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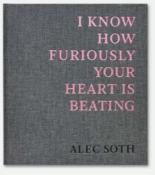
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I Know How Furiously Your Heart Is Beating Alec Soth €55 £50 \$65 ISBN 978-1-912339-31-0



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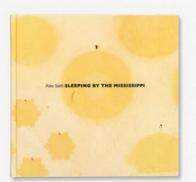
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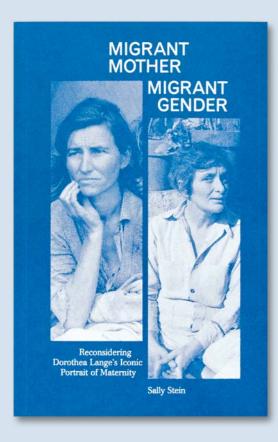
Day Sleeper Dorothea Lange – Sam Contis €35 £30 \$40 ISBN 978-1-912339-64-8



Paul's Book Collier Schorr €40 £35 \$45 ISBN 978-1-912339-56-3

#### DISCOURSE

A series of small books in which a cultural theorist, curator or artist explores a theme, an artwork or an idea in an extended illustrated text.



## 001

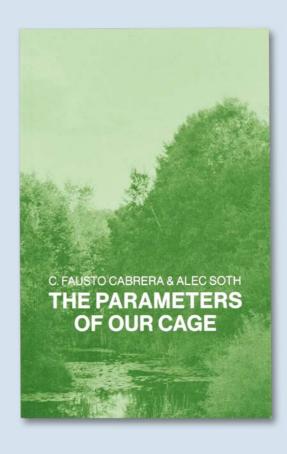
## Sally Stein, Migrant Mother, Migrant Gender

"I contend that in close comparison with Marian icons, the reason why this photograph continues to command attention is that it is not so simple or familiar a variant of the holy family imagery as it first appears."

Sally Stein reconsiders Dorothea Lange's iconic portrait of maternity and modern emblem of family values in light of Lange's long-overlooked 'Padonna' pictures and proposes that 'Migrant Mother' should in fact be seen as a disruptive image of women's conflictual relation to home, and the world. Stein is an American academic and cultural theorist living in Los Angeles. The interrelated topics she most often engages concern the multiple effects of documentary imagery, the politics of gender, and the status and meaning of black and white and color imagery on our perceptions, beliefs, even actions as consumers and citizens.

Silkscreen paperback with flaps 12.5 x 19.5 cm, 128 pages

ISBN 978-1-912339-83-9 March 2020 €8 £7.5 \$9



## 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, in which he asked the photographer to engage in a dialogue. This sparked an expansive and insightful correspondence over the following nine months which, set against the backdrop of the COVID-19 pandemic, Black Lives Matter Movement and growing unrest, reaches to the heart of contemporary America. In amongst their exchanges of personal histories and shared influences developed a searing investigation of the redemptive power of art and the imagination, justice and accountability, life inside America's prisons, and the astonishing capacity of empathy and curiosity to bring two people together. All proceeds from this book will be donated to the Minnesota Prison Writing Workshop.

Silkscreen paperback with flaps. Includes 2 postcards  $12.5 \times 19.5 \text{ cm}$ , 128 pages

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

A digital edition is available



## 002

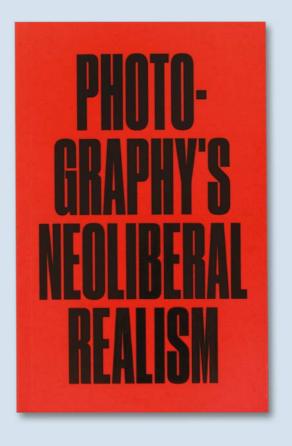
#### Duncan Forbes, An Interview with Lewis Baltz

In 1972, as his career was beginning to take off, Lewis Baltz conducted a revealing interview, his first considered statement about photography. Never published, the interview has recently resurfaced, and is printed here for the first time. In an increasingly sardonic exchange Baltz describes the character of his practice, articulates his position within and against the world of photography, and comments on his intellectual heritage and professional ambition. A penetrating exploration of the character of his medium, Baltz's artistry and mercurial presence are strikingly laid bare.

Baltz's interview is fully annotated with an introductory essay by Duncan Forbes. Forbes is Director of Photography at the Victoria & Albert Museum, London.

Paperback with flaps 12.5 x 19.5 cm, 120 pages

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



# 004

#### Jörg Colberg, Photography's Neoliberal Realism

Confronting the work of widely celebrated photographers Annie Leibovitz, Gregory Crewdson and Andreas Gursky, *Photography's Neoliberal Realism* examines 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. The ideological framework that Colberg terms 'neoliberal realism' serves to cement an economic system whose many fault lines are becoming increasingly clear, such as staggering inequality and racial disparities. This extended essay provides an alternative reading of photographic works laden with artifice, and argues how focusing on this artifice misses the more far-reaching ways such images operate in our visual economy.

Silkscreen paperback with flaps 12.5 x 19.5 cm, 40 pages

ISBN 978-1-913620-16-5 November 2020 €8 £7.5 \$9

A digital edition is available

## **Politics and Passions**

# Anna Ostoya & Chantal Mouffe

- Artist Anna Ostoya's visual interpretation of a lecture originally given in 2002 by acclaimed political theorist Chantal Mouffe considers what is at stake in the growing irrelevance of the democratic public sphere.
- Includes a series of photomontages by Ostoya and a transcript of a recent conversation between her and Mouffe in which they discuss the evolution of Mouffe's thinking, the case for a left-populism, and the current climate in politics and art.
- Incisive addition to contemporary debates about the current and future state of politics and the role of art within this.





In 2009, the artist Anna Ostoya created a booklet with textual collages using an essay by the political theorist Chantal Mouffe, 'Politics and Passions: The Stakes of Democracy' (2002). In the essay, Mouffe critiqued the then-dominant 'beyond left and right' politics of neoliberalism and warned of its dangers – the rise of right-wing populist parties. Fascinated by Mouffe's strikingly prophetic ideas, as well as her bold call to fight the status quo in order to radicalise democracy and to prevent violence, Ostoya returned to the booklet in 2019. She composed for it a series of portraits based on sketches of people on the New York City subway and on reproductions of her paintings and collages from the preceding decade. She also conducted a conversation with Mouffe about the politics of the last forty years, about the contemporary moment and about art, which is included in this publication.

**Chantal Mouffe** (b. 1943, Belgium, based in London) is an intellectual activist best known for her post-Marxist and post-structuralist work on politics. She has taught and researched at the University of Westminster in London and at many universities around the world. She wrote For a left-populism, Agonistics, The Democratic Paradox, The Return of the Political, The Dimensions of Radical Democracy, The Challenge of Carl Schmitt, and, co-authored with Ernesto Laclau, Hegemony and Socialist Strategy.

**Anna Ostoya** (b. 1978, Krakow, based in New York) is an artist whose work spans multiple aesthetic traditions and includes painting, collage, photography and writing. It has been shown internationally, at Zacheta National Gallery, Warsaw, La Kunsthalle Mulhouse, the 2015 Lyon Biennial, Manifesta 7 Rovereto, Museum of Modern in New York, Tate St. Ives, and Kunsthaus Baselland.



## **DISCOURSE 005**

Flexibound hardcover 12.5 x 19.5 cm, 96 pp €17.5 £15 \$20

Publication date: April 2021 ISBN 978-1-913620-19-6



# **Quitting Your Day Job: Chauncey Hare's Photographic Work**Robert Slifkin

- Robert Slifkin is a writer and professor of Fine Arts at the Institute of Fine Arts, New York, whose writing has appeared in journals including *American Art, Artforum, Art Bulletin*, amongst others, and who has written several books.
- First critical biography of the American fine-art photographer Chauncey Hare (1934-2019), who was best known for his depictions of American office spaces.
- This book situates Hare's work within a wider critical context, paying particular attention to the way it resonates modern concerns about art's relationship to elite channels of power, and the ever-increasing reach of multi-national corporations into our everyday lives.



Quitting Your Day Job: Chauncey Hare's Photographic Work is the first critical biography of the American photographer Chauncey Hare (1934-2019). Although Hare experienced a significant, if fleeting, degree of professional success, including a solo exhibition at the Museum of Modern Art in 1977, an Aperture monograph, and three Guggenheim fellowships, his work has not received the critical attention it deserves and his extraordinary life story remains obscure. This lack of recognition has much to do with Hare's fanatical aversion to the commercial realms of the art world even at the height of his professional success. Perhaps his most overt declaration of aesthetic disavowal was his ultimate decision to renounce his identity as an artist in 1985 and pursue a career as a clinical therapist specializing in "work abuse". Hare would subsequently donate his entire archive to the Bancroft Library at the University of California with the provision that any reproduction of his work must include a caption that states that the photograph was created "to protest and warn against the growing domination of working people by multinational corporations and their elite owners and managers." Quitting Your Day Job considers the vexed relation between art and politics that defined Hare's career, drawing upon largely unexamined archival materials, new interviews and analyzing Hare's brilliant and moving photographs alongside the prolix and oftentimes bathetic prefaces he wrote for the three collections of his photographs. The book presents a wide-ranging critical account of Hare's life and art, suggesting the ways in which his work continues to resonate with contemporary concerns about the reach of corporations into everyday life, documentary photography's longstanding complicity with the politics of liberal guilt, and art's vexed relation to elite channels of power.

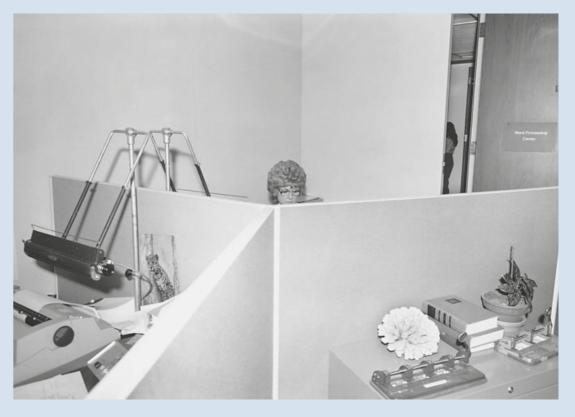
**Robert Slifkin** is an Associate Professor of Fine Arts at the Institute of Fine Arts, New York University. He is the author of *The New Monuments* and the *End of Man: U.S. Sculpture Between War and Peace, 1945-1975* (Princeton University Press, 2019) and *Out of Time: Philip Guston and the Refiguration of Postwar American Art* (University of California Press, 2013) which was awarded the Philips Book Prize. His essays and reviews appeared in such journals as *American Art, Artforum, Art Bulletin, Art Journal, Burlington Magazine, October, Oxford Art Journal, and Racquet.* 



## **DISCOURSE 006**

Silkscreen paperback with flaps 12.5 x 19.5 cm, 160 pp €10 £9.5 \$12

Publication date: May 2021 ISBN 978-1-913620-07-3



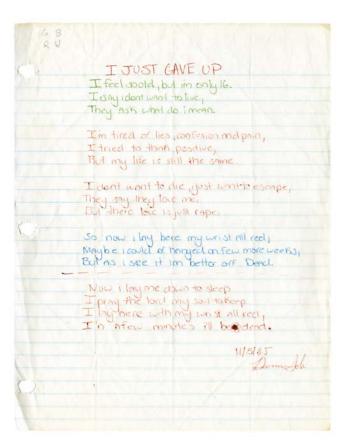


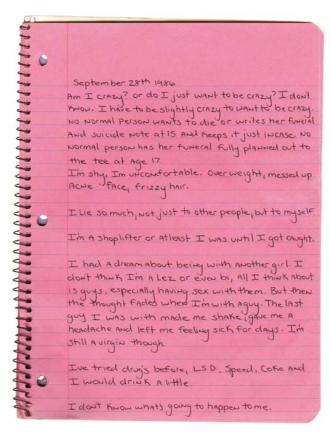
e made by Chauncey Hare to protest and warn against the growing domination of working people by multi-national cor

## What She Said

## Deanna Templeton

- Long-term project from Deanna Templeton which began as a collection of portraits of young women.
- An autobiographical reflection on the photographer's teenage years, incorporating her own diary entries.
- Project evoking the common struggles, joys, and disappointments of young women from different backgrounds and countercultural tribes.

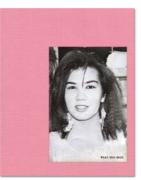




'All I look forward to is the weekends, and sometimes they suck just as bad as the week does. God it's so god damn boring!! When I wake up in the morning I feel like I'm 99 years old!! I'm so tired and lazy and unhappy. I'm only 15 years old, what's wrong with me, why am I so UNhappy? This world is so fucked! People are so fucked! I'm so fucked or as my brother would say "Your a freak!"'

What She Said takes its title from a song by The Smiths: "What she said was sad / But then, all the rejection she's had / To pretend to be happy / Could only be idiocy." The work originates in portraits Deanna Templeton made on the streets of the US, Europe, Australia and Russia, in which she captured women in their adolescence: punks and outcasts whose ripped jeans and tights, tattoos, and hairstyles stand as testament to this transitional moment in their lives as they navigate the intensity of teenage life. Templeton grew up in an ostensibly different environment in 1980s youth, but she recognised in them something of the universality of female adolescence, as they struggled with similar disappointments and challenges she encountered as a young woman. The book combines these modern portraits with gig flyers and Templeton's own teenage journal entries from the mid to late 80s, in which the familiar experience of growing up is laid bare in all its antagonism, humour and pathos.

**Deanna Templeton** (b. 1969) is a photographer born and based in Huntington Beach, California. She has published five books including *Your Logo Here* (2007), *Scratch My Name on your Arm* (2010), *The Swimming Pool* (2016), *The Moon Has Lost Her Memory* (2017) and *Contemporary Suburbium* (2017). Templeton has had nine solo exhibitions as well as numerous group shows organized by Pier 24 Photography Museum in San Francisco, NRW Forum, Düsseldorf, Daelim Museum, South Korea, The Australian Center for Photography, Sydney, The Preus Museum, Norway, The Contemporary Art Center of Virginia, The Museum Het Domein and The Schunk Museum, Netherlands. Templeton is represented by Gallery Fifty-One in Antwerp, Belgium.



Linen hardback with tip-in 19.5 x 24.5 cm, 168 pp €45 £40 \$50

Publication date: January 2021 ISBN 978-1-913620-05-9

Tote bag available











# **But Still, It Turns**

## Paul Graham (ed.)

- Accompanying a major exhibition at the International Center for Photography (ICP) in New York from January 2021.
- Curated by award-winning photographer Paul Graham, the book features internationally acclaimed artists including Vanessa Winship, Stanley Wolukau-Wanambwa, RaMell Ross, Kristine Potter, Curran Hatleberg, Piergiorgio Casotti & Emanuele Brutti, Gregory Halpern and Richard Choi.
- Includes extensive essays from Paul Graham, Rebecca Bengal, RaMell Ross and Ian Penman.



70

"There comes a point when it is no longer a question of an art that is over here, in a pristine volume, or Out There, on a pristine gallery wall ... but an art that has become how you see the world. You no longer merely look (up, out) at it; it is inside you like a lamp, which illuminates all the details spread out below in what might otherwise be an unmitigated darkness." - Ian Penman, Storylines

With *But Still, It Turns*, Paul Graham curates a subtle thesis and revitalising manifesto for photography. The dynamic and diverse work gathered here advocates an unashamed, but not uncomplicated, dedication to the brilliant tangle of reality. Without being tempted by the artifice of the studio or the restrictive demands of conventional documentary, these artists tell open-ended stories that shift, warp, and branch, attuned unfailingly to life-as-it-is. Included are Gregory Halpern's Californian waking dream *ZZYZX*; Vanessa Winship's peripatetic exercise in empathy *she dances on Jackson*; the human assemblages of Curran Hatleberg's *Lost Coast*; Stanley Wolukau-Wanambwa's rich and multitudinous *One Wall a Web*; the mortality-tinged America of Richard Choi's *What Remains*; RaMell Ross' visionary documentary work *South County*; the collaborative project *Index G* by Emanuele Bruti & Piergiorgio Casotti; and Kristine Potter's disorientating exploration of the American landscape and masculinity in *Manifest*. All these works are brought together in harmony and enlightening dissonance, as Graham teases out a new photographic form. Its title is the words allegedly murmured by Galileo after being forced to withdraw his observations of the world; what can be seen here, in Graham's words, is "all the world's infinite consanguinity".

The book includes essays by Paul Graham, Rebecca Bengal, RaMell Ross and Ian Penman.

Published in conjunction with an exhibition at the International Center for Photography (ICP), New York, in January 2021.

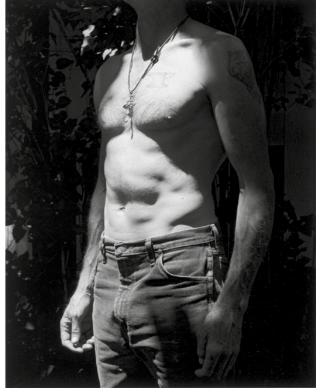


Casotti & Emanuele Brutti

Embossed linen 23.5 x 28.7 cm, 268 pp €55 £50 \$60

Publication date: January 2021 ISBN 978-1-912339-95-2





Kristine Po





anley Wolukau-Wanambwa

## **Terminus**

## John Divola

- New work by renowned Californian artist John Divola, celebrated for his idiosyncratic combination of photography, installation, and visual arts.
- A conceptual book project exploring photography's capacities for observation and abstraction.
- These photographs made in a disused air force base continue Divola's alternative vision of California, as seen in *Zuma* (1977) and *Vandalism* (2018).





Since 2015, John Divola has been making photographic projects in an abandoned air force housing complex in Victorville, California. By intervening in the buildings' disused interiors with spray paint then photographing the modified scenes, Divola creates work that sits at an intriguing juncture of photography, sculpture, and installation. The images in *Terminus* gaze down derelict hallways towards dark shapes which Divola has painted at their ends. Through layers of paint, dust, and plaster, they exert an unmistakable pull on the viewer, at once suggesting the deterministic forces of fate and the rupturing possibility of escape. Arranging and juxtaposing theses images within the book as a considered object, the artist leads the viewer on a stochastic and entrancing traverse through the abandoned compounds. Continuing the conceptual experimentation that has defined Divola's oeuvre, *Terminus* captures a tension between the observation of the specific and the insistence of the abstract. These are real places, shot in the available light of early morning, but altered by Divola's obscure hieroglyphs they are alive with suggestions of symbolism and fiction. Sharp details testify to the abandonment and demise of half-familiar scenes even as they transfigure them into stage-like arenas for ideation. Within the transitional spaces of these passageways, we are always travelling and never arriving, caught between the tidal currents of history and speculation.

**John Divola** (b. 1949, Los Angeles) works primarily with photography and digital imaging. While he has approached a broad range of subjects, he is currently moving through the landscape looking for the oscillating edge between the abstract and the specific. Divola has taught photography and art at numerous institutions including California Institute of the Arts (1978-1988) and he has been a Professor of Art at the University of California, Riverside, since 1988. Divola's work has been featured in more than 80 solo exhibitions and 200 group exhibitions worldwide, and he has received multiple awards and fellowships. Recently published titles include *The Green of This Notebook* (Nazraeli Press, 2009), As *Far As I Could Get* (Prestel, 2013) and *Vandalism* (MACK, 2018).



Foil embossed hardback bound in Japanese paper  $24 \times 31.5$  cm, 68 pp €35 £30 \$40

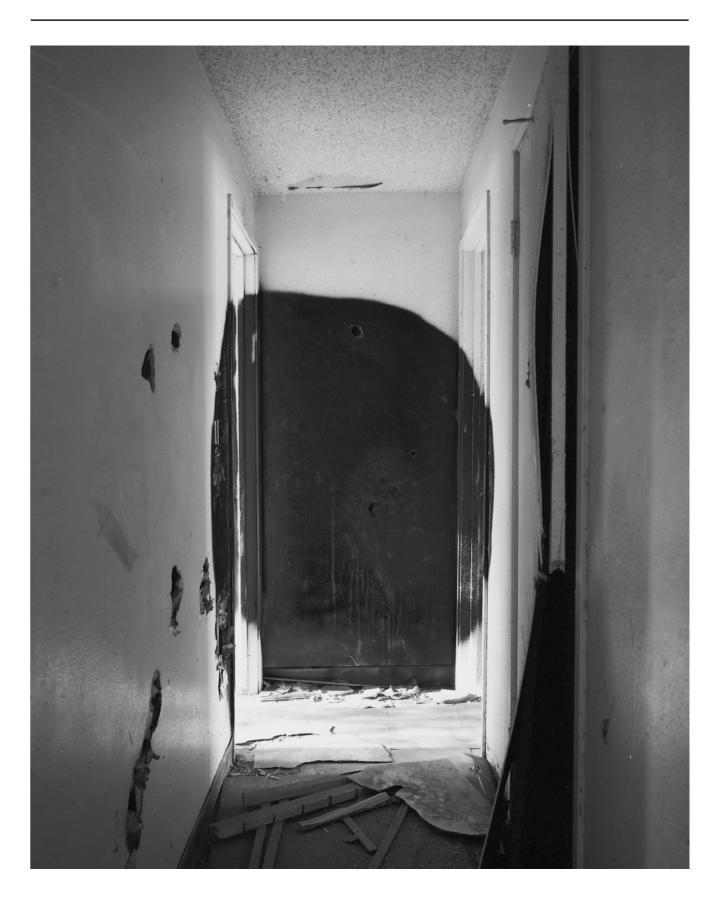
Publication date: February 2021 ISBN 978-1-913620-08-0



Vandalism

Hardback 23.5 x 23.5 cm, 120pp €35 £30 \$40 ISBN: 978-1-912339-00-6

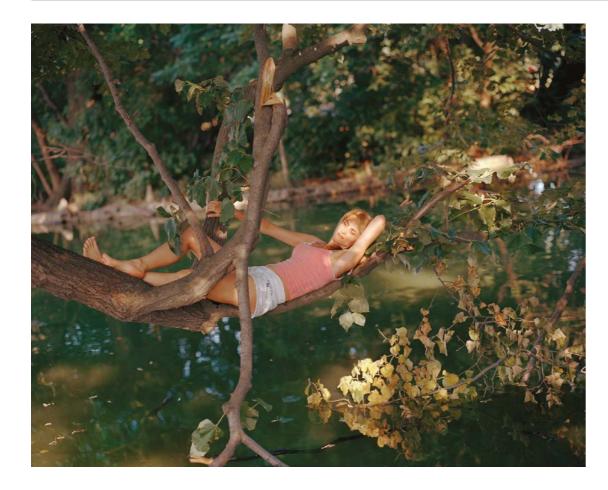




## In Plain Air

## Irina Rozovsky

- A series of colour photographs exploring Brooklyn's Prospect Park, as seen through its daily visitors.
- Lyrical ode to the park as a democratic public space that provides sanctuary for a multitude of the city's inhabitants.
- Rozovsky's work is currently part of MoMA's ongoing 'New Photography 2020: Companion Pieces' exhibition.



In Plain Air is a lyrical portrait of Brooklyn's Prospect Park as seen through Rozovsky's studies of its visitors, each seeking escape from the din of the city beyond. The seed of the idea for the work was planted ten years ago when Rozovsky took a small motorboat around the park's southern lake. Floating by the tree-lined shore, she saw what first felt like a mirage — families, lovers, friends, a multitude of cultures and ethnicities, all sharing the same land and moment. The quintessential American melting pot that stretched like a panorama in this equalising space was a visible reality.

Rozovsky's colour photographs capture the interplay between city and nature, creating a vision of the park as a democratic and nurturing public space, one where the landscape and seasons form a protean backdrop to a complex social reality.

Irina Rozovsky (born in Russia, raised in the US) makes photographs of people and places, transforming external landscapes into interior states. She has published two monographs (One to Nothing 2011 and Island in my Mind 2015). Her work is currently part of MoMA's 'New Photography: Companion Pieces' exhibition and is in the collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, and others. She has appeared in The New Yorker, New York Times Magazine, Harpers, and Zeitmagazin. Rozovsky lives and works in Athens, Georgia where she and her husband Mark Steinmetz run the photography project space The Humid. Rozovsky is represented by Claxton Projects.



Embossed hardback 24 x 28.5 cm, 96 pp €40 £35 \$45

Publication date: February 2021 ISBN 978-1-913620-17-2





## The Local

## Nick Meyer

- In-depth series documenting the everyday life of the artist's hometown in Western Massachusetts.
- Poetic and incisive take on the 'left behind' towns of the USA.
- Draws inspiration from T.S. Eliot's The Waste Land and William Carlos Williams' Paterson.



Nick Meyer grew up in a small mill town in Western Massachusetts and since his youth the town's terrain has been in flux, with houses and shops continuously erected, razed, and rebuilt in the chasm left by disintegrated industries. *The Local* documents a town caught between aspiration and decline, a deeply personal account which reveals the struggles, tumult, and everyday life that occur in a place which, from the outside, appears caught in stasis. The experience depicted here is of strangeness and familiarity: the rhythm of change might be recognisable but the parameters have shifted, with opioid addiction and economic crises joining the steady thrum of deindustrialisation in defining the deep-seated volatility.

With the trope of 'left behind' USA now a familiar invocation, Meyer's work offers a uniquely positioned assessment of this figurative non-place, tracing its connections to the particular people and topography of an individual town. In this way, the studied depiction of stark socio-economic realities effloresces into something more mythic but no less piercing. Meyer's hometown becomes a many-layered, poetic, and often ghostly space, recalling T.S. Eliot's *The Waste Land* and William Carlos Williams' *Patterson*. As it moves between past and future, face and landscape, textural detail and vast tableau, Meyer's shifting perspectives demand a reconsideration of what 'local' is: what makes a place a place within the homogenised landscape of postindustrial capital, and what attitude or degree of proximity might disclose it.

**Nick Meyer** (b.1981) lives in Western Massachusetts. He is the recipient of the Pace Gallery Award and the Barclay Simpson Prize. He earned his BFA at Massachusetts College of Art and his MFA from California College of the Arts. His book project *Either Limits or Contradictions*, (Daylight 2017) appeared in *TIME Lightbox, Huck Magazine*, *Musée*, *L'Oeil de la Photographie* and *Ain't-Bad*. Meyer's work has been shown both nationally and internationally and is included in numerous private collections.



Hardback 24 x 28 cm, 112 pp €35 £30 \$40

Publication date: February 2021 ISBN 978-1-912339-90-7



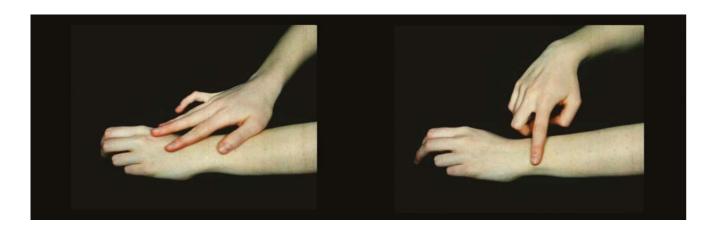


## Stable Vices

## Joanna Piotrowska

- This book contains three distinct series of Piotrowska's work, whose photography integrates performance and sculpture.
- Piotrowska has had recent solo exhibitions at TATE Britain and Kunstalle Basel.
- Winner of the Lewis Baltz Research Foundation Award 2019 and the MACK First Book Award 2014.
- Features essays from Sara De Chiara, Joanna Bednarek, and Dorota Maslowska.





The themes of protection, freedom and oppression appear consistently throughout Polish artist Joanna Piotrowska's oeuvre. Through three photographic series, *Stable Vices* focuses on these notions to crystallise a spectrum of concerns that drive her work. 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 spaces 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. The book includes essays from Sara De Chiara, Joanna Bednarek and Dorota Maslowska.

Joanna Piotrowska (b. 1985, in Warsaw, Poland) lives and works in London. Her photographs have been exhibited extensively and internationally, including at TATE Britain, London; Kunsthalle Basel; The Museum of Modern Art, 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).



Hardback with PVC jacket and black printed edges 17 x 21.5 cm, 176 pp €45 £40 \$55

Publication date: February 2021 ISBN 978-1-912339-39-6



















# The Shabbiness of Beauty

# Moyra Davey & Peter Hujar

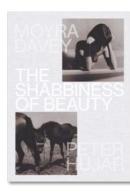
- Newly curated visual dialogue between artists Moyra Davey and Peter Hujar, featuring new work by Davey and previously unseen work by Hujar.
- Images of human and animal forms exploring physicality and sexuality against the backdrops of New York City, Quebec, and rural Pennsylvania.
- Featuring a new text by poet and writer Eileen Myles.



The Shabbiness of Beauty is a visual dialogue that crosses generational divides with the easy intimacy of a late-night phone call. Multidisciplinary artist Moyra Davey delved into Peter Hujar's archives and emerged mainly with little-known, scarcely seen images. In response to these, Davey created her own images that draw out an idiosyncratic selection of shared subjects. Side by side, the powerfully composed images admire, tease, and enhance one another in the manner of fierce friends, forming a visual exploration of physicality and sexuality that crackles with wit, tenderness, and perspicacity. Spiritually anchored in New York City – even as they range out to rural corners of Quebec and Pennsylvania – these images crystallise tensions between city and country, human and animal. Nudes pose with unruly chickens; human bodies are abstracted toward topography; seascapes and urban landscapes share the same tremulous plasticity. These continuities are punctuated by stark differences of approach: Davey's self-aware postmodernism against Hujar's humanism and embrace of darkroom manipulation. The rich dialogue between these photographs is personal and angular, ultimately offering an illuminating reintroduction to each celebrated artist through communion with the other's work.

**Moyra Davey** (b. 1958) is a Canadian artist based in New York City. Davey works across photography, film and writing. Her work is held in major public collections, including the Museum of Modern Art and the Metropolitan Museum of Art in New York, and Tate Modern in London. She is a 2020 recipient of the John S. Guggenheim Memorial Foundation Fellowship. Recent publications include *Index Cards*, *Les Goddesses / Hemlock Forest* and *Burn the Diaries*.

**Peter Hujar** (b. 1934) died of AIDS in 1987, leaving behind a complex and profound body of photographs. Hujar was a leading figure in the group of artists, musicians, writers, and performers at the forefront of the cultural scene in downtown New York in the 1970s and early 80s. He was a consummate technician, and his portraits of people, animals, and landscapes were extremely influential. Hujar's extraordinary first book, *Portraits in Life and Death*, with an introduction by Susan Sontag, was published in 1976.



Embossed printed hardback 17 x 24 cm, 128 pp €40 £35 \$50

Publication date: February 2021 ISBN 978-1-913620-20-2







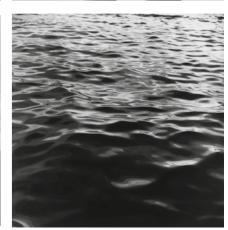












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# The Adventures of Guille and Belinda and The Enigmatic Meaning of Their Dreams

# Alessandra Sanguinetti

- Republication of the first installment in Alessandra Sanguinetti's widely-exhibited series depicting the childhood of two cousins in Argentina.
- Poetic portraits and landscapes evoking childhood dreams against the background of rural life in South America.
- Second volume published in September 2020, third volume to follow in 2022.
- Sanguinetti is a Magnum member and recipient of a Guggenheim Foundation fellowship.



For more than two decades, Alessandra Sanguinetti has been photographing the lives of Guillermina and Belinda, two cousins living in rural Argentina, as they move through childhood and youth toward womanhood. This volume, originally published in 2010 and reissued now as the first instalment of a trilogy, chronicles the first five years of their collaboration. Sanguinetti's images portray a childhood that is both familiar and exceptional. The farmlands of western Buenos Aires province are a particular mix of the modern and traditional, where life is lived in consonance with animals and rugged landscapes. Against this backdrop, Guille and Belinda go through the childhood rites of dressing up and make believe, exploring and appropriating the world around them as they go. As they slip between roles, alternately performing for and being caught by Sanguinetti's camera, the profound bond between the two girls is unmistakable. Approaching the precipice of early adolescence, their games are imbued with the poignant weight of their dreams and desires as the world of play meets that of reality. By depicting the lives of women and girls within the conventionally masculine world of Argentinan gauchos and farmers, Sanguinetti's book interrogates the frameworks of mythologies of all kinds, honouring lives that are usually unseen. The Adventures of Guille and Belinda is a portrait of rural childhood at once quiet and poetic, in which the fantastic and the mundane are intimately entwined.

Alessandra Sanguinetti was born in New York in 1968, and brought up in Argentina where she lived from 1970 until 2003. She is a recipient of a Guggenheim Foundation fellowship and a Hasselblad Foundation grant, and is a member of Magnum Photos. Her photographs are included in public and private collections, such as the Museum of Modern Art (NY), the San Francisco Museum of Modern Art, the Museum of Fine Arts in Houston, Museum of Fine Arts, Boston. Previous publications include On the Sixth Day (2005) and The Adventures of Guille and Belinda and The Illusion of An Everlasting Summer (MACK, 2020). Sanguinetti has photographed for the The New York Times Magazine, LIFE, Newsweek, and New York Magazine and is currently based in San Francisco.



Embossed linen hardback with tip-in 28 x 28 cm, 120 pp €60 £55 \$70

Publication date: March 2021 ISBN 978-1-913620-13-4

#### ALSO AVAILABLE

The Adventures of Guille and Belinda - Vol II

Embossed silk linen hardcover 28 x 28cm, 144 pages €60 £55 \$65 ISBN: 978-1-912339-97-6











## Steel Town

# Stephen Shore

- Stephen Shore is one of the world's most celebrated photographers and a renowned chronicler of middle America.
- Images published for the first time in book form with an extensive essay by New Yorker writer Jane Kramer.
- Photographs of Rust Belt, USA, in the midst of industrial decline, capturing the personal and professional lives of the communities affected.
- An essential document of one of today's most contested political battlefields.



In 1977, Stephen Shore travelled across New York state, Pennsylvania, and eastern Ohio – an area in the midst of industrial decline that would eventually be known as the Rust Belt. Shore met steelworkers who had been thrown out of work by plant closures and photographed their suddenly fragile world: deserted factories, lonely bars, dwindling high streets, and lovingly decorated homes. Across these images, a prosperous middle America is seen teetering on the precipice of disastrous decline. Hope and despair alike lurk restlessly behind the surfaces of shop fronts, domestic interiors, and the fraught expressions of those who confront Shore's 4x5" view camera. Originally commissioned as an extended photographic report for Fortune Magazine in the vein of Walker Evans, Shore's multifaceted investigation has only gained political salience in the intervening years. Shore's subjects – including workers, union leaders, and family members – had voted for Jimmy Carter the year preceding his visit; now he found them disillusioned with the new president, fated to leave behind the Democratic party and become the 'Reagan Democrats'. Through unfailingly engrossing images by one of the world's acknowledged masters, Steel Town provides an immersive portrait of a time and place whose significance to our own is ever more urgent. With a newly commissioned essay by Jane Kramer, The New Yorker's European correspondent.

**Stephen Shore's** work has been widely published and exhibited for the past 45 years. At age 23, he was the first living photographer to have a solo show at the Metropolitan Museum of Art in New York since Alfred Stieglitz, 40 years earlier. More than 25 books have been published of Stephen Shore's photographs including *Uncommon Places: The Complete Works* and *American Surfaces*; works which are now considered important milestones in photographic history. Shore is represented by 303 Gallery (New York) and Sprüth Magers (London and Berlin).

**Jane Kramer** has been a staff writer at *The New Yorker* since 1964 and has written a regular feature, "Letter from Europe", since 1981. Kramer has had over ten books published, several of which have won awards.



Embossed linen hardback with tip-in 23.5 x 30 cm, 128 pp €50 £45 \$60

Publication date: March 2021 ISBN 978-1-913620-06-6

#### ALSO AVAILABLE

Transparencies: Small Camera Works 1971-1979

Embossed hardback with tipped-in image 30 x 31 cm, 192 pp €55 £50 \$65 ISBN 978-1-912339-70-9











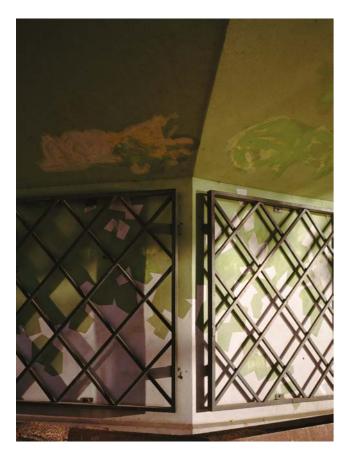




## **Double Orbit**

# Grégoire Pujade-Lauraine

- New series by French photographer Grégoire Pujade-Lauraine exploring the representation of our built environment.
- Follows the success of previous book, A Perpetual Season (MACK, 2014).





Double Orbit invites us into a compact world of ambiguous signs, secret passages and seemingly haunted premises. Exploring the peripheries of large western metropolises, Grégoire Pujade-Lauraine's photographs study the built environments that harbour and shape human life, revealing the cryptic symbols etched across their surfaces and embedded in their shadows. The looming forms defy easy categorisation and disconcerting cyphers periodically emerge from a lingering dusk; an oversized key, a black concrete moon, or the illusion of a limitless temple.

Pujade-Lauraine's photographs depict the mundane details of the urban environment, yet when brought together read like a set of tarot cards – becoming open-ended allegories, their meaning awakened solely in combination. *Double Orbit* presents an elusive world, whose enigmas seem to emerge independently of the deliberate hands that built it, and which alludes to the oblique mysteries held on the surface of familiar surroundings.

**Grégoire Pujade-Lauraine** is a French photographer whose work often addresses the representation of our built environment and the situation of human consciousness within it. *Double Orbit* is his second book published by MACK, following A *Perpetual Season* (2014).



Limited Edition of 1,000 signed copies Embossed singer-sewn hardcover 17.5 x 23 cm, 32 pp €30 £25 \$35

Publication date: March 2021 ISBN 978-1-912339-88-4



A Perpetual Season

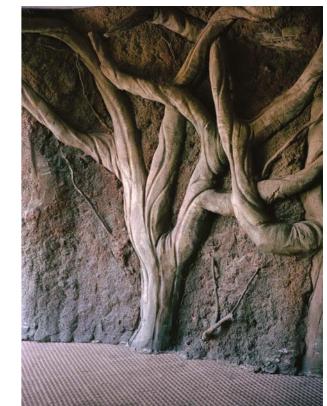
Printed linen hardback 17.5 x 22.5 cm €35 £30 \$50 ISBN 978-1-910164-05-1







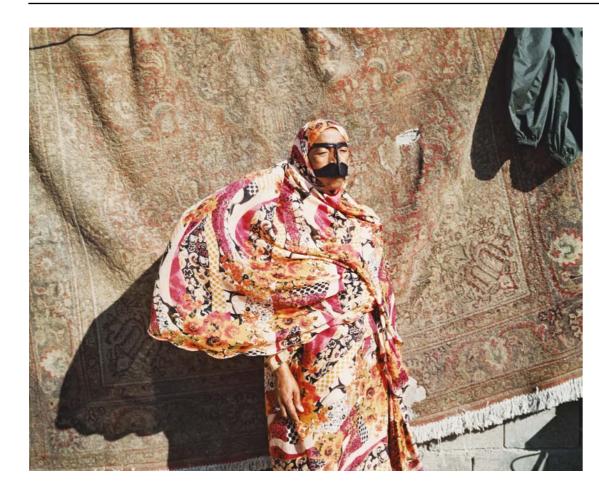




# Speak the Wind

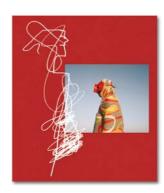
## Hoda Afshar

- New project from Iranian-born artist Hoda Afshar, exploring how cultural traditions and customs are shaped by the natural environment.
- Documents the distinct local traditions of the inhabitants of the Strait of Hormuz islands, and the pervading belief that the winds have the ability to possess a person.
- Afshar's work interrogates the possibilities of documentary photography and employs processes that disrupt traditional image-making practices.



On the islands of the Strait of Hormuz, near the southern coast of Iran, there is a belief that the winds — generally believed to be harmful — can possess a person, causing them to experience illness or disease. As part of a ritual placating the winds' harmful effects, the islands' inhabitants practice a ceremony involving incense, music and movement, in which a hereditary cult leader speaks with the wind through the afflicted patient in order to negotiate its exit. When artist Hoda Afshar first visited the islands in 2015, she found herself drawn not only to these distinctive customs practiced by its inhabitants but also to its otherworldly landscapes — the strange valleys and statue-like mountains, themselves sculpted by the wind over many millennia. While the exact origins remain unclear, the existence of similar beliefs in many African countries suggests that the cult may have been brought to the south of Iran from southeast Africa through the Arab slave trade. This seldom spoken history became a starting point into an intriguing project for Afshar, who sought to document the story of these winds and the traces they have left on these islands and inhabitants. Through a nuanced approach in which traditional modes of documentary photography are challenged, *Speak the Wind* is an attempt to picture the unseeable; a visible record of the invisible, seen through the eye of the imagination.

**Hoda Afshar** (b. 1983, Tehran) explores the nature and possibilities of documentary image-making. Working across photography and moving-image, the artist considers the representation of gender, marginality and displacement. In her artworks, Afshar employs processes that disrupt traditional image-making practices, play with the presentation of imagery, or merge aspects of conceptual, staged and documentary photography. Hoda's work has been widely exhibited both locally and internationally and published online and in print. Her work is also part of numerous private and public collections including the National Gallery of Victoria, UQ Art Museum, MUMA Collection, Murdoch University Art Collection, Art Gallery of Western Australia and Monash Gallery of Art. In 2015, she received the National Photographic Portrait Prize, National Portrait Gallery and in 2018 won Bowness Photography Prize, Monash Gallery of Art, Australia. Hoda is represented by Milani Gallery in Australia.



Embossed hardback 21 x 24 cm, 128 pp €40 £35 \$50

Publication date: April 2021 ISBN 978-1-913620-18-9













# Who is Changed and Who is Dead

# Ahndraya Parlato

- Image-text book confronting the profound experiences of death and motherhood.
- Combines rigorous research with a deeply personally exploration to create a nuanced and multi-layered work.
- Second monograph from award-winning photographer Ahndraya Parlato.



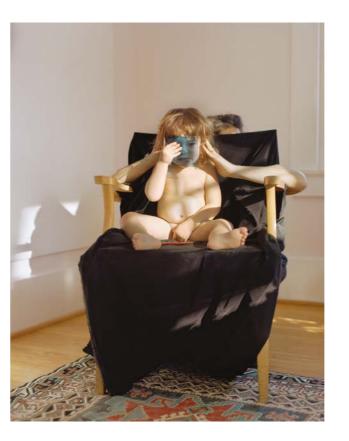
In Who Is Changed and Who Is Dead, Ahndraya Parlato uses the life-changing events of her mother's suicide and the birth of her children as the genesis for an expansive project exploring the contradictory and complex conditions of motherhood. The resulting image-text book threads the political and historical with the deeply personal, bringing together narratives from across genres and generations to create a nuanced and compelling body of work. Interwoven with her own writings are still lives, sculptures, photograms made from her mother's ashes, and reenactments of 19th century 'hidden mother' images. Included amongst these are Parlato's photographs of her children, who are shown with both a fidelity to maternal intimacy and a more distanced contemplation. Within this complexity Parlato strives to find clarity around the essential questions of parenthood, mortality, and gender. Are her contemporary fears any different than the fears felt by mothers throughout history? Which anxieties are specific to having female children? And how is motherhood itself a construction?

Ahndraya Parlato was born in Kailua, Hawaii. She has a B.A. in photography from Bard College and an MFA from California College of the Arts. Her collaboration with Gregory Halpern, East of the Sun, West of the Moon, was published by Études Books in 2014, and her first monograph, A Spectacle and Nothing Strange was published by Kehrer Verlag in 2016. Recently Parlato has exhibited work at the Transformer Station, Cleveland, PA, Silver Eye Center for Photography, Pittsburgh, PA, The Aperture Foundation, New York, NY and The Swiss Institute, Milan, Italy. Parlato is the recipient of the 2020 New York Foundation for the Arts Joy of Photography Grant. In 2018, she was a nominee for the ICP Infinity Award. In 2013, Parlato was also a New York Foundation for the Arts grant recipient, as well as a Magenta Foundation Emerging Photographer Award winner. She has also been a Light Work grant recipient, and was a nominee for the Paul Huf Award from the FOAM Museum in Amsterdam, as well as the SECCA Award from the San Francisco Museum of Modern Art.



Hardcover with tip-in 17 x 22.8 cm, 128 pp €40 £35 \$50

Publication date: April 2021 ISBN 978-1-913620-09-7









## **Street Portraits**

# Dawoud Bey

- Dawoud Bey is a photographer and educator best known for his large-scale street photography portraits, which often depict marginalised communities across America.
- This latest project comprises portraits of African Americans in the streets of various American cities, taken from '88 to '91.
- Major retrospective of Bey's work at the Whitney Museum, April September 2021.
- Exhibition at Sean Kelly Gallery from September 10 October 23rd, 2021.



From 1988 to 1991 Dawoud Bey made a series of portraits of African Americans in the streets of various American cities. Using a large format tripod mounted camera and a unique positive/negative Polaroid film that created both an instant print and a reusable negative, he asked a cross section of the populations of these communities to pose for him, creating a space of self presentation and performance in the streets of the urban environment. As part of every encounter, Bey gave each person a small black-and-white Polaroid print for themselves as a way of reciprocating and returning something to the people who had allowed him to make their portrait. Defying racial stereotypes, the resulting portraits reveal the Black subjects in all of their psychologically rich complexity, presenting themselves openly and intimately to the camera, the viewer, and the world.

**Dawoud Bey** (b. 1953) born in New York City, began his career as a photographer in 1975 with a series of photographs, 'Harlem, USA,' that were later exhibited in his first one-person exhibition at the Studio Museum in Harlem in 1979. He has since had exhibitions worldwide, at institutions such as the San Francisco Museum of Modern, the Art Institute of Chicago, the High Museum of Art, the Whitney Museum of American Art, the Barbican Centre in London, the Cleveland Museum of Art, the Los Angeles County Museum of Art, the Detroit Institute of Arts, and the National Portrait Gallery in London, among many others. His photographs are in numerous collections in this country and abroad. The Walker Art Center organized a mid-career survey of his work, 'Dawoud Bey: Portraits, 1975-1995,' that traveled throughout the United States and Europe. A major publication of the same title was also published in conjunction with that exhibition. A retrospective exhibition of his work was more recently organized by San Francisco Museum of Modern Art and the Whitney Museum of American Art in 2020 that also appeared at the High Museum of Art. A MacArthur Foundation 'Genius' Fellow, Bey is also the recipient of fellowships from United States Artists, the Guggenheim Foundation and the National Endowment for the Arts, and holds a Master of Fine Arts degree from Yale University. He is currently a former Distinguished College Artist and Professor of Art at Columbia College Chicago, where he has taught since 1998.

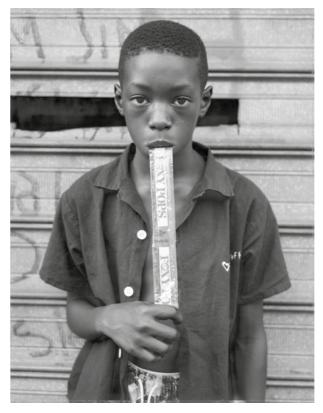


Embossed hardback with two tip-ins 24 x 28.5 cm, 144 pp €45 £40 \$55

Publication date: April 2021 ISBN 978-1-913620-10-3









# **Beyond Caring**

## Paul Graham

- Highly influential photographic project surveying the British social security system of the 1980s under Margaret Thatcher.
- An essential historic record of a moment whose effects still reverberate through British society and politics.
- The second in Graham's classic 1980s trilogy of photobooks, each being reissued by MACK.



"The force of Graham's Beyond Caring photographs remains undiminished. [...] one of the most commanding and gravest monuments to Thatcher's Britain produced by any British artist" – David Chandler

Originally self-published in 1985, Paul Graham's renowned series, 'Beyond Caring', was made in the waiting rooms and corridors of the Social Security and Unemployment offices around the UK, documenting the long waits, queues and poor conditions of an overburdened system, to produce a powerful series of photographs conveying the hardship people experienced. Denied official permission to make the work, Graham's photographs were taken discreetly, usually without looking through the camera, resulting in a spatial disorientation that emphasised the unmoored distress of vulnerable citizens. The work shocked many on its release – leading Magnum photographers were outraged by its use of colour in a classic documentary topic, while others celebrated how it straddled the world of activism and art (it was exhibited at both Trade Union conferences and the Museum of Modern Art, New York). Graham forged a fresh form of engaged photography, mixing elements of social documentary, 'new colour' and reportage to create a striking body of work that endures to this day. Many decades have passed since their making in 1984, but these images have grown not only in photographic importance, but also as a unique historic record of the mid-1980s unemployment crisis in the UK. This edition of Beyond Caring is part of Graham's iconic 1980's trilogy of UK books, being republished by MACK, which also includes A1 – The Great North Road (2020) and Troubled Land (Fall 2021).

**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 *Mother* (2019), *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.



Embossed hardback with tip-in 32.2 x 24.3 cm, 80 pp €50 £45 \$60

Publication date: May 2021 ISBN 978-1-913620-12-7



A1 - The Great North Road

Hardback 32.2 x 24.3cm, 96 pages €45 £40 \$50 ISBN: 978-1-912339-94-5







## The British Isles

## Jamie Hawkesworth

- A state-of-the-nation survey of The United Kingdom made up of depictions of everyday people and landscapes.
- Jamie Hawkesworth is a celebrated editorial and fashion photographer who has worked with Vogue and Alexander McQueen, amongst others.





The British Isles is an account of thirteen years of life across the United Kingdom, as seen through the lens of Jamie Hawkesworth. In this sprawling sequence of portraits and landscapes, Hawkesworth surveys the characters and terrains that make up the everyday fabric of his home country: schoolchildren and shopworkers, markets and estates, priests and professionals, cities and construction sites.

These photographs chart an alternative history of this eventful period of British history; a period punctuated by austerity, referenda, celebration, and conflict. And yet as much as a historical document this book is an exercise in curiosity, presenting a radically democratising portrait of the United Kingdom in which individuals, buildings and natural scenes are imbued with Hawkesworth's generous and dignifying eye.

Jamie Hawkesworth (b. 1987) is an artist who has become well-known for his nuanced and empathetic portrayals of the architecture and people of England. His *Preston Bus Station* photographs and short film were made as a member of the collective Preston is My Paris, exhibited as a site-specific work and recently published as book, *Preston Bus Station* (Dashwood, 2017). Hawkesworth's thoughtful installations have manifested in several independent shows, most recently 'A Short Pleasurable Journey Part Two' (2019). Hawkesworth brings his finely-tuned capacities to both observe and choreograph authentic engagements with his subjects into highly original and innovative campaigns and editorials for Alexander McQueen and British Vogue, amongst others. His most recent book is *On Keeping a Notebook: Photographs and Drawings* (The Gould Collection, 2020).



Embossed hardback with tip-in 24 x 30.5 cm, 208 pp €55 £50 \$65

Publication date: May 2021 ISBN 978-1-913620-14-1









## **Archive**

## Bertien van Manen

- Definitive new reference work on renowned Dutch documentary photographer.
- Intimate images of everyday life in Europe, the USA, China, and the former Soviet Union.
- Photographs drawn from across a fifty-year career, plus unpublished work and diary entries.
- Designed by celebrated Dutch designer Hans Gremmen.



Since the 1970s, Dutch photographer Bertien van Manen has created intimate and poignant photographs of commonplace scenes, produced during extended trips to Europe, America, China and the former Soviet Union. Van Manen has established herself as a unique voice in documentary photography, her visual language imbued with empathy and respect for the everyday lives of her subjects. This book presents an extensive overview of van Manen's work, alongside diary entries and previously unpublished selections from her archive.

The book has been edited and designed by renowned Dutch designer Hans Gremmen to offer a unique insight and overview of van Manen's history, establishing this publication as the ultimate reference work on her oeuvre.

Bertien van Manen (b. 1942) lives and works in Amsterdam. Her most recent monograph, I Will Be Wolf, was published by MACK in 2017. She has released seven previous monographs including A hundred summers, a hundred winters (1994); East Wind West Wind (2004); Give Me Your Image (2005); and Let's sit down before we go (2011), among others. Van Manen's work has been exhibited internationally at museums such as the Museum of Modern Art, New York; Fotomuseum Winterthur; Stedelijk Museum, Amsterdam; Photographer's Gallery, London; and the Metropolitan Museum of Photography, Tokyo. Her work is held in the permanent collections of several major museums, including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and Stedelijk Museum, Amsterdam.



Paperback with jacket 21.5 x 28 cm, 352 pp €50 £45 \$60

Publication date: June 2021 ISBN 978-1-912339-66-2



I Will Be Wolf

Hardback 20 x 23.8 cm, 120pp €30 £25 \$35 ISBN: 978-1-910164-91-4





























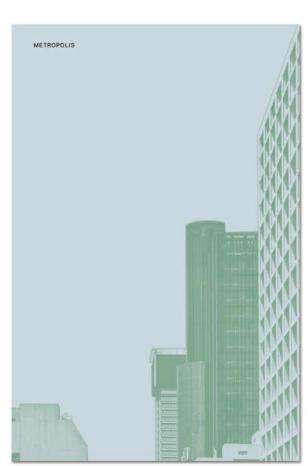




# The Citadel: a trilogy

## Mame-Diarra Niang

- First book by acclaimed artist Mame-Diarra Niang, which details her return to Senegal after years of living in France and the Cote d'Ivoire.
- Niang maps out the landscapes of contemporary Africa in three separate books that take us from Dakar to Johannesburg.
- "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 a story told in three movements: mapping a route through discovery, loss, and renewal across the uncanny landscapes of contemporary Africa. In 2007, Mame-Diarra Niang returned to Senegal to bury her father after spending years away living in France. Her unequivocally intimate relationship with the African continent translates into a refracted representation in which the places before Niang's lens are at once forensically studied and transformed into fabular non-places. In Sahel Gris, the outskirts of Dakar, where infrastructural projects lay abandoned to the dust, evoke a state of permanent suspension between movement and inertia. At the Wall presents a prismatic interrogation of the surfaces and perimeters of Dakar, depicting a city eerily drained of human life yet dense with its traces. And in Metropolis, Niang steps finally into the belly of the beast, looking outwards from within the crowded urban superficies of Johannesburg, 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 to form a sustained project, a deeply personal but rigorously analytic relationship with place emerges, offering a complex, layered image to offset historic, imperially motivated Western visions of Africa as a vacant land.

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 17 x 27 cm €70 £60 \$80

Publication date: June 2021 ISBN 978-1-912339-93-8

Sahel Gris: Hardback swissbound with accordion fold, full bleed painted edges on uncoated paper At the Wall: Hardback, coated paper Metropolis: Paperback, Japanese fold, coated paper













# Golden Apple of the Sun

# Teju Cole

- Cole is a leading figure in contemporary photography and literature, having served as the photography critic of The New York Times Magazine for four years. He has had numerous solo exhibitions and has also worked as a curator at the Museum of Contemporary Photography.
- In his latest project, Cole returns to the text and image format of his celebrated photobook *Blind Spot* (2017) which was shortlisted for the Paris Photo/Aperture Foundation Photobook Award. His last book with MACK was *Fernweh* (2020), a highly praised exploration of the landscape of Switzerland and the nature of photographic vision itself.



"Many artists have felt the lure of juxtaposing photographs and text, but few have succeeded as well as Teju Cole. He approaches this problem with an understanding of the limitations and glories of each medium."—Stephen Shore

In the period leading up to the November 3, 2020 elections in the United States, Teju Cole began to photograph his kitchen counter in Cambridge, Massachusetts. Working in the still life tradition of Chardin, Cezanne, and the Dutch masters, as well as such contemporary photographers as Laura Letinsky and Jan Groover, he photographed every day over the course of five weeks. Unlike those illustrious forbears, Cole left his arrangements entirely to chance, "the bowls and plates moving in their unpredictable constellations." What emerges is a surprising portrait, across time, of one kitchen counter in one home at a time of social, cultural, and political upheaval. Alongside the photographs is a long written essay, as wide-ranging in its concerns—hunger, fasting, mourning, slavery, intimacy, painting, poetry and the history of photography—as the photographs are delimited in theirs. The text and photographic sequences are interspersed with an anonymous handwritten eighteenth century cookbook from Cambridge. *Golden Apple of the Sun* is a luminous and humane work, presented with the formal boldness and oblique intelligence we have come to expect from Teju Cole.

**Teju Cole** (b. 1975) is a photographer, writer and the author of several books. His photography is in many collections, including the Metropolitan Museum of Art and the Qatar Museums. He has been the subject of solo shows at the Fondazione Forma in Milan (2016), the Strauhof in Zürich (2018) and the Lannan Foundation in Santa Fe (2018). A noted novelist and essayist, his honours include the PEN/Hemingway Award (2012), the Focus Award for Excellence in Photographic Writing (2016) and a Guggenheim Fellowship (2018). He is currently a professor in the English Department at Harvard University.



Embossed linen hardback 16.5 x 24 cm, 96 pp €40 £35 \$50

Publication date: June 2021 ISBN 978-1-9123620-21-9



Fernweh

Hardback 21 x 30.5 cm, 216 pages €40 £35 \$45 ISBN: 978-1-912339-54-9















FIRST BOOK AWARD

The First Book Award is a publishing prize open to artists who have not previously had a book published. The award was initiated with Wilson and National Media Museum in 2012.

Each year, our jury creates a shortlist of the ten best submissions. The winner will receive the opportunity to collaborate with MACK in publishing their book project, which will be announced and launched in May 2021 alongside a solo exhibition at Webber Gallery, London.



We're thrilled to introduce the jury of our First Book Award 2021, which will open for applications from 16 November 2020 until 25 January 2021:

Mariama Attah Polly Fleury Renée Mussai Eugenie Shinkle Clare Strand

The Award has helped to further the careers of previously unknown and emerging artists, offering both shortlisted artists and winners unique exposure on an international scale. The winning project from 2018, *TTP* by Hayahisa Tomiyasu, received critical acclaim and is on its third edition. Many of the shortlisted artists have gone on to be represented by galleries and to exhibit internationally; Joanna Piotrowska, winner in 2014, has had recent solo shows at Kunsthalle Basel and TATE Britain, and Sofia Borges, winner in 2016, was included in the MoMA New Photography 2018 exhibition.

Over the years, artists that did not win but made it to the shortlist have been published by MACK, including books by Aleix Plademunt, Carly Steinbrunn, Ivars Gravlejs, and Kevin Lear. Numerous of the shortlist have also gone on to find publishers for their book project.

Further details can be found at: www.firstbookaward.com

#### FIRST BOOK AWARD



Mrs. Merryman's Collection Anne Sophie Merryman 2012



Between the Shell Paul Salveson 2013



FROWST Joanna Piotrowska 2014



I went to the worst of bars... Ciáran Óg Arnold 2015



The Swamp Sofia Borges 2016



Nothing's in Vain Emmanuelle Andrianjafy 2017



TTP Hayahisa Tomiyasu 2018



Oobanken Jerome Ming 2019



45 Damian Heinisch 2020

SPECIAL EDITIONS SPECIAL EDITIONS



Picture Summer on Kodak Film - Special Edition Jason Fulford €230 £200 \$250



Family - Special Edition Masahisa Fukase €450 £400 \$500



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



ZZYZX - Special Edition ("Head" print) Gregory Halpern €600 £525 \$650



In Veneto, 1984-89 - Special Edition Guido Guidi €300 £250 \$350



Let's sit down before we go Special Edition Bertien van Manen €1,250 £1,100 \$1,500



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



Niagara - Special Edition Alec Soth €1,100 £1,000 \$1,200



Omaha Sketchbook - Special BOOK Edition Gregory Halpern €700 £650 \$750



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



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



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

BACKLIST



Nothing's in Vain Emmanuelle Andrianjafy €25 £20 \$30 ISBN 978-1-910164-76-1



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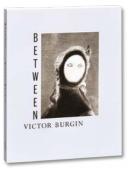
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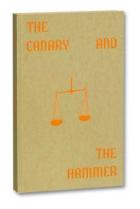
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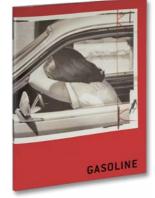
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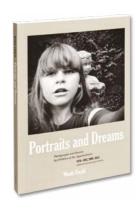
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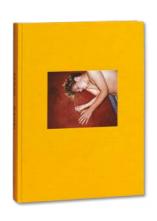
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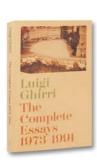
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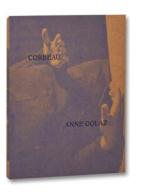
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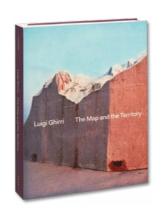
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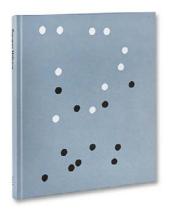




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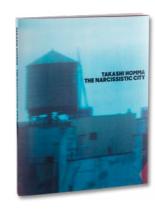
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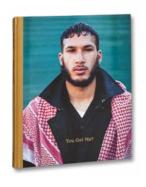
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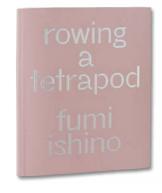
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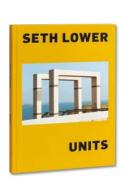


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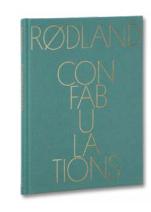
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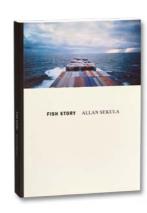


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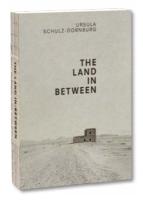


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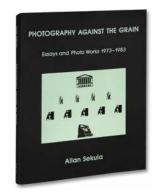
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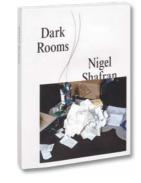
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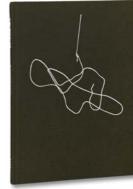




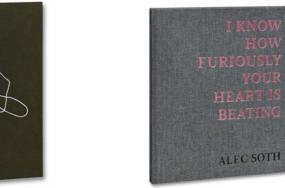
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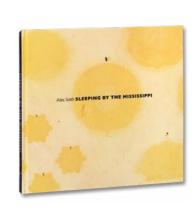
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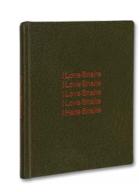




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