' – according to panelists Chris Killip, Ute Eskildsen, Gerry Badger, Jeffrey Ladd and Yoko Sawada for *British Journal of Photography*

ZZYZX Gregory Halpern



Silkscreen printed hardcover
128 pages, 77 colour plates
24 x 29 cm

Publication date: September 2016
€40 £35 \$50
ISBN 978-1-910164-65-5



- Named after a small town in California, this breathtaking book traces a journey from the desert to the sea. A study of people, landscapes and animals, it tenderly captures the beautiful in proximity to the despairing
- Winner of the Paris Photo-Aperture Best Photobook of the Year Award 2016
- *'What astonishes here is the sheer quality of Halpern's eye. The photographs are animated by a gentle surrealism'* – New York Times
- *'Unflinchingly honest and brutally poetic'* – Photo Eye
- First edition, third printing

Incoming Richard Mosse



OTA-bound softback with metallic silkscreened cover and black painted edges
576 pages, 280 metallic tritone plates
17.5 x 19.7 cm

Publication date: February 2017
€40 £35 \$45
ISBN 978-1-910164-77-8



- Winner of the 2017 Prix Pictet and the Deutsche Börse Photography Prize 2014
- Shortlisted for Kassel Photobook Award 2017
- Includes texts by Richard Mosse and renowned philosopher Giorgio Agamben

Pictures from Home Larry Sultan



Embossed hardback with tipped-in image front and back
192 pages, 140 colour plates
23 x 27 cm

Publication date: April 2017
€45 £40 \$50
ISBN 978-1-910164-78-5



- New design of a classic photobook including previously unpublished material
- *'This is one of the most significant American photobooks of the 1990s'* – Martin Parr & Gerry Badger

Sleeping by the Mississippi Alec Soth



Printed linen-embossed hardback
120 pages 46 colour plates
28 x 27.5 cm

Publication date: September 2017
€45 £40 \$50
ISBN 978-1-910164-89-1



- First published in 2004, sold through numerous print runs and now sells on the secondary market for significant sums
- Follows bestselling titles *Songbook* (2015) and *Gathered Leaves* (2015)

Songbook Alec Soth

Embossed hardcover
144 pages, 75 tritone plates
28.5 x 27.3 cm

Publication date: March 2015
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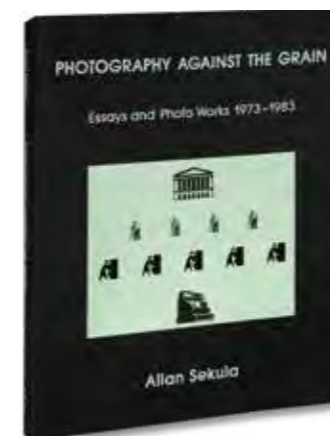
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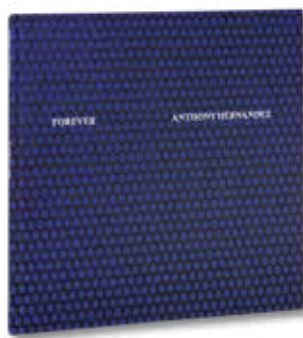
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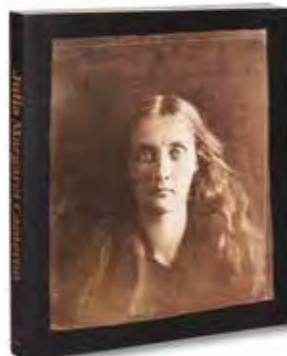
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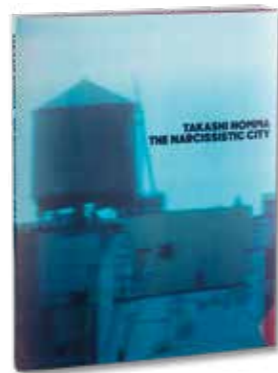
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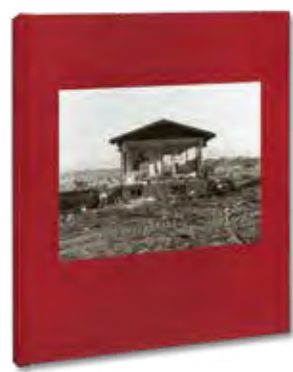
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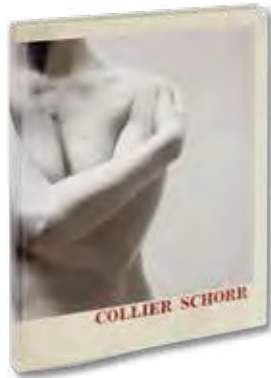
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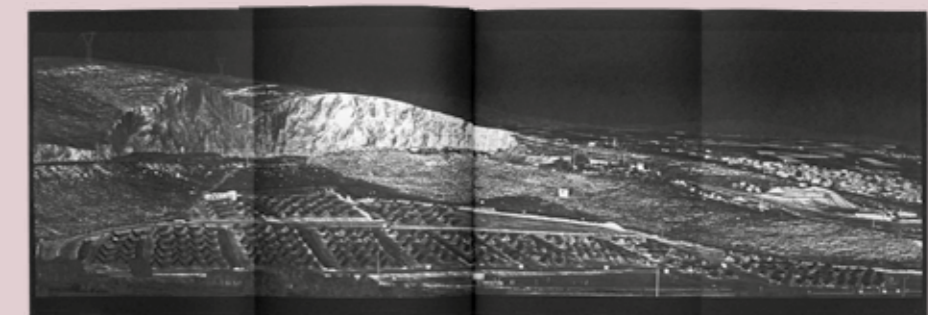


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