



ARCHITECTURE

We are delighted to announce the launch of our new architecture list.

Architecture has long been a core interest of our publishing and central to the work of many of the artists, photographers, and curators we collaborate with. This new list will focus expressly on the discipline and its many intersections with political, sociological, artistic, and cultural issues. It will deal with architecture across spectrums of micro and macro, material and theoretical, local and global.

Drawing on a wide array of voices from diverse areas of practice and expertise, MACK architecture books will cover the built environment, urbanism, housing, infrastructure, history, and theory. Ambitious new publications on established and emerging practices will sit alongside surveys of understudied vernacular forms and challenging new approaches to the architectures of health, capital, and nationhood. New and rediscovered critical texts will re-evaluate the past, scrutinise the present, and look speculatively to the future. The book form itself will continue to be an integral focus as we pursue the possibilities of text, image, and materiality as means to particular understandings of the construction, inhabitation, and imagination of the built environment. Books will vary widely in form and approach, with content and price points accessible to students and non-specialists as well as professionals. The publishing programme will be overseen by an editorial team led by Michael Mack and Louis Rogers, with two architecture editors, Pamela Johnston and Eliot Haworth.

Our first season of books, launching in Autumn 2022, comprises five books which reflect the wide-ranging scope of the list:

- the first of four volumes of the Collected Works of acclaimed practice Caruso St John;
- a sourcebook for sustainable, post-carbon construction practices from the emerging research and design group **Material Cultures**;
- an exploration of intuitive architectural expression in a radical playground in 1960s Amsterdam by **Ursula Schulz-Dornburg**;
- Penelope Curtis's incisive study of the ways sculptural thinking infiltrated post-war architecture, identifying the wall as a key locus of creation;
- a rediscovered essay on 1960s Japanese architecture by **Manfredo Tafuri**, introduced and annotated by **Mohsen Mostafavi**.

Among the titles forthcoming in subsequent seasons are a study of the 'border ecologies' of the built environment of the Gaza Strip; an intimate diary of the construction and inhabitation of Alison and Peter Smithson's Upper Lawn Pavilion; a meditation on the life of Koechlin House, a home designed 'inside out' by Herzog & De Meuron; a book on tarpaulin as a multivalent material in provisional, preservative, and hyper-ambitious forms of architecture; and an examination of the effects of disease and health on urban planning.



CARUSO ST JOHN COLLECTED WORKS: VOLUME 1 1990–2005

- The first comprehensive monograph on the work of internationally celebrated architecture practice Caruso St John
- Through detailed project presentations, new and archival essays, and wide-ranging references across art and architecture, this first volume traces a thematic history of the years 1990 to 2005
- Includes renowned buildings such as The New Art Gallery Walsall, the Brick House, Kalmar town square, Sweden, and Nottingham Contemporary

The first volume of a collected works, this book covers fifteen years of Caruso St John, one of the most highly acclaimed and influential contemporary architectural practices. Following a thematic course shaped around key phases and aspects of their thinking, this extensive volume offers a detailed reflection on the practice's activities between 1990 and 2005. Through a chorus of voices including critics, clients, and artists, it narrates their early emergence and development through to the international recognition which came with projects such as Nottingham Contemporary, The New Art Gallery Walsall, and the Brick House, with the latter two both being shortlisted for the Stirling Prize.

Detailed accounts of early projects and competition entries, with unseen drawings and new commentaries by Adam Caruso and Peter St John, are presented here accompanied and contextualised by inventories of references from across architecture and contemporary art, together with new and archival texts capturing each project's formation and reception. With an open and reflexive structure, the book offers both an accessible introduction and a detailed, cross-referential constellation of ideas, images, influences, and documentation. Diverse projects such as the progressive reiterations of Peter St John's home at Orleston Mews and the signage system for London's Bankside sit in dialogue with more well-known buildings. Bringing together the renowned and the minor, the peripheral and the spectacular, the ugly and the beautiful, this essential book – the first comprehensive monograph on the practice – embodies Caruso St John's belief that the contemporary world is composed not solely of the new but of everything that has come before. It illuminates a vision of the built environment as a network of culture, memory, construction, and emotion, and articulates an architecture that inhabits and evolves with that fluctuating whole.

Includes texts by Wim Wenders, Hans Kolhoff, Irénée Scalbert, Vicky Richardson, Claes Caldenby, Dominique Boudet, James Lingwood, Adam Caruso, Peter St John, and more.

Caruso St John was established in 1990 by Adam Caruso (b. 1962) and Peter St John (b. 1959). The practice has offices in London and Zurich, undertaking projects that range in scale from major urban developments and cultural projects to intricate interventions in complex historic settings. The practice first rose to prominence after winning the competition for the New Art Gallery Walsall and is known for its museum and gallery projects and frequent collaborations with artists, including the redevelopment of the Tate Britain, Nottingham Contemporary, and the V&A Museum of Childhood. Adam Caruso is Professor of Architecture and Construction at the ETH in Zurich and Peter St John is Professor of Architecture at London Metropolitan University.

Embossed linen hardcover 22 x 26 cm, 416 pages €75 £60 \$80

Publication date: October 2022 ISBN 978-1-913620-76-9



MATERIAL CULTURES MATERIAL REFORM

- A critical sourcebook for reshaping architecture for a sustainable, post-carbon future
- This accessible collection of short, incisive essays deals with the relation of materials to subjects including labour, time, landscape, and language
- Draws on Material Cultures' experiences of research, dialogue, and construction, including the Flat House, Cambridge
- A call to build new relationships with materials in order to break free from narrow and outdated architectural legacies
- Includes an introduction by Charlotte Malterre-Barthes, Assistant Professor of Urban Design at Harvard GSD, and photography by Jess Gough

'Our current modus operandi can't support the kinds of futures we envision for ourselves and those to come. As architects, builders, and citizens, we must urgently rethink our relationship to the land and to each other to produce new forms of material practice, culture, and economy in solidarity with people and our landscapes.'

This book, the first by the design and research practice Material Cultures, assembles a series of short essays and conversations exploring the cultures, systems, and infrastructures that shape the architectural industry and the destructive ecologies it fosters. The building practices dominating contemporary architecture are rooted in the exploitation of people and the degradation of our landscapes. Here, Paloma Gormley, Summer Islam, and George Massoud explore how this has come about and how alternative systems, with holistic approaches to the built environment, might be formulated.

Material Reform presents a set of instructive and challenging perspectives drawing directly on the dialogues and tensions Material Cultures encounter in their day-to-day work. Texts centred around key concepts including labour, time, maintenance, language, land, and touch are interwoven with a visual essay reckoning with the processes that have transformed industrialised landscapes at different scales of experience and resolution. Through text and visuals, concepts and practice, this book explores how developing a direct relationship with materials can help us find new languages with the potential to supersede those we have inherited from a narrow lineage of authors. These discursive threads come together to form a vital sourcebook for rethinking our relationships to materials, land, and development, in all their crucial intersections.

Material Cultures is a not-for-profit organisation founded by Paloma Gormley, Summer Islam, and George Massoud, which investigates and advocates for the use of bio-based materials in the built environment, reimagining an alternative ecology of systems for a post-carbon future. They work on the designs of prototypical low carbon buildings and in-depth research into the opportunities and consequences of a decarbonized built environment.

Paperback with flaps 13.5 x 21.5 cm, 96 pages €19 £15 \$20

Publication date: September 2022 ISBN 978-1-913620-81-3





7



URSULA SCHULZ-DORNBURG HUTS, TEMPLES, CASTLES

- Unpublished images by Ursula Schulz-Dornburg capturing the improvised structures of a radical playground built by children in 1960s Amsterdam
- A celebration of intuitive architectural expression reflecting on the role of imagination
- This early series is a precursor to Schulz-Dornburg's celebrated work studying overlooked forms of shelter and dwelling across the world
- An extended essay by architectural historian Tom Wilkinson situates Jongensland within contemporary and historic debates around the architecture of play

In the wake of the Second World War, aiming to occupy the children rampaging streets and parks, the City of Amsterdam founded Jongensland, a space where boys (and the occasional, officially disallowed girl) could play, build, create, and destroy, largely without supervision. Located on an island accessible only by rowboat, Jongensland grew into a sprawling settlement built experimentally from scrap materials by its young inhabitants. Here, children would cook food, raise animals, build fires, and trade with each other. Without adult intervention, they relied on shared resourcefulness and collaborative ingenuity.

In 1969, when the architectural photographer Ursula Schulz-Dornburg moved to Düsseldorf with her two young children, she discovered Jongensland the other side of the border from Germany's strictly regulated playgrounds. Fascinated by the improvised buildings where her children would play, she made extensive photographs capturing them being constructed, used, demolished, and reshaped. Her images capture an intuitive architectural intelligence and capture a genre of vernacular construction with its own conventions and innovations, one which illuminates the role of imagination in defining a building's identity and purpose.

This book presents Schulz-Dornburg's largely unseen series alongside an extended alongside an extended essay by architectural historian Tom Wilkinson reflecting on the architectural themes and lessons Jongensland continues to offer.

Ursula Schulz-Dornburg (b.1938, Berlin) has lived and worked in Düsseldorf 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. Her previous books with MACK include *Bugis Houses, Celebes* (2021), *Yerevan 1996/1997* (2019), *Zone Grise* (co-published with MEP, Paris, 2019), and *The Land in Between* (2018), which was the winner of the 2018 Paris Photo / Aperture Foundation Awards.

RELATED TITLES



Yerevan 1996/1997

€25 £20 \$30 ISBN 978-1-912339-49-5



€45 £35 \$50 Publication date: September 2022 ISBN 978-1-913620-82-0

Embossed hardcover 23 x 26 cm, 80 pages





Bugis Houses, Celebes

€35 £30 \$40 ISBN 978-1-913620-33-2

MOHSEN MOSTAFAVI (ED.) MODERN ARCHITECTURE IN JAPAN, MANFREDO TAFURI

- A study of 1960s Japanese architecture by celebrated Italian architectural critic Manfredo Tafuri (1935–1994), identifying the 'contradictory unity' of Western modernism and Japanese tradition
- This first-ever English translation is edited and introduced by Mohsen Mostafavi, Professor at Harvard Graduate School of Design
- With essays by Federico Scaroni, Marco Biraghi, Catherine Ingram, and Ken Tadashi Oshima, situating Tafuri's text in relation to modern Japanese architecture and Italian criticism
- Includes extensive new and archival imagery as well as reproductions of the original Italian edition

Manfredo Tafuri (1935–1994), the celebrated Italian architectural historian, published *L'Architettura Moderna in Giappone* in 1964. At the time, Tafuri was twenty-nine years old and had not visited Japan. His slim volume on the country's post-war architecture was the first in a series of guidebooks on contemporary architecture under the direction of Leonardo Benevolo. Translated into English for the first time, the book represents a rare outsider's view of the metabolist movement and figures such as Kenzo Tange by one of the world's most astute critics of the second part of the twentieth century.

Tafuri's ideas about Japanese architecture were primarily formed through texts, including magazine articles and contemporary photographs. How did Tafuri come to select the achievements of Japanese architects as the focus of his reflections on modern architecture? What happens when a historian of architecture relies purely on photographs for making judgements about a building?

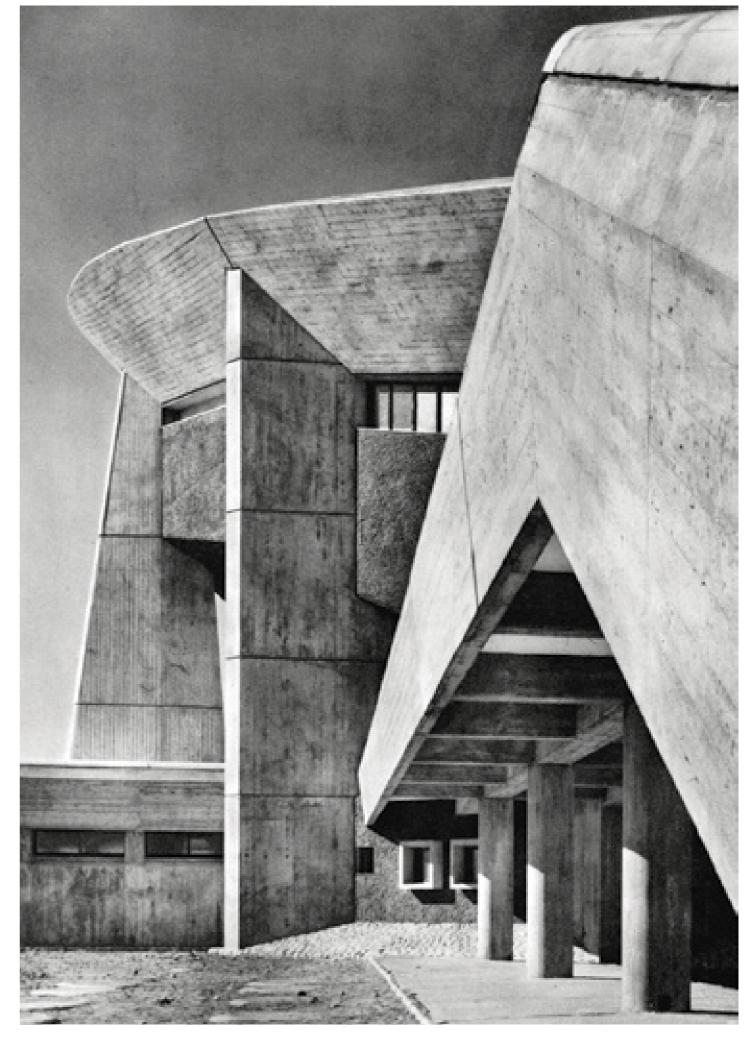
This new translation is accompanied by a series of commentaries on Tafuri and on Japanese architecture by Mohsen Mostafavi on Japanese architecture by Mohsen Mostafavi, Frederico Scaroni, Marco Biraghi, Catherine Ingram, and Ken Tadashi Oshimam, as well as a rich collection of images from the time of the original publication and more recent photographs. Together, these texts and images situate the reader in relation to both Tafuri's scholarship and modern architecture in Japan, while preserving aspects of the character of the original Italian edition.

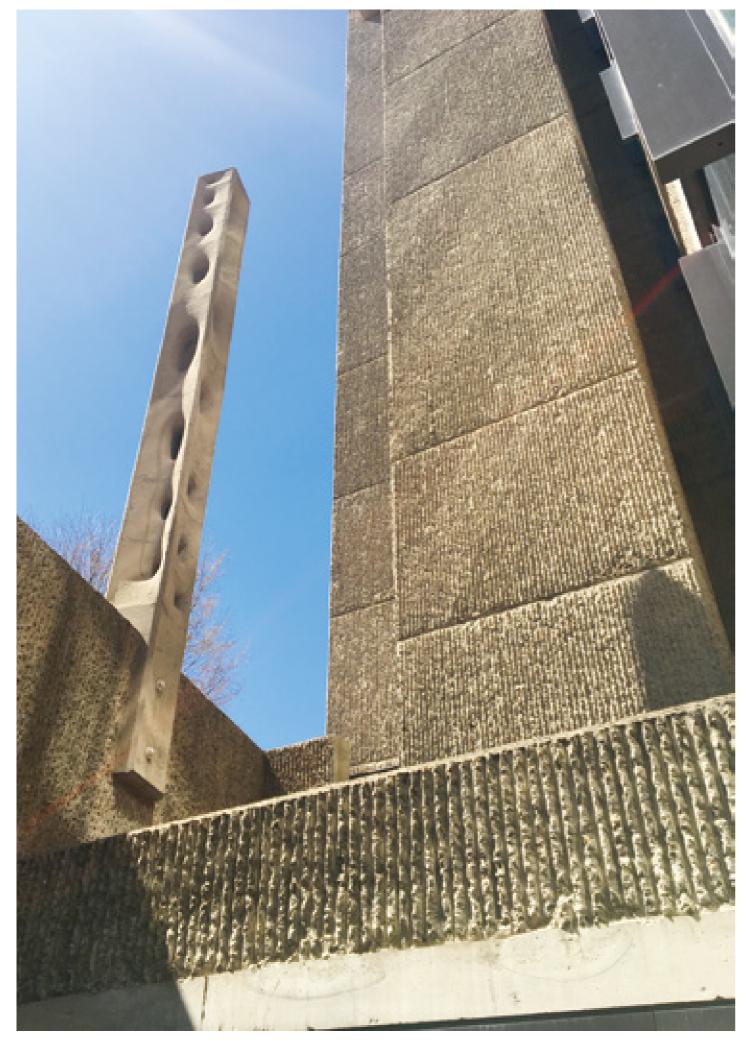
Mohsen Mostafavi, architect and educator, is the Alexander and Victoria Wiley Professor of Design and Harvard University Distinguished Service Professor, and served as Dean of the GSD from 2008–2019. His work focuses on modes and processes of urbanization and on the interface between technology and aesthetics. He was formerly the Gale and Ira Drukier Dean of the College of Architecture, Art and Planning at Cornell University where he was also the Arthur L. and Isabel B. Wiesenberger Professor in Architecture. Previously, he was the Chairman of the Architectural Association School of Architecture in London.

Hardcover 15 x 20.5 cm, 240 pages €25 £20 \$28

Publication date: October 2022 ISBN 978-1-913620-83-7







PENELOPE CURTIS THE PLIABLE PLANE: THE WALL AS SURFACE IN SCULPTURE AND ARCHITECTURE ,1945–75

- A study of the influence of sculpture on architecture in the post-war period, centring on the wall as a key locus of creative thinking
- This compelling and erudite history covers the years 1945 to 1970, taking in figures including Henry Moore, Anni Albers, Frederick Kiesler, and Jorge Oteiza
- Penelope Curtis is a curator and historian, former director of the Tate Britain and Museu Calouste Gulbenkian
- A chronological and thematic sequel to *Patio* & *Pavilion: The Place of Sculpture in Modern* Architecture (2006)

In *The Pliable Plane*, curator and historian Penelope Curtis traces the ways sculpture infiltrated architectural thought over the post-war period. Her study identifies the wall as a particular locus of creative thinking – a surface which produces both continuity and separation, and which similarly unites and distinguishes the two disciplines. Surveying a series of walls – carved, cast, applied, imagined, and even conceptual – in such places as bomb shelters, caves, war memorials, and public buildings, Curtis introduces a cast of renowned and lesser-known practitioners who defined the three-dimensional conception of the years 1945 to 1975.

With close readings of the work and lives of Henry Moore, Anni Albers, Frederick Kiesler, Jorge Oteiza, and Mary Martin, among others, Curtis's lucid history encompasses the developments of wartime production, the discovery of the Lascaux Caves, and the rise of relief art. Turning away from familiar pairings and dichotomies, it considers spaces and surfaces of coalescence and influence. Curtis compels us to understand the wall as support as much as partition, arguing for the centrality of this very pliability to the entwined development of both sculpture and architecture.

Penelope Curtis is an established scholar and author with particular interest in inter-war art and architecture and in contemporary art, and often writes at the invitation of artists. Her publications include *Sculpture 1900–1945* in the *Oxford History of Art* (Oxford, 1999) and *Patio & Pavilion: the Place of Sculpture in Modern Architecture* (Ridinghouse/Getty 2007). In 2010 she took up the Directorship of Tate Britain where she oversaw the Millbank Project and was Chair of the Turner Prize. In 2015 she gave the Mellon Lectures at the National Gallery in London and at Yale University. From 2015 to 2020 she was the director of the Museu Calouste Gulbenkian, Lisbon.

Paperback with jacket 18 x 24 cm, 144 pages €35 £28 \$40

Publication date: September 2022 ISBN 978-1-913620-84-4





FALL/WINTER 2022

MACK is an independent publisher of award-winning books on visual arts, architecture, and theory, working with the world's leading artists, writers, curators, architects, and cultural institutions.

Established in London in 2010, and now with offices in Berlin, New York and Udine, we have always aimed to connect new and established authors to a wider audience in beautifully designed editions. Originally rooted in photography books, our publishing has expanded into art, literature, critical studies, film, and architecture, through collaborations with some of the pioneering creative minds and institutions in the world. Over this time, we have built an extensive cultural programme, bringing our authors to audiences across the world for talks, workshops, fairs, and signings, in tandem with an extensive and innovative online programme.

We also strive to bring long out-of-print books back into the market and to engage critically with questions of representation, production, labour, and form and we are dedicated to supporting new and emerging voices in contemporary art. Our annual research fellowship invites proposals for books on previously understudied movements, artists, and cultural moments.

Over the past twelve years, MACK has come to represent an innovative and open-minded approach to publishing. We pride ourselves on the care and thoughtfulness that goes into every stage of the book-making process and strive to reflect the diversity of the visual arts today.

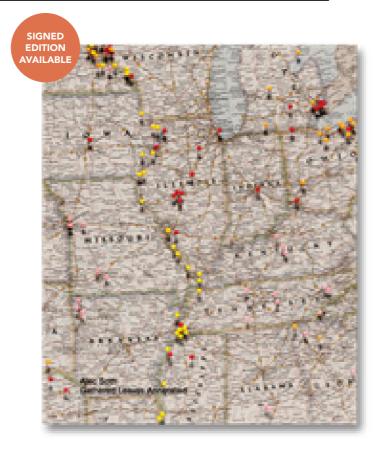
Gathered Leaves Annotated

Alec Soth

- Updated version of Alec Soth's bestselling box set Gathered Leaves, which offers a unique overview of Soth's oeuvre and practice
- Extensive newsprint publication bringing together five of Soth's major books in their entirety, along with detailed notes and additional images
- This highly original catalogue is a rich introduction to a major contemporary artist and essential for collectors and devotees
- Publication coincides with a retrospective exhibition at Versicherungskammer Kulturstiftung, Munich, in May 2022 and at The Museum of Modern Art, Kamakura & Hayama, Japan, in June 2022

Following on from the bestselling box set *Gathered Leaves*, published to accompany Alec Soth's touring exhibition which opened in London in 2015, this unique publication brings together five of Soth's major books in their entirety in a single, compact, and densely detailed volume. Across more than 700 pages of newsprint, Soth updates and reimagines the original version of *Gathered Leaves* by reproducing every spread from these five books with detailed annotations in the form of notes, text extracts, and additional photographs. This new roadmap through Soth's oeuvre also includes a new introduction by the artist.

Soth's meteoric rise to international acclaim began with his first book, *Sleeping by the Mississippi* (2004), an elegiac road trip down the 'third coast' of the United States, which has since sold through numerous print runs and is widely acknowledged as a classic. The success of his subsequent volumes *Niagara* (2006), *Broken Manual* (2010), and *Songbook* (2015) elaborated Soth's lyrical but unflinching approach and reinforced his position as a master of the book form. His most recent work, *A Pound of Pictures* (2022), brings a new, poetic perspective to the idiosyncrasies of American life and the practice of imagemaking, broached once again through Soth's now-distinctive road trip format.



Paperback with fold-out map jacket, printed on newspaper 21.5 x 26 cm, 720 pages €55 £45 \$60

Publication date: June 2022 ISBN 978-1-913620-78-3



Alec Soth (b. 1969) is a photographer born and based in Minneapolis, Minnesota. He has had over fifty solo exhibitions including survey shows organized 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). In 2008, Soth created Little Brown Mushroom, a multi-media enterprise focused on visual storytelling. Soth is represented by Sean Kelly in New York, Weinstein Gallery in Minneapolis, Fraenkel Gallery in San Francisco, and is a member of Magnum Photos.

RELATED TITLES



A Pound of Pictures €70 £55 \$75 ISBN 978-1-913620-11-0



Songbook (First edition, fourth printing)

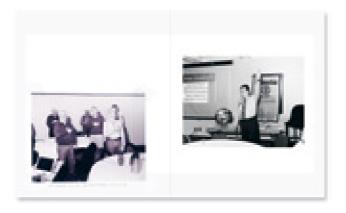
€45 £55 \$60 ISBN 978-1-910164-02-0













August

Collier Schorr

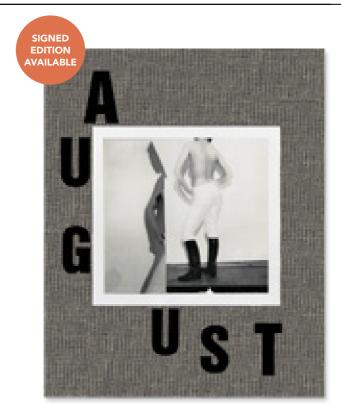
- Third volume in Collier Schorr's series of artists' books Forests and Fields
- Brings together Polaroids made by the artist in the early 1990s in Southern Germany, exploring themes of historical memory, war and nationalism and the shifts between documentary and fiction
- Includes original writings by Schorr

In the early 1990s Collier Schorr began working on and off in Southern Germany, compiling a documentary and fictional portrait of a small town inhabited by historical apparitions. Combining the overlapping roles of war photographer, traveling portraitist, anthropologist, and family historian, Schorr tells the interwoven stories of a place and time determined by memory, nationalism, war, emigration, and family.

August employs Polaroids made by Schorr in Schwäbisch Gmünd and in this period to explore the liminal space of images that were never intended to persist beyond the immediate moment. Looking back some twenty years, August both historicises the work and examines the devices of making, revealing the mistakes in attempting to merge contemporary Germans into their past, implicitly exposing the distance between artist and subject, and between the subject and costumes. Aware of the demons and pitfalls of historical authority, Schorr probes at the space between identification and critique – a German boy in a feather boa, posed after Liliana Cavani's *The Night Porter*, underscores her interest in the performative history of fetishism and uniform, and the way history shifts between documentary and fictionalization, distance and desire.

August is the third volume in a series of books entitled Forests and Fields (Wald und Wiesen), following Neighbors/Nachbarn (2006) and Blumen (2010). Forests and Fields is intrinsically about book making, an ongoing suite of artists books that utilizes traditional notions of category to create different points of view.

Collier Schorr (b. 1963, New York) is a contemporary photographer whose works walk the line between documentary and fiction, often negotiating the fluid nature of authorship and performance in relation to portraiture. At times using her subjects allegorically, Schorr's work navigates the auspices of identity politics to ask beguiling questions about the nomenclature of selfhood. Schorr has exhibited her work internationally at prestigious venues that include the Museum of Modern Art, New York; LUMA Foundation, Arles; Museum of Contemporary Art, Krakow; Le Consortium, Dijon; Los Angeles County Museum of Art, Los Angeles; Guggenheim Museum, New York; Kunstwerke, Berlin; Walker Art Center in Minneapolis; Stedelijk Museum, Amsterdam; and the Consorcio Salamanca, Spain. Six monographs of Schorr's recent bodies of work have been published by MACK, including Paul's Book (2019) and Blumen (2010).



Embossed lined hardcover with tipped-in image 25.5 x 30.5cm, 104 pages €50 £40 \$55

Publication date: June 2022 ISBN 978-1-913620-70-7



RELATED TITLES

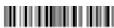


€40 £35 \$45 ISBN 978-1-912339-56-3



8 Women

€45 £40 \$55 ISBN 978-1-907946-42-4











Beautiful, Still.

Colby Deal

- The first book from photographer Colby Deal, presenting an authentic documentation of the neighbourhood in which he grew up
- This ongoing series of black-and-white photographs of the Third Ward neighbourhood of Houston, Texas, creates psychological environments layered with personal, social, and historical meaning
- Deal was made a member of Magnum Photos agency in 2020
- Includes an extended essay by Houston-based fiction writer, art critic, and essayist, Garry Reece

Beautiful, Still. is the first monograph from photographer Colby Deal, documenting the people, objects, and environments of everyday life in the Third Ward neighbourhood in Houston, Texas, where the artist grew up. In this ongoing project, currently consisting of over a thousand negatives, Deal sets out to provide a visual record of overlooked communities and the cultural characteristics gradually being erased by gentrification, as well as a depiction of communities of colour whose members are often portrayed with negative connotations. Through these instinctive black-and-white photographs, Deal's down-to-earth approach to his subjects is made apparent; at times candid and blurred, other times poised and sharply focussed, the series builds to convey the dynamism and vibrancy of family, community, and individual life in the Third Ward. The scratches and dust left on the negatives reflect marks of lived life and simultaneously suggest the fragility of these documents and the corresponding precarity of the fabrics of social life they often depict. Deal's almost conversational tone - the antithesis of media portrayals of the neighbourhood – invites his viewers in with a sense of joy and intuitive playfulness. From these alternately staged and documentary images, a new narrative emerges about a reductively and oppressively narrativised place, celebrating the agency and freedom that the photographic medium can offer.

Colby Deal (b. 1988, Houston, Texas) received his Bachelor of Fine Arts in the practice of photography from The University of Houston. In 2020, Deal was inducted in the Magnum Photos agency for his ventures in documentary photography and in 2021 was invited to the Whitney Biennial in New York City. He is an alumnus of Project Row Houses residency, Red Line Contemporary Art Center residency in Denver, Colorado, and in 2020 was awarded an exhibition at the Houston Museum of African American Culture. Within his practice, Deal explores the culmination of elements of the psychological environment as well as the physical and is directly inspired by his upbringing through getting to see his family's photographs that were mostly taken by his father. This appreciation for slowing down and concentrating on photographing what's right in front of him, 'The Now', has led him to be more in touch with using analogue photography.



Embossed quarter-bound hardcover with faux leather 21 x 26 cm, 176 pages €50 £40 \$55

Publication date: June 2022 ISBN 978-1-913620-61-5







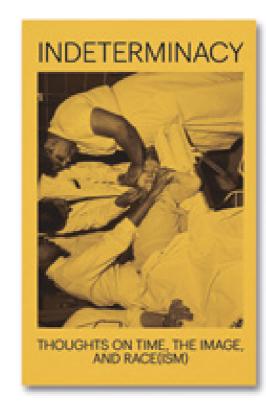


Indeterminacy: Thoughts on Time, the Image, and Race(ism)

David Campany & Stanley Wolukau-Wanambwa

- Written exchanges between writer, curator, and artist David Campany and photographer, writer, and editor Stanley Wolukau-Wanambwa
- Discusses the role of images in shaping public life, reflecting on pivotal events including the murder of George Floyd and the Covid-19 pandemic
- An accessible and stimulating introduction to the major ethical and political questions facing photography today
- Part of the DISCOURSE series of short, incisive essays about a theme, artwork, or idea in affordable editions

In a series of written exchanges, David Campany and Stanley Wolukau-Wanambwa consider the options for photography in resisting the oppressive orthodoxies of racial capital, conservative history, and neoliberal visual culture. How does the essential indeterminacy of photography square with the need to work out alternative practices? How is visibility achieved beyond the consensual categories of the mass media and the commodification of art? What models are there for the making and reception of photographic books and exhibitions that might cultivate an active spectatorship beyond boutique consumerism? These urgent questions and more are discussed in a spirit of speculation and possibility, in the light of signal events that have shaped the recent past.



DISCOURSE 006

Paperback with flap 12.5 x 19.5 cm, 160 pages €18.5 £15 \$20

Publication date: June 2022 ISBN 978-1-913620-48-6



David Campany is a Reader in Photography at the university of Westminster and Curator at Large for the International Center of Photography, New York. His books include *On Photographs* (2020) and a Handful of Dust (2015).

Stanley Wolukau-Wanambwa is a photographer, writer, and graduate director of the photography MFA at the Rhode Island School of Design. His books include *Dark Mirrors* (2021), *Hiding in Plain Sight* (2020), and *One Wall a Web* (2018).

RELATED TITLES



A Handful of Dust (Second Edition)
David Campany

€35 £30 \$40 ISBN 978-1-910164-96-9





Dark Mirrors Stanley Wolukau-Wanambwa

€35 £25 \$35 ISBN 978-1-913620-39-4









Ileff Wall

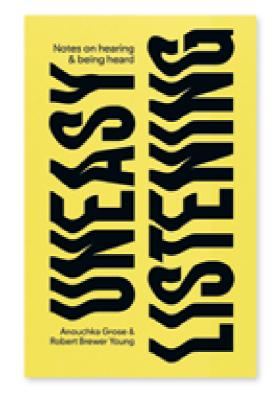
Uneasy Listening: Notes on Hearing and Being Heard

Anouchka Grose & Robert Brewer Young

- A conversation between a psychoanalyst and a violinmaker, exploring listening and its role in their respective practices as well as our everyday lives
- This engaging and surprising dialogue considers embarrassment, politeness, and the notion of unconscious bias, drawing on psychoanalytic theory, philosophy, and contemporary political and cultural events
- 'A remarkable book about a strangely overlooked subject. Once we listen to our listening, as Grose and Young show, extraordinary things begin to happen.' Adam Phillips
- Part of the DISCOURSE series of short, incisive essays about a theme, artwork, or idea in affordable editions

What makes a good listener? There are a number of commonsensical ideas about what constitutes doing it well – patience, tolerance, availability, responsiveness, lack of moral judgement – but is it really so simple? Is it a skill one can easily learn or more of a quirk or talent? And why do some people seem to be so much better at it than others?

Written by a psychoanalyst and a violinmaker, *Uneasy Listening* is a dialogue between two very different kinds of professional listener, the former working with speech, the latter with musical instruments. Beginning as total strangers, Anouchka Grose and Robert Brewer Young embark on an engaging, entertaining, and winding meditation on communication that weaves together wide-ranging references from across psychoanalytic theory, philosophy, and contemporary politics and culture. As they discuss the differences, similarities, and resonances between their practices, they run up against some of the illuminating difficulties of dialogue itself. The result is a kind of awkward duet in which two thinkers and practitioners accommodate, interrupt, and perplex each other in an attempt to say something about what listening means.



DISCOURSE 007

Paperback with flap 12.5 x 19.5 cm, 96 pages €15.5 £12 \$18

Publication date: June 2022 ISBN 978-1-913620-77-6



Anouchka Grose is a psychoanalyst and writer practicing in London. She is the author of two novels and six non-fiction books. Grose's writing has been published in *Granta* and *The Guardian*, amongst others. She frequently gives talks at museums and galleries, as well as speaking on the radio.

Robert Brewer Young trained as a luthier in the artists' studios of Carnegie Hall in New York. He has cared for scores of instruments by Stradivari, Guarneri, and other classical Italian masters. He is devoted to making signature instruments in the spirit of these Cremonese visionaries and to the museum level conservation of their original masterworks. He is on the faculty of the European Graduate School in Switzerland as a lecturer in philosophy and heads the Scientific Research Department at J&A Beare, London.

"I pray to God to rid me of God."

Here is my query: In Eckhart's great ask, was he seeking the un-nameable, beyond human concepts and monikers? Was he tearing down the idols he made to the "I AN" from the cold stone of language and the frustrated imagination? Or was he being straightforward and sincere, asking the divine silence to rid him of the unhearing Emptiness.

And he penned his prayer: He penned his prayer, writing to whom?

In the candlelit quiet of his cell, is Neister Eckhart beseeching the deity or calling out to a real human reader in another room, and asking her to listen.

"God is dend... and we have killed them... must we not become gods simply to be worthy of the deed?"

What kind of god would Nietzsche have his new human become?

An on-the-march Ubermensch in Dionysian overdrive is one
obvious answer; an artist in their better garb choosing the
foxtrot over the goose-step, a conductor (musical mosh pits
- not trame) of a solitary opera...

The Citadel: a trilogy

Mame-Diarra Niang

- First book by acclaimed artist Mame-Diarra Niang, made in Senegal and South Africa after years living in France and Côte d'Ivoire
- Niang depicts landscapes as real and imagined, narrating a personal journey of metamorphosis
- One is struck by the deeply-felt statement that begins to emerge in Niang's engagement with the seemingly impenetrable "citadel" – Joshua Chuang

The Citadel is the story of an inner journey, told in three movements. It maps a route through discovery, loss, and renewal across landscapes equally real and imagined by the artist. In 2007, Mame-Diarra Niang returned to Senegal to bury her father after spending years away living in France. Her intimate interest in the notion of territory translates into a refracted representation of the landscapes she rediscovered on this visit. The places before Niang's lens are at once forensically studied and transformed into fabular non-places.

Sahel Gris depicts a no-man's land where infrastructural projects lay abandoned to the dust. It holds the roots of The Citadel, its 'ground zero', where the continuous horizon line evokes a state of permanent suspension between movement and inertia. In At the Wall, Niang pauses at a place of rest and interrogation, an oracle, and the gate to The Citadel. In Metropolis, Niang steps finally into the belly of the beast, looking outwards from within the crowded urban superficies that constantly shift before her eyes, dazzling in the southern light. At the centre of Niang's vision is the notion of 'the plasticity of territory', in which a personal investigation of place becomes indistinguishable from the photographer's own metamorphosis, and landscape becomes a 'material for producing many selves.'

In these works, collected here in an expansive and tactile three-volume edition, a personal but analytic relationship with place emerges. City names and geographic coordinates dissolve and become as irrelevant as the visions imposed on them across history and today.

Mame-Diarra Niang was born in 1982, in Lyon, France, and lives in Paris. She was raised between Ivory Coast, Senegal, and France and is a self-taught artist and photographer. In her creations, she explores her concept of the 'plasticity of territory'. Niang's first solo show, Sahel Gris, took place at the Institut Français of Dakar in 2013. Her first solo show in South Africa, At the Wall, took place at Stevenson in Johannesburg in 2014. Niang's work has featured in IV Bienal de Montevideo /Traversias atlánticas Uruguay (2019); 'Recent Histories / Contemporary African Photography and Video Art from The Walther Collection' at Huis Marseille, the Netherlands (2018); 'Affective Affinities', the 33rd Bienal de São Paulo (2018); 'Strange Attractors', a curatorial publication project launched at the 10th Berlin Biennale (2018).



Three volumes housed together in an embossed slipcase. Limited edition of 1,000 signed copies €100 £90 \$125

<u>Sahel Gris:</u> Hardcover swissbound with accordion fold, full bleed painted edges on uncoated paper, 17 x 24cm <u>At the Wall:</u> Hardcover, coated paper, 17 x 24cm <u>Metropolis:</u> Paperback, Japanese fold, coated paper, 24 x 34.5cm

Publication date: July 2022 ISBN 978-1-912339-93-8







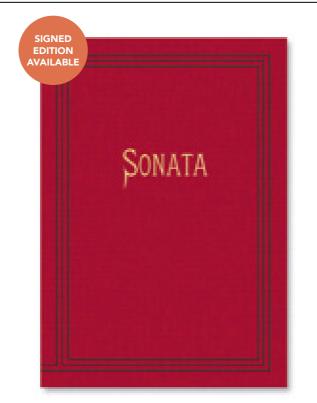
SONATA

Aaron Schuman

- New body of photographic work exploring Italy through its various representations and the place it holds in the collective imagination
- This extensive series depicts a place that is simultaneously sensuous, provocative, and menacing
- Follows the acclaim of Schuman's previous MACK publication SLANT, which was cited as one of 2019's best photobooks by numerous critics and publications

'Do you know the land where lemons trees bloom, Where oranges glow like gold in a dark leafy gloom...'
Johann Wolfgang von Goethe, 1796

SONATA is an extensive body of photographic work made by Aaron Schuman in Italy over the past four years. Rather than attempting to capture and convey an objective reality, these images are consciously filtered through the many ideas, fascinations, and fantasies associated with the country and what it has represented in the imaginations of those countless travellers who have visited it over the course of centuries. Drawing inspiration from Johann Wolfgang von Goethe's Italian Journey (1786-1788), Schuman pursues and studies what Goethe described as 'sense-impressions', reiterating many of the introspective questions that Goethe asked himself during his own travels through Italy: 'In putting my powers of observation to the test, I have found a new interest in life...Can I learn to look at things with clear, fresh eyes? How much can I take in at a single glance? Can the grooves of old mental habits be effaced?' The resulting images are curious, quizzical, and atmospheric, conveying a foreigner's sensitivity to details, quirks, and mysteries: cracks that spider across ancient statues and museum walls, paths that have been shaped and trodden over millennia, the piercing eyes and looming presence of saints and gods all around, accumulations of dust, bones, sunlight, and lucky pennies. Using the classical sonata form – three movements moving through exposition, development, and recapitulation - as a guide, Schuman invites us to explore an Italy as much of the mind as of the world: one soaked in the euphoria and terror, harmony and dissonance of its cultural and historical legacies, and yet constantly new and resonant in its sensorial and psychological suggestions.

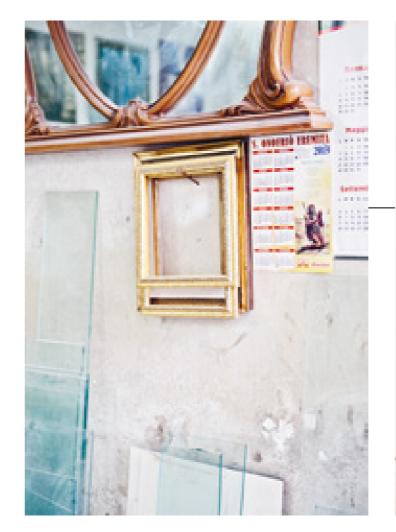


Embossed hardcover 17 x 24 cm, 120 pages €45 £35 \$55

Publication date: July 2022 ISBN 978-1-913620-58-5



Aaron Schuman (b. 1977) is an American photographer, writer, educator, and curator based in the UK. His photographic work has been exhibited internationally, at Tate Modern, Christie's, Hauser & Wirth Somerset, Etnomuzeum Krakow and elsewhere. He is the author of two critically acclaimed monographs: *SLANT* (MACK, 2019) and *FOLK* (NB Books, 2016). He has curated several major festivals and exhibitions, and was the founder and editor-in-chief of *SeeSaw Magazine* (2004–2014). Schuman is currently Programme Leader of MA Photography programme at the University of the West of England (UWE Bristol).









Evidence

James White

- Artist's book presenting a collection of manipulated photographs by British contemporary artist James White, based on Mike Mandel and Larry Sultan's renowned series Evidence
- Through painterly and digital intervention, the series explores and subverts the evidentiary nature of documentary photography
- A contemporary commentary on one of the most celebrated photobooks of all time

This limited edition artist's book brings together digital collages and manipulated photographs by painter James White based on the celebrated and hugely influential series Evidence by Mike Mandel and Larry Sultan. In Evidence, Sultan and Mandel drew on the archives of more than a hundred US government agencies, finding surreal narrative suggestions in deadpan images that were intended as functional documents, upending and interrogating the documentary natures they espoused. The book has been a continual reference for the grayscale photographic paintings for which James White has become known. In this volume, White pays tribute to Sultan and Mandel's project by further undermining the evidentiary nature of the photographic medium through a process of intervention and painterly gesture which disrupts and reconstitutes the images' mercurial surfaces.



Hardcover 24 x 32.5 cm €75 £60 \$80

Published as a limited edition book of 1000 signed copies

Publication date: July 2022 ISBN 978-1-913620-68-4



James White (b.1967) lives and works in London. He has been the subject of solo and group exhibitions at international institutions such as The Goss-Michael Foundation, Dallas, TX; Kunsthal, Rotterdam, The Netherlands; the Olbricht Collection, Weserburg Museum of Modern Art, Bremen, Germany; and the Institute of Contemporary Art (ICA), London, amongst others. White was a John Moores 24 prizewinner in 2008 and the subject of a major monograph, James White: Paintings, with essays by Martin Herbert and Jeremy Millar (2011). In 2017 White's large-format paintings were presented in the publication Bodies, and in 2018 Small Paintings.







Olay

Emin Özmen

- First book from renowned Magnum photographer Emin Özmen, presenting long-term personal work made in his homeland of Turkey
- Published on the eve of the twentieth anniversary of the inauguration of the ruling party (AKP), and with the 2023 presidential elections approaching, Özmen's book offers a perspective on a situation of extreme political tension at an important juncture in Turkey's history
- Includes texts from both the artist and co-editor, alongside a long-form text by the award-winning Turkish author and ex-political prisoner, Aslı Erdoğan

Meaning 'event' or 'incident' in English, Olay is powerful chronicle of a tumultuous decade Turkey, tirelessly documented by Emin Özmen. This first book by Özmen is a retrospective of his work to date, recounting the photographer's homeland in a ceaseless state of turmoil, hit by dramatic events including a failed coup d'état, popular uprisings, natural disasters, political purges, and ongoing military operations. This vivid and fast-paced series of black-and-white photographs is punctuated with moments of calm in the form of meditative colour images and personal texts. Despite the omnipresent tension, a feeling of graciousness and warmth emerges from Özmen's work, which unfolds into a nuanced and necessary comment on the Turkish state and the sentiments of its people.

'We are constantly being tossed around between violence and quiet daily life. Turkey gives no respite. Never a week without a drama, never a month without a major event. *Olay* is a documentation of Turkey, on the brink of violence and grace. Here, nothing is simple, everything intertwines and clashes, the beautiful as well as the ugly, sadness as well as joy.'

The book is accompanied by a long-form text by the award-winning Turkish writer, author, human rights activist, and ex political prisoner, Aslı Erdoğan.

Emin Özmen (b. 1985, Turkey) is a Magnum photographer based in Istanbul, Turkey. For more than fifteen years, he has undertaken a long work of photographic documentation on the social, climatic, and civil troubles that shake the world, in his country in particular. His work has been published by TIME, The New York Times, Washington Post, Der Spiegel, Le Monde magazine M, Paris Match, and Newsweek, among others. Özmen has been the recipient of numerous grants and awards, including two World Press Photo awards, the Philip Jones Griffiths Award, the Public Prize of The Bayeux Calvados awards for war correspondents. He was a member of the jury of 2016 and 2018 World Press Photo Multimedia contests.

Cloé Kerhoas (b. 1987, France) is an historian, photography consultant, and and photo editor. A long-term collaborator of Emin Özmen, she has been working on *Olay* for several years. She co-edited *Olay*.



Paperback with jacket 17 x 23 cm, 160 pages €40 £35 \$50

Publication date: August 2022 ISBN 978-1-913620-73-8







Tales of Estrangement

Effie Paleologou

- New photographic work made in London and Athens, documenting the otherworldly environments of the cities at night
- Paleologou pursues the contradictory atmospheres of familiarity and unease produced by the nocturnal city
- With texts by celebrated authors Brian Dillon and lain Sinclair

This collection evokes a mysterious and fragmented cityscape of two places - London and Athens - both of which artist Effie Paleologou has come to regard as almost home. Working nocturnally, when identities become blurred and indeterminate, Paleologou conjures a third fictional staging that she has become all the more attached to. Her images are infused with a sense of the familiar but are equally beholden to the states of uncertainty and vulnerability that arise in alternative realities. Stripped of inhabitants this hybrid city appears silent yet strangely resonant. Paleologou offers a modern mapping of transitory and liminal spaces. She is drawn to train stations, hotels, carparks, seaports and airports, sites in which encounters, departures, disappearances, and endings unfold perpetually. Shadows and artificial light cast across urban geometries reveal phantasmagoric scenes and uncanny moods. If this is home, there is a restless theatre at play too. Alienation and belonging belong together here.

With essays by Brian Dillon and Iain Sinclair.



Large format hardcover 27 x 33 cm, 112 pages €45 £35 \$55

Publication date: September 2022 ISBN 978-1-913620-59-2



Effie Paleologou is a London-based visual artist, whose work has been exhibited internationally and is held in collections such as the Victoria and Albert Museum in London and the National Museum of Contemporary Art in Athens.





JOKE

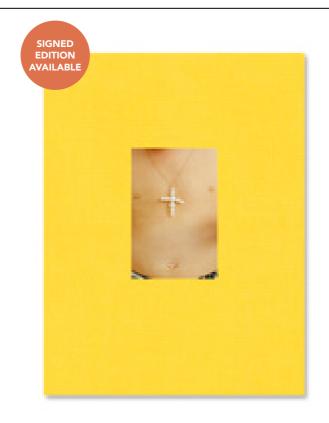
Talia Chetrit

- New collection of work from the widely exhibited artist Talia Chetrit, featuring recent photography alongside images from the artist's archive
- Oscillating between humour and seriousness, the series explores the power dynamics between photographer and subject through a variety of visual languages
- Follows the success of Chetrit's previous bestselling book, *Showcaller* (2019)

The latest collection of work by Talia Chetrit riffs insouciantly on themes of life, death, and birth through a variety of visual languages. In *JOKE*, Chetrit brings together family photos, street photography, still lifes, selections from the artist's teenage archive, and expansive self-portraits involving a cast of characters who feature as both engaged and unwitting collaborators.

Referencing a wide range of photographic tropes and traditions, Chetrit studies the power dynamics between photographer and subject as they spar and collude. *JOKE* deals in high humour and deadly seriousness, plunging us into a world in which social roles are inverted, norms are examined, judgements of taste and value are suspended, and everything coalesces, dead and alive, true and false, sincere and affected.

With a new essay by poet and psychoanalyst Nuar Alsadir.

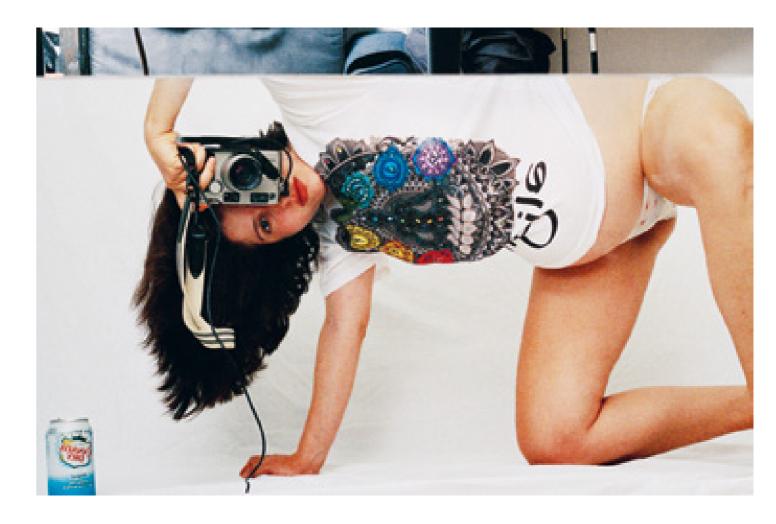


Embossed hardcover with tip-in 24 x 31.5 cm, 128 pages €45 £35 \$55

Publication date: September 2022 ISBN 978-1-913620-72-1



Talia Chetrit (b. 1982, Washington, DC) is an artist living and working in New York. Her photographic and video work explores questions of performance, identity, artifice, and sexuality, oscillating between the realms of personal and private, planned and candid. Chetrit has had recent solo exhibitions at Kaufmann Repetto, Milan (2021); Hannah Hoffman, Los Angeles (2021); Sies + Höke, Düsseldorf (2019); MAXXI, Rome (2018); Kölnischer Kunstverein, Cologne (2018); as well as numerous group exhibitions worldwide. Chetrit's work has been exhibited nationally and internationally at such institutions as the Whitney Museum of American Art, New York; Palais de Tokyo, Paris; Sculpture Center, New York; LACMA, Los Angeles, and The Museum of Contemporary Art, Miami, among others. Her last book, Showcaller (2019), was received with critical acclaim and is now sold out.







Third Person (Plural)

Aikaterini Gegisian

- A new research project by multimedia artist Aikaterini Gegisian delving into the press films produced in post-war USA, offering an illuminating feminist re-reading of these historical archives
- Gegisian's rigorous and experimental research-based practice critically examines the role of images in the production of national and cultural identities
- Follows Gegisian's acclaimed collage book Handbook of the Spontaneous Other (MACK, 2020)

Third Person (Plural) is a companion to Aikaterini Gegisian's episodic film project of the same name, based on a collection of two hundred post-war informational films and newsreels sourced from the Library of Congress and the American National Archives. Originating as a quest to source documents of the early European integration processes in the post-war United States, Gegisian's project unfolds into an expansive feminist re-reading of the hegemonic imperial masculine gaze and its manifestation in material images. This is a bracing encounter with the gaze that produced the 'image' of the world as the new, Western order bound by the notion of a united Europe. In this book, the eight episodes of the film project are translated into magazine issues mimicking the form of illustrated popular press. Complied and bound together alongside text contributions written in response to the archive, these eight 'issues' become a catalogue, academic interpretation, and compelling work of art.



OTA bound paperback 22 x 29 cm, 192 pages €45 £35 \$55

Publication date: September 2022 ISBN 978-1-913620-63-9



Aikaterini Gegisian is a visual artist and researcher. Her expanded photographic and moving image practice examines the role of diverse image histories in the production of gender, cultural, and national identities. Between 2017 and 2019, she was a Research Fellow at the Library of Congress, Washington, DC, and Künstlerhaus Büchsenhausen, Innsbruck, Austria, developing an episodic essay film on the history of European integration, based on post-war US-American newsreels. In 2015, she was one of the exhibiting artists at the Armenian Pavilion at the 56th Venice Biennale, which received the Golden Lion for best national participation. Further recent shows have been held at The Institut Valencià d'Art Modern (2020), National Arts Museum of China (2018), The Jewish Museum, Moscow (2018), and Kunsthalle Osnabruck (2017) among others.

RELATED TITLE



Handbook of the Spontaneous Other

€35 £30 \$40 ISBN 978-1-912339-69-3















Tala Madani: Biscuits

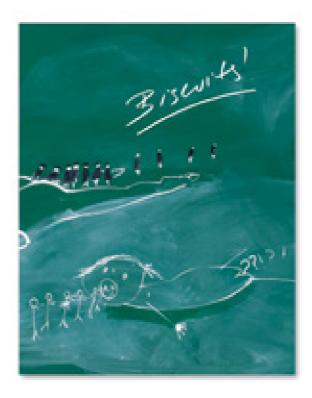
Tala Madani

- Accompanies the first North American survey of Tala Madani's daring, irreverent paintings, animations, and drawings
- Features newly-commissioned essays that explore Madani's embrace of taboo, her fearless technique, and her place in the larger context of boundary transgression in art history
- Includes a conversation between the artist and curator and several newly commissioned essays, including a text by the acclaimed writer Maggie Nelson

Tala Madani: Biscuits accompanies the first North American survey of the Iranian-born artist's paintings, animations, and drawings. Organized by The Museum of Contemporary Art, Los Angeles (MOCA), the exhibition brings together fifteen years of the artist's incisive work, highlighting the often absurd socio-cultural dynamics enacted within Madani's art and, more broadly, the potent and combustible relationship between art history and global history. The publication is the most comprehensive on Madani's work to date. Paintings and animations from Madani's major series dating from 2005 to the present are represented by approximately eighty plates, along with forty images of Madani's previously unpublished sketchbook drawings, which offer a rare look at the rich process by which the artist develops her ribald menagerie of characters. The catalogue also features a conversation between Madani and Ali Subotnick, guest curator of the exhibition, as well as new essays by Rebecca Lowery, MOCA Assistant Curator; Maggie Nelson, acclaimed Los Angelesbased writer; and Evan Calder Williams, Associate Professor at the Center for Curatorial Studies, Bard College. These essays range from personal to critical, encompassing contemplations of motherhood and sexual politics, as well as contextualizing Madani's work in art history.

Co-published with The Museum of Contemporary Art, Los Angeles.

Tala Madani (b. 1981, Tehran, Iran) makes paintings and animations whose indelible images bring together wideranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. Madani has been the subject of solo exhibitions at a number of museums worldwide, including Start Museum, Shanghai (2020); Mori Art Museum, Tokyo (2019); Secession, Vienna (2019); Portikus, Frankfurt (2019). Her work is also held in the permanent collections worldwide including Moderna Museet, Stockholm and Malmö, Sweden; Guggenheim Museum, New York; MOCA, Los Angeles; MoMA, New York; Stedelijk Museum, Amsterdam; Tate Modern, London; Mori Art Museum, Tokyo; and Whitney Museum of American Art, New York. Madani lives and works in Los Angeles.



OTA bound paperback with flaps 23.2 x 29.5 cm, 224 pages €40 £40 \$45

Publication date: September 2022 ISBN 978-1-913620-80-6









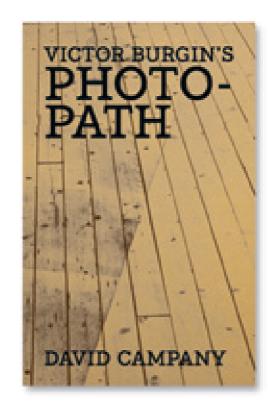


Victor Burgin's Photopath

David Campany

- A shrewd analysis of Victor Burgin's unique 1960s artwork *Photopath* and its profound art-historical implications by writer and curator David Campany
- Victor Burgin is an artist, writer, and educator, who first came to prominence in the late 1960s as one of the originators of Conceptual Art
- Renowned for his engaging and rigorous writing, exhibitions, and public speaking, David Campany has authored many books, including On Photographs (2020), So Present, So Invisible: Conversations on Photography (2018), a Handful of Dust (2015), and has written over two hundred essays for monographs and museums

'A path along the floor, of proportions 1x21 units, photographed. Photographs printed actual size of objects and prints attached to the floor so that images are perfectly congruent with their objects.' With these words of instruction, typed on a humble card in 1967, Victor Burgin conceived one of the most profound and remarkable works of photographic art. Each time it was exhibited, it had to be made anew, unique to its setting. Embracing Minimal and Conceptual art, performance and site-specific installation, there is no other artwork like *Photopath*. In his characteristically analytical and associative manner, writer and curator David Campany takes the reader through the history and implications of *Photopath*, and their place in the breadth of Victor Burgin's art and theoretical writings.



DISCOURSE 008

Paperback with flap 12.5 x 19.5 cm, 112 pages €15.5 £12 \$18

Publication date: October 2022 ISBN 978-1-913620-66-0



David Campany is a Reader in Photography at the university of Westminster and Curator at Large for the International Center of Photography, New York. His books include *On Photographs* (2020) and *a Handful of Dust* (2015).

RELATED TITLES



A Handful of Dust (Second Edition)
David Campany

€35 £30 \$40 ISBN 978-1-910164-96-9





The Camera: Essence and Apparatus Victor Burgin

€19 £17 \$23 ISBN 978-1-912339-06-8





Some Say Ice

Alessandra Sanguinetti

- New and previously unseen work from celebrated photographer Alessandra Sanguinetti, inspired by Michael Lesy's cult 1970s book Wisconsin Death Trip
- Some Say Ice narrates a strange and ambiguous story of the small town of Black River Falls and its inhabitants through poignant black-and-white images
- Follows Sanguinetti's widely exhibited and bestselling series of books The Adventures of Guille and Belinda

Since 2014, Alessandra Sanguinetti has been returning to the small town of Black River Falls in Wisconsin, creating the photographs that would come to form the stark and elliptical series *Some Say Ice*. The same town is the subject of *Wisconsin Death Trip*, a book of photographs taken by Charles Van Schaick in the late 1800s documenting the bleak hardships of the lives and deaths of its inhabitants. Sanguinetti first came across this book as a child, and the experience is engraved into her memory as her first reckoning with mortality. This encounter eventually led her to explore the strange relationship of photography and death, and ultimately to make her own visits to Black River Falls.

The austere, sculptural scenes and ambiguous, uneasy portraits that make up *Some Say Ice* depict a place almost outside of time. Presented unadorned by text or explication, the photographs are touched with the spirit of the gothic as well as the unmistakable tenderness familiar from Sanguinetti's series *The Adventures of Guille and Belinda*. By bringing undercurrents of doubt and darkness to the surface of her images, Sanguinetti alludes to things absent or invisible, playing on atmospheres both real and imagined, as well as the ghostly possibility of undoing death through the act of photography

With its title inspired by Robert Frost's famous poem equivocating on how best one's inevitable death might be met, *Some Say Ice* is a humane look at the melancholic realities underpinning our lives, seen with glacial clarity by one of the world's foremost photographers.



Embossed buckram hardcover 28.5 x 30.5 cm, 160 pages €63 £50 \$70

Publication date: October 2022 ISBN 978-1-913620-71-4



Alessandra Sanguinetti (b. 1968) is an Argentine/American photographer. She is a recipient of numerous fellowships and awards, including the Guggenheim Fellowship, Hasselblad Foundation Grant, Sundance development grant, Robert Gardner Peabody Fellowship, and is a member of Magnum Photos. Previous publications include On the Sixth Day (2005), Sorry Welcome (2013), Le Gendarme Sur la Colline (2017), and The Adventures of Guille and Belinda and The Illusion of An Everlasting Summer (2020).

RELATED TITLES



The Adventures of Guille and Belinda Volume I

€60 £55 \$70 ISBN 978-1-913620-13-4



The Adventures of Guille and Belinda Volume II

€60 £55 \$65 ISBN 978-1-912339-97-6







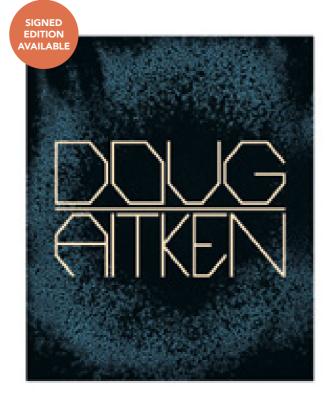
Doug Aitken: Works 1992-2022

Doug Aitken

- Catalogue raisonné spanning the career of artist Doug Aitken, renowned for his ambitious and immersive multimedia works
- This extensive volume weaves together visual documents of Aitken's broad-ranging projects from the last thirty years, alongside essays and interviews
- Doug Aitken's pioneering artwork has been received with critical acclaim and exhibited in numerous institutions worldwide

This comprehensive new book explores the career of multimedia artist Doug Aitken, following the path from the first major works in the late 1990s through to the present day. Aitken's work encompasses large-scale film installations such as *Sleepwalkers* (2007), site-specific sculptures including his *Underwater Pavilions* (2016) installed off the coast of Catalina Island, California, and peripatetic happenings like *Station to Station* (2013), which saw a train containing a travelling studio cross the USA from Atlantic to Pacific, staging unique performance events at each stop. Weaving together images and text in an energetic composition of rhythm and movement, this authoritative volume mirrors the ways in which Aitken has approached and explored the contemporary world in his conceptual body of work across multiple mediums.

With a new extended essay on Aitken's oeuvre by Daniel Birnbaum, plus archival essays and interviews with the artist by writers including Marc Spiegler, Terry Riley, Hans Ulrich Obrist, Joseph Grima, April Lamm, Susan Solomon, and Jörg Heiser.



Silkscreened linen hardcover 25 x 30 cm, 608 pages €125 £100 \$140

Publication date: October 2022 ISBN 978-1-913620-25-7

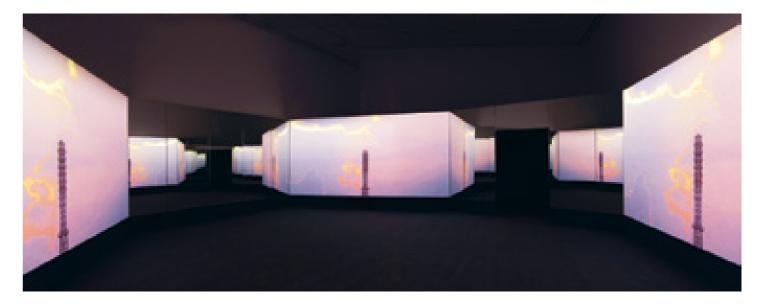


Doug Aitken is an artist who defies definitions of genre. He explores every medium, from film and installations to architectural interventions. Reimagining the nature of what a work of art can be and of what an art experience can achieve, Aitken leads us into an arena where time, space, and memory are fluid concepts. His artwork has been featured in numerous exhibitions around the world, in such institutions as the Whitney Museum of American Art, The Museum of Modern Art, the Vienna Secession, the Serpentine Gallery, and the Centre Georges Pompidou. He earned the International Prize at the Venice Biennale in 1999 for the installation *electric earth*.









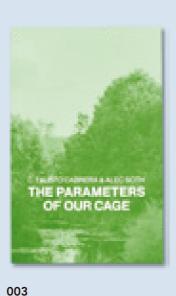
DISCOURSE

DISCOURSE is a series of small books in which a theorist, artist, or writer engages in a dialogue with a theme, an artwork, an idea, or another individual across an extended text.



001





004



005

DISCOURSE

001. Sally Stein, Migrant Mother, Migrant Gender

Dr Sally Stein reconsiders Dorothea Lange's iconic portrait of maternity and modern emblem of family values in light of Lange's long-overlooked pictures of fathers and sons, proposing that Migrant Mother should in fact be seen as a disruptive image of women's conflictual relation to home and the world.

Silkscreen paperback with flaps 12.5 x 19.5 cm, 128 pages

ISBN 978-1-912339-83-9 March 2020 €9.5 £8 \$12



003. C. Fausto Cabrera & Alec Soth, The Parameters of Our Cage

In January 2020, Alec Soth received a letter from Chris Fausto Cabrera, an inmate of the Minnesota Correctional Facility in Rush City, asking the photographer to engage in a dialogue. Their expansive correspondence reflects on the Covid-19 pandemic, the Black Lives Matter Movement, justice and accountability, and the redemptive power of art and imagination.

ISBN 978-1-913620-15-8 October 2020 €8 £7.5 \$9 Digital edition only



005. Anna Ostoya & Chantal Mouffe, Politics and Passions

Fascinated by theorist Chantal Mouffe's strikingly prophetic critiques of the 'beyond left and right' politics of neoliberalism, artist Anna Ostoya composed a series of portraits based on sketches of people on the New York City. The resulting collage work, combining Mouffe's words with fragments of her own paintings, is presented here alongside a wide-ranging conversation between Ostoya and Mouffe.

Paperback with flaps 12.5 x 19.5 cm, 224 pages

ISBN 978-1-913620-19-6 June 2021 €17.5 £15 \$20



002. Duncan Forbes, An Interview with Lewis Baltz

In 1972, as his career was beginning to take off, Lewis Baltz conducted a revealing interview, an increasingly sardonic exchange which offers his first considered statement about photography. This volume presents Baltz's interview fully annotated with an introductory essay by Duncan Forbes.

Paperback with flaps 12.5 x 19.5 cm, 120 pages

ISBN 978-1-913620-02-8 September 2020 €8 £7.5 \$9 Digital edition available



004. Jörg Colberg, Photography's Neoliberal Realism

In Photography's Neoliberal Realism, writer and critic Jörg Colberg confronts the work of widely celebrated photographers Annie Leibovitz, Gregory Crewdson, and Andreas Gursky, examining how these artists produce capitalism's equivalent of the Soviet Union's socialist realism by giving photographic form to widely held and rarely questioned beliefs and ideas.

Silkscreen paperback with flaps 12.5 x 19.5 cm, 40 pages

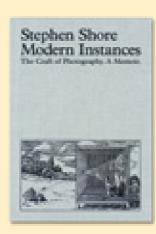
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HIGHLIGHTS





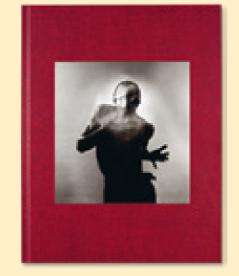














HIGHLIGHTS

1. Alec Soth

A Pound of Pictures

Embossed linen hardcover with front and back tip-in 25.3 x 31 cm, 156 pages

€70 £55 \$75 ISBN 978-1-913620-11-0



4. Luigi Ghirri Puglia. Tra albe e tramonti

Printed paperback with jacket comprising pre-dyed paper with tipped in image

Bilingual: English / Italian 22.5 x 25.5cm, 288 pages

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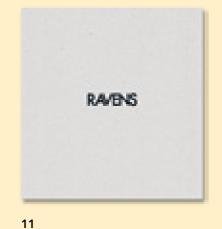
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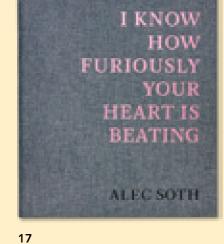


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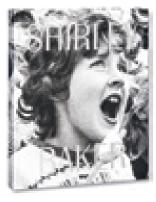
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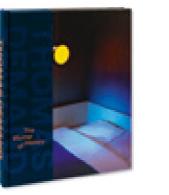
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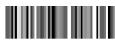
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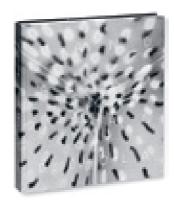
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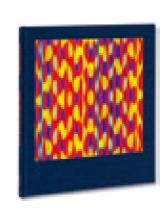
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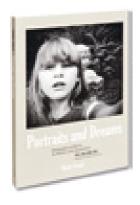


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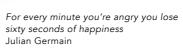


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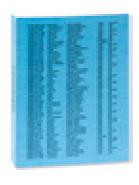
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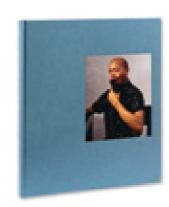


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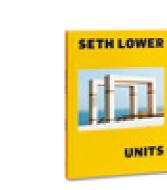
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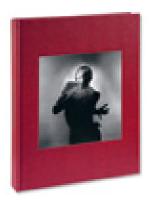


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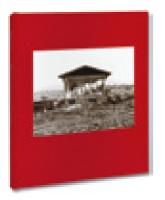
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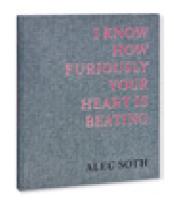


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