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WELCOME TO MACK

MACK is an independent publisher of award-winning books on visual art and architecture. We work with pioneering creative minds and institutions across the globe and pride ourselves on the rigour and care that goes into every stage of the book-making process.

In 2010, our founder Michael Mack set out to build a publishing house that engages in critical dialogues around visual culture in beautifully designed editions. In the early years, we focused predominately on photography books, publishing seminal works including Alec Soth's *Sleeping by the Mississippi*, Broomberg & Chanarin's notorious *Holy Bible*, and Luigi Ghirri's *Kodachrome*, as well as debuts which launched the careers of artists such as Sofia Borges, Gregory Halpern, Sam Contis, and Joanna Piotrowska.

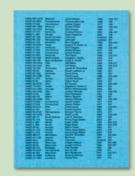
We have grown to become the experimental home for authors across disciplines: a place where a handbook on post-carbon architecture can sit happily alongside a collection of essays on modernist painting, a facsimile collection of Francesca Woodman's remarkable artist's books, a conversation between a psychoanalyst and a violinmaker, and a career-defining monograph by Deana Lawson, Tacita Dean, or Sofia Coppola. In November 2023, we were thrilled to welcome SPBH Editions to MACK, working as an imprint focusing on experimental art books, critical essays and literature.

Our rich cultural programme reflects the variety of our publishing. We run talks, lectures, and workshops in venues and institutions across the world, including our own bookshops in Berlin and Los Angeles. Our online platform MACK LIVE presents exclusive studio tours, talks, panel discussions, and videos exploring the design and materiality of our books in detail.

Our audience means a lot to us, so please don't hesitate to get in touch with any feedback, ideas, and comments.

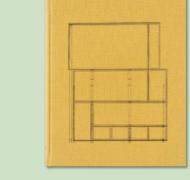


ARCHITECTURE



Jeffrey Ladd A Field Measure Survey of American Architecture

€40 £35 \$50, September 2021 ISBN 978-1-913620-41-7



Caruso St John

Collected Works: Volume 1 1990-2005

€75 £60 \$80, October 2022 ISBN 978-1-913620-76-9



Penelope Curtis

The Pliable Plane: The Wall as Surface in Sculpture and Architecture, 1945-75

€35 £28 \$40, October 2022 ISBN 978-1-913620-84-4



Manfredo Tafuri

Modern Architecture in Japan

€25 £20 \$28, October 2022 ISBN 978-1-913620-83-7



Ursula Schulz-Dornburg

Huts, Temples, Castles

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

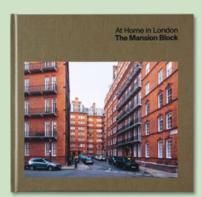


Pier Paolo Tamburelli

Grundkurs: What is Architecture About?

ARCHITECTURE

€35 £30 \$40, March 2023 ISBN 978-1-913620-95-0



Karin Templin At Home in London: The Mansion Block

€60 £50 \$65, May 2023 ISBN 978-1-915743-02-2



Thomas Demand

The Triple Folly (Box Set)

€300 £250 \$325, April 2023 ISBN 978-1-915743-07-7



Thomas Demand / Caruso St John

The Triple Folly (Single Volume)

€45 £40 \$50, April 2023 ISBN 978-1-915743-08-4



Alison & Peter Smithson

Upper Lawn, Solar Pavilion

€45 £40 \$50, July 2023 ISBN 978-1-915743-00-8



Daisuke Hirabayashi

Koechlin House

€45 £40 \$45, September 2023 ISBN 978-1-915743-17-6



Caruso St John

Collected Works: Volume 2 2000-2012

€85 £70 \$85, October 2023 ISBN 978-1-915743-19-0

Material Cultures

Material Reform

New edition of Material Cultures' acclaimed and bestselling critical sourcebook for reshaping architecture for a post-carbon future

Encourages us to develop new understandings of design and construction which break free from narrow and outdated architectural legacies

'Material Reform lays out a compelling vision for building a post-carbon future - and architects are not the only ones who will build it.' Architectural Review This acclaimed and bestselling book by design and research practice Material Cultures brings together a series of short, incisive essays on the cultures, systems, and infrastructures that shape the architectural industry and the destructive ecologies it fosters. Texts centred around key topics including resources, maintenance, agriculture, land use, and value are interwoven with a visual essay capturing the impact of industrialisation on landscapes at different scales. 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.

Through text and visuals, concepts and practice, *Material Reform* 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.

This new edition has been updated for 2024.

Co-authored by Amica Dall, with an introduction by Charlotte Malterre-Barthes and photographs by Jess Gough

Embossed paperback 11 x 18 cm, 144 pages

€20 £18 \$20 February 2024 ISBN 978-1-913620-81-3





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 de-carbonised built environment.









Inside Outside / Petra Blaisse Art Applied

A vast and comprehensive survey of the work of Dutch designer and architect Petra Blaisse and her studio Inside Outside, encompassing landscape, interior, and exhibition designs

Running to almost 900 pages, this volume employs a vivid visual language of collage, technical drawings, and photography, with essays by Rem Koolhaas, Penelope Curtis, Philip Ursprung, Fatma Al Sehlawi, and more

An authoritative publication on one of the world's foresmost designers, edited by Fredi Fischli and Niels Olsen and designed by Teo Schifferli This retrospective of the oeuvre of Petra Blaisse and her acclaimed studio Inside Outside presents a kaleidoscopic view of their work across interior, exhibition, and landscape design over the course of more than three decades. Rather than working solely on static buildings, Inside Outside design environments across a huge variety of scales, from expansive urban landscapes to intimate domestic spaces defined by soft textile walls. The resulting spaces defy conventional classification. This comprehensive survey encompasses renowned projects including the recently completed Taipei Performing Arts Center; the Kunsthal Rotterdam; Biblioteca degli Alberi in Milan, a park spanning almost ten hectares; and LocHal Library in Tilburg, a vast factory repurposed using an architecture of semi-translucent curtains. It also presents revelatory unrealised projects and explores the studio's many collaborations, including the rich body of work produced with OMA since the late 1980s.

Opening with a collection of incisive thematic essays, this volume presents detailed accounts of projects from 1985 to the present day, accompanied by personal accounts by Petra Blaisse, partners Jana Crepon and Aura Luz Melis, and members of their team. The studio's diverse methods and distinctive forms of expression are reflected in the book itself, whose language spans cartoonish production manuals, technical drawings, collage, photography, and scientific plant studies, over almost 900 pages. *Art Applied* suggests countless means of intervention and inhabitation, encouraging us to strive restlessly for new ways of seeing our built environment.

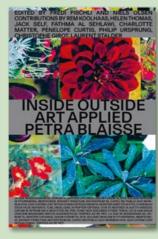
Edited and introduced by Fredi Fischli and Niels Olsen, with newly commissioned texts by Penelope Curtis, Christophe Girot, Rem Koolhaas, Charlotte Matter, Fatma Al Sehlawi, Jack Self, Laurent Stalder, Helen Thomas, and Philip Ursprung

Designed by Teo Schifferli

Paperback with french-fold jacket 18 x 27cm, 896 pages

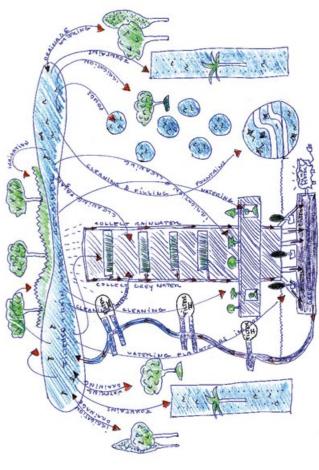
€80 £70 \$85 February 2024 ISBN 978-1-915743-34-3





Petra Blaisse started her career in 1978 at the Stedelijk Museum in Amsterdam, in the Department of Applied Arts. From 1986 onwards, she worked as freelance exhibition designer and won distinction for her installations of architectural works. Gradually her focus shifted to the use of textiles, light, and finishes in interior space and, at the same time, to the design of gardens and landscapes. In 1991, she founded Inside Outside. The studio worked in a multitude of creative areas, including textile, landscape, and exhibition design. From 1999 Blaisse invited specialists of various disciplines to work with her and currently the team consists of about ten people of different professions and nationalities. Throughout the years, Inside Outside has collaborated with various architects and designers. Blaisse has lectured and taught extensively in Europe, Asia, and the United States. Her work has been included in numerous exhibitions internationally.









Sérgio Ferro

Architecture from Below: An Anthology

The highly anticipated first English-language publication of the vital essays of French-Brazilian architect and theorist Sérgio Ferro

Essays written between 1967 and 2019 proposing a new view of architecture from the point of view of the building site and building worker, critiquing their absence from other historical and theoretical accounts

The first in a series of three landmark Englishlanguage publications of Ferro's work edited by Silke Kapp and Mariana Moura For the French-Brazilian architect, theorist, and painter Sérgio Ferro, looking at architecture from below means putting the building site and building workers at the centre of architectural enquiry. Instead of new trends or big names, Ferro strives for an approach 'that enables one to see both head and feet at the same time - the magnanimous ideal and the muck down below'. The process of building rarely features in architectural history and theory. Ferro argues that this persistent dismissal and neglect of building labour is no mere oversight, but instead a structural necessity of capitalist development which serves to deny labour as the source of value, to make capital's command appear mandatory, and to maintain the profession's capacity to act 'on' and 'over' the building site.

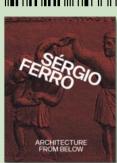
Written between 1967 and 2019, these ten essays introduce Sérgio Ferro's vital thinking by confronting architecture with critical theories ranging from Marx to contemporary authors. They draw on concrete cases in different historical and geographical contexts - from Strasbourg to Brasilia, via Dubai - to disclose how capitalist relations of production have transformed architecture and its relations to artistic practices such as painting and sculpture.

This first collection of essays by Ferro to be published in English is edited by Silke Kapp and Mariana Moura and translated by Ellen Heyward and Ana Naomi de Sousa. It is the first of a series of three books by Ferro to be published by MACK which have been translated into English through the TF/TK project led by Katie Lloyd Thomas and João Marcos Lopes.

Silkscreened paperback 16 x 21cm, 350 pages

€30 £25 \$35 April 2024 ISBN 978-1-915743-37-4





Sérgio Ferro (b. 1938, Brazil) studied architecture at FAUUSP, São Paulo. In the 1960s, he joined the Brazilian communist party and started, along with Rodrigo Lefevre and Flávio Império, the collective known as Arquitetura Nova. After being arrested by the military dictatorship that took power in Brazil in 1964, he moved to France as an exile. As a painter and a professor at the École Nationale Supérieure d'Architecture de Grenoble, where he founded the Dessin/Chantier laboratory, he engaged in extensive research which resulted in several publications, exhibitions, and awards in Brazil and in France, including the title of Chevalier des Arts et des Lettres in 1992. Following his retirement from teaching, Ferro continues to research, write, and paint.

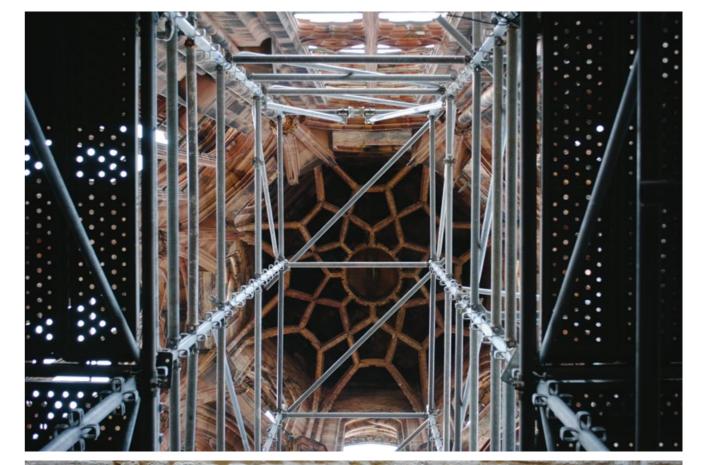
ALSO AVAILABLE



The Building Site and The Design: Critical Edition €30 £25 \$35 April 2025 ISBN 978-1-915743-49-7



Construction of Classical Design: An Anthology €30 £25 \$35 April 2026 ISBN 978-1-915743-50-3





Bohdan Kryzhanovsky (ed.)

Post-War Reconstruction: A Reader

A collection of essays encompassing a wide array of approaches to post-war reconstruction in architecture, produced in the light of the current invasion of Ukraine

Edited by Ukrainian architect and writer Bohdan Kryzhanovsky and the educational platform CANactions

Encompasses approaches to urban planning, education, and construction to offer a practical handbook as well as scholarly reflection

This publication, co-published with Ukrainian platform CANactions, brings together wide-ranging essays on the subject of post-war reconstruction. Produced in the light of the current invasion of Ukraine, it covers a spectrum of historical examples and geographic contexts to navigate the challenges and opportunities that define post-war reconstruction and war-related issues within the field of architecture. Considering urban planning, education, building materials, and innovative spatial relations, it centres around the human experience of the built environment in the aftermath of conflict. With a preface by editor Bohdan Kryzhanovsky, this reader presents theoretical and practical explorations of an urgently timely topic, offering a basis for wider conversation as well as a handbook of ideas for architects and planners and a pragmatic guide for shaping the future of Ukrainian cities.

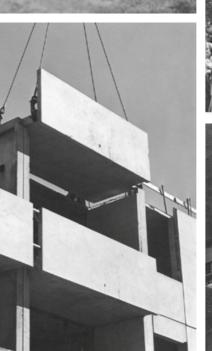
Essays by Gruia Badescu, Jan Knikker and Fokke Moerel, Silke Langenberg, Peter Larkham, John Pendlebury, Wendy Pullan, Andrea Urushima, Lynnette Widder, and Patrick Zamarian

Bohdan Kryzhanovsky (b. 1992, Kyiv, Ukraine) graduated from Kyiv National University of Civil Engineering and Architecture, specializing in residential and public architecture. Since 2013, his career has spanned roles as a lead architect, researcher, object designer, and editor. He has won numerous architectural competitions, participated in many conferences, and contributed to various publications on architecture.

CANactions is an educational platform in the sphere of architecture and urbanism established in 2008 and based in Kyiv, Ukraine. CANactions creates the space for communication and identification of the best practices for Ukraine, making them accessible for a wider audience.













Paperback with flaps 15 x 21.5 cm, 256 pages

€35 £30 \$40 June 2024 ISBN 978-1-915743-41-1



SOFIA COPPOLA ARCHIVE

SOFI OPPOLA ARCHIVE











The Virgin Suicides (1999)
Lost in Translation (2003)
Marie Antoinette (2006)
Somewhere (2010)
The Bling Ring (2013)
The Beguiled (2017)
On the Rocks (2020)
Priscilla (2023)

Paperback with embossed jacket 21.6 x 28cm, 488 pages €65 £55 \$65

September 2023 ISBN 978-1-915743-13-8



Archive is the first book by Sofia Coppola, covering the entirety of her singular and influential career in film. Constructed from Coppola's personal collection of photographs and ephemera, including early development work, reference collages, influences, annotated scripts, and unseen behind-the-scenes documentation, it offers a detailed account of all eight of her films to date. Mapping a course from The Virgin Suicides (1999), through Lost in Translation (2003) and Marie Antoinette (2006), to The Beguiled (2017) and her latest feature Priscilla (fall 2023), exploring Priscilla Presley's early years at Graceland, this luxurious volume reflects on one of the defining and most unmistakable cinematic oeuvres of the twenty-first century.

An art book personally edited and annotated throughout by Coppola, Archive offers an intimate encounter with her methods, references, and collaborators and an unprecedented insight into her working processes. Accompanying the highly personal images and texts from Coppola's archive is an extended interview with renowned film journalist Lynn Hirschberg discussing the remarkable oeuvre they reflect.

Designed by Joseph Logan and Anamaria Morris

The global bestseller and most coveted book of the decade









As featured in: The New York Times, W Magazine, New York Magazine, The Washington Post, The Observer, The Guardian, Financial Times, Japan Times, South China Morning Post, The Australian, Harper's Bazaar, Elle Magazine, Vanity Fair, Vogue, Grazia, Stylist, Nylon, DAZED, AnOther, Little White Lies, Sight and Sound, ArtNet, Fish Eye Magazine

'Coppola is a fastidious curator. Whether it's chaotic, suburban teenage bedrooms or nighttime Tokyo neons, her sets conjure a lush, romantic universe. Many of these are documented in a new book, Archive.' Financial Times

'Delving into a dense archive of photographs, annotated scripts and artistic references, [Archive] provides a rare insight into the making of Coppola's unmistakable worlds and the complex female narratives which they sensitively parse out.' AnOther

'Archive provides a fascinating glimpse into how [Coppola] created the dream worlds which continue to enthral so many of us.' DAZED

'A true collection of some of the most precious artefacts from [Coppola's] body of work.' Harper's Bazaar

'A treasure trove ... featuring hundreds of never-before-seen photographs shot by Coppola and her collaborators over the years.' Vogue

'A collection of intimate on-set photographs featuring famous faces from Bill Murray to Paris Hilton; revised scripts, personal letters, and memorabilia.' Vanity Fair

This Train

A lyrical concertina publication based on Justine Kurland's road trips with her young son across the USA made between 2005 and 2010

Large-format photography capturing Kurland's unconventional family life on the road and the ambiguous presence of railways as they carve through the American landscape

A new perspective on the mythologies of the open road and the nuclear family, bookended by texts by novelist Constance Debré and scholar Lily Cho

This new publication from Justine Kurland presents two interwoven narratives drawn from the road trips across the United States that she undertook with her young child between the years 2005 and 2010. The first thread is a sequence of arresting large-format photographs of her child and herself, disentangled from the renowned images of roads, trains, infrastructure, and fellow travelers Kurland was making at the same time. Revisiting these photographs, Kurland suggests a clarified reading of them as an anti-history of family and travel, upending the conventional family album to tell a story of queer motherhood and image-making in step with Kurland's maternal line, for whom crossing the American landscape was a matter of dire necessity.

On the other side of this unspooling concertina publication are Kurland's photographs of the railroads which traverse the American landscape. Deconstructing the familiar mythology of the railway as a pioneering symbol of modernity, these images observe the reality of the ways these routes carve and stain the landscape, often overwhelmed by surrounding nature, leaving behind barren strips of sun-stained asphalt and eerily perfect parallel tracks. Bookended by new texts from Constance Debré and Lily Cho, *This Train* treats the American landscape as the fabricated tableau that it is, a cultural fable which conceals histories of Chinese migrant labor and the human cost of freedom. Kurland reappraises an interwoven set of paradigms which retain a tenacious grip on contemporary American life: the nuclear family, the open road, the violence of expansion, and the intractable force of the land itself.

Limited edition of 1,000 signed copies including a signed and numbered print handmade by the artist

Embossed hardcover with 2 flaps 25.3 x 18.29cm, 102 pages

Includes a handmade print by the artist Book signed by the artist $20.3 \times 16.4 \text{cm}$

€120 £100 \$140 January 2024 ISBN 978-1-915743-29-9





Justine Kurland, known for her utopian photographs of American landscapes and their fringe communities, has spent the better part of the last twenty years on the road. Her recent work contemplates her origins: her apartment in New York City, her hometown of Fulton, New York, and her mother's home in rural Virginia. In these pages Kurland adds collage to her ongoing commitment of imagining a better world for women. Born in Warsaw, New York, 1969, she received her BFA from the School of Visual Arts and her MFA from Yale University. Her work is in the public collections of institutions including the Guggenheim Museum, Museum of Modern Art, Whitney Museum of American Art, and International Center of Photography, among others. Her publications include SCUMB Manifesto (2022).

ALSO AVAILABLE

SCUM

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SCUMB Manifesto €75 £60 \$80 May 2022 ISBN 978-1-913620-56-1





15









Georg Kussmann

FRG

Powerful debut photobook inquiring into the state of contemporary Germany through unsettling images of everyday places

Photographs made across the country over a single summer in 2015, capturing overlooked scenes charged with the threat of unrest and violence

A reflection on the place of history in Europe today, introducing a distinctive new voice in documentary photograpy The German dramatist Heiner Müller observed that German history lies as if smothered by a rheumatism blanket. Beneath the blanket there is warmth and stagnation, just enough to give the impression all is well, while the peripheries are freezing. Georg Kussmann's photographs in *FRG* were created under this metaphoric blanket. Made in the Federal Republic of Germany over a single summer, they depict everyday scenes of life, work, and leisure under which threats of discontent and violence simmer. Sometimes this unease is explicit in the form of physical acts or graffitied slogans, but more often it is uncannily suppressed.

Kussmann made these photographs by exploring his home country on foot, sleeping on the streets and often propelled to keep moving by fear as much as curiosity. Brought together in an extensive and determined sequence, they describe a place caught between the weight of the past and the demands of the present. Evoking the particular German histories of work ethics, dictates, and acronyms, Kussmann takes a dogged yet always subtle approach to contemporary Germany and the ways it struggles to understand itself.

Paperback 21 x 24cm, 224 pages

Book signed by the artist

€55 £45 \$55 January 2024 ISBN 978-1-915743-27-5





Georg Kussmann (b. 1989, Halle/Salle, East Germany) studied photography and film at the University of Fine Arts in Hamburg and continues his artistic work in both fields. Currently he lives in Berlin.







Joy Gregory (ed.)

Shining Lights: Black Women Photographers in 1980s-'90s Britain

First anthology of Black women photographers active in the UK in the 1980s and 1990s

Presents a comprehensive and dynamic overview of the pioneering work made over these two decades through portfolios, interviews, archival material, and new essays

Edited and researched by Joy Gregory, one of the period's most influential photographic artists, alongside art historian Taous Dahmani

Shining Lights is the first critical anthology to bring together the ground-breaking work of Black women photographers active in the UK during the 1980s and 1990s, providing a richly illustrated overview of a significant and overlooked chapter of photographic history. Seen through the lens of Britain's sociopolitical and cultural contexts, the publication draws on both lived experience and historical investigation to explore the communities, experiments, collaborations, and complexities that defined the decades.

The innovative and diverse work created during this period spanned documentary and conceptual practices, including the experimental use of photomontage, self-portraiture, staged imagery, and photography in dialogue with other media. *Shining Lights* showcases the breadth of this work, illuminated by ephemera and archival material, historical essays, and roundtable conversations. First-hand experiences and critical reflections are provided by new writings by pioneers of the period, including Pratibha Parmar, Roshini Kempadoo, and Symrath Patti, alongside a foreword by Sonia Boyce. Taous Dahmani's concluding essay provides a summary of key issues from an art historical perspective.

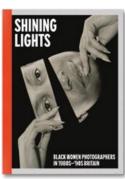
Amongst the fifty-seven photographers included are Maxine Walker, Ingrid Pollard, Claudette Holmes, Mohini Chandra, Carole Wright, Sutapa Biswas, Maud Sulter, Brenda Agard, Anita McKenzie, Mitra Tabrizian, Poulomi Desai, Virginia Nimarkoh, Nudrat Afza, Merle Van den Bosch, and Eileen Perrier.

Associate editor: Taous Dahmani Co-published with Autograph, London

OTA-bound paperback with linen spine 19.5 x 25.2cm, 448 pages

€65 £60 \$65 February 2024 ISBN 978-1-913620-75-2





Joy Gregory (b. 1959) is a British photographer of Jamaican heritage. Her practice is concerned with social and political issues, often making particular reference to histories and cultural differences which characterise contemporary society. Since the 1980s, Gregory has been involved with championing the work of other women photographers and is a renowned educator. She has exhibited worldwide and is the recipient of numerous awards.

Taous Dahmani is a French, British, and Algerian art historian, writer, and curator specialising in photography. She has published in various scholarly journals and regularly gives papers in academic conferences.





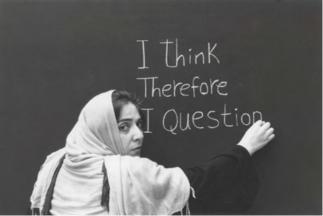












Luigi Ghirri & Ivo Rambaldi

Italia in Miniatura

An generous publication bringing together Luigi Ghirri's much-loved photographs of a miniature theme park in Italy, in dialogue with images by the park's founder and designer, Ivo Rambaldi

Includes the entirety of Ghirri's beloved In Scale series expanded with unseen images from the archive, plus sketches, collages, and photographs by Ivo Rambaldi used to build the park

With new essays by author Simon Garfield and curators Ilaria Campioli, Joan Fontcuberta, and Matteo Guidi, plus an accompanying image series by Joan Fontcuberta Between the late 1970s and mid-1980s, Luigi Ghirri made a series of photographs meditating on the landscape of his native Italy, all within the grounds of a single theme park in Rimini, Emilia-Romagna. The popular tourist destination Italia in Miniatura presents scale models of Italy's major natural and architectural landmarks, brought together in surreal proximity. Ghirri photographed this fabricated world with a characteristic sensitivity for visual coincidence and irony, illusion and reality, ambiguity and artifice. Reflecting on photography's own processes of shrinking and representing, these images are among Ghirri's most distinctive, playful, and conceptually compelling.

This new book presents the entirety of Ghirri's *In Scale* series, expanded with numerous previously unseen images, and places them in conversation with work by the park's founder and designer, Ivo Rambaldi. Rambaldi's maps, sketches, collages, and reference images, made on exhaustive research trips across Italy, offer an analogous exploration of the possibilities and paradoxes of miniaturisation. Their frank functionality resonates with Ghirri's embrace of the perspective and tools of the amateur. From the dialogue between these meticulous works of representation and fabrication we discover the possibility that, in Ghirri's words, 'Perhaps it's in this very space, one of total fiction, that truth is concealed'.

This publication is brought together by curators Ilaria Campioli, Joan Fontcuberta, and Matteo Guidi, and includes new essays by the curators and by author Simon Garfield. It is completed by a series of images by photographer and theorist Joan Fontcuberta in response to Ghirri's and Rambaldi's encounters with the park.

Embossed paperback 25.3 x 31.5cm, 160 pages

€65 £50 \$65 January 2024 ISBN 978-1-915743-30-5



Luigi Ghirri (1943-1992) spent his life in the Emilia-Romagna region, where he produced one of the most open and layered bodies of work in photography's history. He was published and exhibited extensively both in Italy and internationally and was at the height of his career at the time of his death in 1992. His first book, *Kodachrome* (1978), an avant-garde manifesto for the medium of photography, was republished by MACK in 2012, and his collection of short texts, *The Complete Essays*, was published in 2016. Subsequent MACK publications of his influential work include *The Map and the Territory* (2018), *Colazione sull'Erba* (2019), and *Puglia. Tra albe e tramonti* (2022).

Ivo Rambaldi (1920-1993) was born in Ravenna. He left school after fifth grade and travelled, read, and educated himself throughout his life. In 1968, while the owner of a heating and plumbing company, Rambaldi visited Swissminiatur in Melide, Switzerland, and was inspired to create a similar park in Italy. Assisted by a team of fourteen technicians, two surveyors, and four professors, he travelled more than twenty-seven thousand kilometres around Italy, personally measuring the monuments to be reproduced. He then worked with his brother-in-law Sergio Fabbri and his son Paolo Rambaldi to construct Italia in Miniatura, which opened in Rimini in 1970 and has been a popular tourist destination since, welcoming 30 million visitors to date.

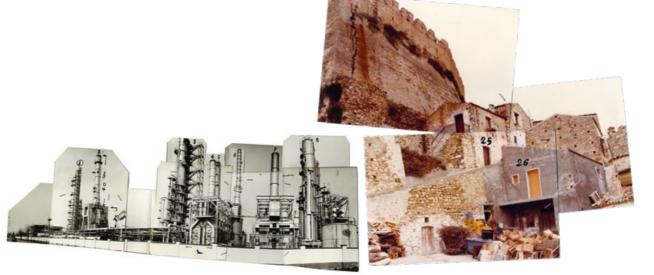
ALSO AVAILABLE



Puglia. Tra albe e tramonti €65 £55 \$75 March 2022 ISBN 978-1-913620-35-6



Kodachrome €35 £30 \$40 October 2012 ISBN 978-1-907946-24-0











Lindokuhle Sobekwa

I carry Her photo with Me

The first book by South African photographer Lindokuhle Sobekwa, a Magum member and winner of the 2023 John Kobal Foundation Fellowship and the 2023 FNB Art Prize

A deeply personal work, assembled in the style of a scrapbook with handwritten notes, reflecting on the life and disappearance of Sobekwa's sister

Sobekwa examines the realities of life across present-day South Africa, including the far-reaching ramifications of apartheid and colonisation

Lindokuhle Sobekwa began this project after finding a family portrait with his sister Ziyanda's face cut out. He describes her as a secretive, rebellious, and rough presence, and recalls the dark day when she chased him and he was hit by a car: she disappeared hours later and returned only a decade later, ill. By this time Sobekwa had become a photographer and realized the family had no picture of her: 'One day I saw this beautiful light coming in through the window shining on her face. I lifted up the camera to catch the moment and she shot me an evil look and said: "Stop! If you take that picture I'm going to kill you!" So I lowered my camera. I still wish I had taken the shot.' Ziyanda died soon after.

Employing a scrapbook aesthetic with handwritten notes, *I carry Her photo with Me* is a means for Sobekwa to engage both with the memory of his sister and the wider implications of such disappearances - a troubling part of South Africa's history. The book complements his wider work on fragmentation, poverty, and the long-reaching ramifications of apartheid and colonialism across all levels of South African society.

Includes a long-form essay by writer and scholar Neelika Jayawardane



Spiral-bound hardcover 18 x 22cm, 80 pages

€40 £30 \$40 April 2024 ISBN 978-1-915743-31-2





Lindokuhle Sobekwa (b. 1995, Katlehong, Johannesburg) came to photography through his participation in the 'Of Soul and Joy' project in the Thokoza township in south-east Johannesburg. In 2017, he was selected by the Magnum Foundation for Photography and Social Justice to develop *I carry Her photo with Me*. Sobekwa's work has been exhibited in South Africa, Norway, the USA, and Iran. In 2022 he became a Magnum member.







Richard Billingham

Ray's a Laugh

A new edition of one of the most significant photobooks of all time, Richard Billingham's intimate and unflinching portrait of his family and their home

This new edition restores Billingham's original vision for the publication, including many unseen images and a distinguished approach to sequence and colour

Accompanied by Ray's a Laugh: A Reader, exploring the book's fascinating history

First published in 1996 to enormous acclaim, Richard Billingham's Ray's a Laugh is one of the most significant photobooks of the turn of the twentieth century, as well as a cornerstone work of the Young British Artists generation. Formed of starkly intimate images of Billingham's often chaotic parental home under the heavy effects of alcoholism and poverty, the book was produced in the 1990s with editors Michael Collins and Julian Germain. This new edition restores Billingham's original vision for his deeply personal work for the first time. Including numerous unseen images and a distinct approach to sequencing inflected by Billingham's training as a painter: it constitutes a 'director's cut' and reintroduces a vital and consistently challenging work for a new era.

The publication of this new edition is accompanied by *Ray's a Laugh: A Reader*, edited by Liz Jobey, which traces the book's compelling history from Billingham's 'discovery' at Sunderland University, through his Turner Prize nomination, to the present reworked edition.

SPECIAL EDITION AVAILABLE SIGNED COPIES AVAILABLE

Embossed linen hardcover 21 x 28cm, 104 pages

€75 £60 \$80 February 2024 ISBN 978-1-915743-32-9





Richard Billingham (b. 1970) is an English photographer, artist, filmmaker, and art teacher. His work has mostly concerned his family and the West Midlands where he grew up. Billingham's publications include Ray's A Laugh (1996), Black Country (2003), Zoo (2007), and Landscapes, 2001-2003 (2008). He has made several short films, including Fishtank (1998) and Ray (2016). Billingham adapted the latter into his first feature film, Ray & Liz (2018), a BAFTA-nominated memoir of his childhood. He won the 1997 Citibank Private Bank Photography Prize (now the Deutsche Börse Photography Prize) and was shortlisted for the 2001 Turner Prize. His work is held in the permanent collections of Tate, the Victoria and Albert Museum, and Government Art Collection in London. Billingham lives on the Gower Peninsula in South Wales and holds professorships at Middlesex University and the University of Gloucestershire.

ALSO AVAILABLE



DISCOURSE 013 Liz Jobey (ed.) Ray's a Laugh: A Reader €20 £18 \$25 February 2024 ISBN 978-1-915743-36-7



Richard Billingham Ray's a Laugh Special Edition €350 £300 \$400 March 2024

















Clara Kim (ed.)

Paul Pfeiffer: Prologue to the Story of the Birth of Freedom

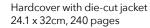
The most comprehensive publication on the Paul Pfeiffer's work to date, with critical readings and new scholarship on his work

Pfeiffer uses a wealth of recent technologies to dissect the role that mass media plays in shaping consciousness

Coinciding with the artist's first US retrospective at The Museum of Contemporary Art, Los Angeles, on view 12 November 2023 to 16 June 2024, this catalogue will feature installation photography

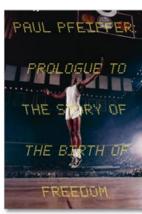
This richly illustrated catalogue accompanies the first US retrospective of Paul Pfeiffer's acclaimed multi-disciplinary practice at The Geffen Contemporary at MOCA. Presenting era-defining photo and video works alongside his latest experiments in sculpture and installation, this volume reflects Pfeiffer's use of a wealth of recent technologies to dissect the role that mass media plays in shaping consciousness. Throughout his work, Pfeiffer interrogates how images might shape the spectators who consume them. In his own words: 'The question always comes up: who's using who? Is the image making us, or do we make images?' His works mediate on faith, desire, and the ways both are enmeshed in a contemporary culture transfixed by celebrity. This authoritative volume spans twenty-five years of practice and includes essays by Tom Gunning and Marian Pastor Roces as well as conversations with the artist and Chanon Kenji Praepipatmongkol and with the artist, Julie Mehretu, and Lawrence Chua.

Designed by Counterspace, Michael Worthington



€65 £55 \$65 February 2024 ISBN 978-1-915743-33-6





Paul Pfeiffer (b. 1966, Honolulu, Hawaii) is an artist living and working in New York City, who has been making work in video, photography, installation, and sculpture since the late 1990s. Known for his innovative manipulation of digital media, Pfeiffer recasts the visual language of mass media spectacle to examine how images shape our awareness of ourselves and the world. Pfeiffer has had many one-person exhibitions, at Whitney Museum of American Art (2001); the Museum of Contemporary Art Chicago (2003 and 2017-18); the National Gallery of Victoria, Melbourne (2005); MUSAC León, Spain (2008); Hamburger Bahnhof, Berlin (2009); Sammlung Goetz, Munich (2011); Museum of Contemporary Art and Design, Manila (2015); Inhotim, Brumadinho, Brazil (2018); and The Athenaeum, Athens, GA (2023). The first large-scale retrospective of his work in the US opens at The Museum of Contemporary Art, Los Angeles in November 2023.







This publication accompanies a show at Maison Européenne de la Photographie in Paris, opening 28 February 2024 and curated by Lou Stoppard

Combines writing from Nobel laureate Annie Ernaux's book *Exteriors* with photographs from MEP's collection

Available in French and English editions

Embossed hardcover 17 x 22 cm, 112 pages

€35 £30 \$40 February 2024 ISBN 978-1-915743-44-2 (English Edition)





ISBN 978-1-915743-45-9 (French Edition)



extérieurs

'Committing to paper the movements, postures, and words of the people I meet gives me the illusion that I am close to them. I don't speak to them, I only watch them and listen to them. Yet the emotions they arouse in me are real. I may also be trying to discover something about myself through them, their attitudes or their conversations. (Sitting opposite someone in the Métro, I often ask myself, "Why am I not that woman?")' Annie Ernaux

Exteriors: Annie Ernaux and Photography brings together the celebrated writing of Annie Ernaux, winner of the Nobel Prize for Literature, with photographs from Maison Européenne de la Photographie's collection by photographers including Harry Callahan, Claude Dityvon, Dolorès Marat, Daidō Moriyama, Janine Niépce, Issei Suda, Henry Wessel, and Bernard Pierre Wolff.

Taking Ernaux's unique artistic endeavour to 'describe reality as through the eyes of a photographer and to preserve the mystery and opacity of the lives I encountered', this project by writer and curator Lou Stoppard uncovers the profound ways the written and visual image can inform and inflect on one another. In doing so, it proposes a new way of thinking about literature and photography, and the ways in which shared themes - such as class, travel, social stereotypes, and individual identity within the modern urban environment - might be explored between these two forms.

Accompanies an exhibition at MEP, Paris, opening on 28 February 2024

Available in French and English editions

Annie Ernaux (b. 1940) is a French writer who was awarded the 2022 Nobel Prize in Literature 'for the courage and clinical acuity with which she uncovers the roots, estrangements and collective restraints of personal memory'. Her literary work, mostly autobiographical, maintains close links with sociology.

Lou Stoppard is a London-based writer and curator. She has written for the Financial Times, Aperture, The New York Times, and The New Yorker. She has curated a variety of exhibitions including 'North: Fashioning Identity', an exploration of visual representations of the North of England, at Open Eye Gallery, Liverpool and Somerset House, London; and 'The Hoodie', at Het Nieuwe Instituut, Rotterdam, which looked at this much-debated garment. Her books include a survey of the work of street photographer Shirley Baker, published by MACK in 2019, Fashion Together, an exploration of collaboration, published by Rizzoli in 2017 and Pools, an exploration of swimming in photography, published by Rizzoli in 2020.



















Charlotte Flint (ed.)

Tee A. Corinne: A forest fire between us

An ambitious publication introducing Tee A. Corinne's radical photographic practice and its intersections with her work as an educator, author, and lesbian sex activist

Edited by Charlotte Flint with additional texts by Corinne's peers and associates Ruth Mountaingrove and Joan E. Biren (JEB)

Captures the image-making culture of the 70s and '80s West Coast USA, including DIY workshops and collective gatherings in the Oregon wilderness

A forest fire between us is an ambitious publication that uncovers Tee A. Corinne's radical and expansive photographic practice, offering a new perspective on the intersections of her work as photographer, lesbian sex activist, educator, and author.

Edited by curator Charlotte Flint, this book charts a route though Corinne's practice with never-before-seen photographs, slides, contact sheets, and ephemera uncovered from her archive. Showcasing the pioneering work that established Corinne as one of the foremost lesbian photographers of her time, this publication places Corinne alongside friends, fellow artists, writers, and activists who helped define radical counterculture, from Audre Lorde to Joan E. Biren (JEB), Ruth Mountaingrove to Honey Lee Cottrell, among others.

At the book's heart are the Feminist Photography Ovulars, gatherings of women in the Oregon countryside which were the setting for DIY photographic workshops exploring image-making against the natural landscape, which Corinne co-organized in the late 1970s and early 1980s. The photographs made during these annual gatherings speak to the incredible community that Corinne fostered, and an understanding of the ways in which play and pleasure can come together to create something radical.

Delving into an extensive array of archival material, A forest fire between us is a call to action that shows us the ways in which photography, activism, and community can come together to create a powerful new visual language around desire.

With an extensive chronology and texts by Ruth Mountaingrove, JEB, and Charlotte Flint

Charlotte Flint is a curator and writer based in London whose research explores

Tee A. Corinne (1943-2006) was an American photographer, writer, sex educator, feminist, and lesbian activist. Regarded as one of the most important figures in the history of lesbian photography and erotica, Corinne published numerous books including The Cunt Coloring Book (1975), Yantras of Womanlove (1982), and Intimacies (2002) among others. Her extensive archive is held by the University of Oregon Special Collections and University Archives.

photography, feminism, and queer activism. She has held curatorial positions at the Hayward Gallery, the Barbican Art Gallery and the Victoria & Albert Museum, and has co-developed projects with the Feminist Library, the Institute of Contemporary Arts (ICA), London, and University College London.



April 2024















An engrossing collection of photographs and short stories by acclaimed photographer, critic, and novelist Teju Cole

Delicate images made across the world echo Cole's enigmatic, fable-like stories

Follows the acclaim of Cole's photobooks Fernweh (2020) and Golden Apple of the Sun (2021), as well as his novels Open City (2011) and Tremor (2023) 'I am writing this note while you're still asleep. It's still early enough that I can open the windows in my room. By the time you read this, I'll be at work. Please pardon the strange formality of writing to you when I could just have said to you in person what I want to say. But since I have failed to say it, it is reasonable to conclude that I am having some difficulty speaking.'

Bringing together a sequence of subtle and disquieting photographs with a dozen compact short stories, *Pharmakon* is a surprising new work from the singular mind of Teju Cole. The photographs were taken across the globe and extend the oblique point of view he developed in *Fernweh* (2020). Interspersed among the images are texts that emerge like intimate signals from our age of crisis, mining further the exquisite linguistic control that characterizes Cole's novels *Open City* (2011) and *Tremor* (2023). The result is a work of strange beauty that startles and consoles in equal measure.

SIGNED COPIES AVAILABLE

Paperback with jacket 21.5 x 28cm, 200 pages

€50 £40 \$50 February 2024 ISBN 978-1-915743-39-8



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.

ALSO AVAILABLE



Golden Apple of the Sun €40 £35 \$50 July 2021 ISBN 978-1-913620-21-9









A Woman I Once Knew

A unique work of memoir formed of stark selfportraits made over the course of fifty years, interwoven with powerful texts providing a view of the artist's personal journey

Solomon is renowned for her unflinching photography of life around the world

Her self-portraits reflect on photography's capacity for introspection and the possibilities of the self as subject

At thirty-eight, while living in Chattanooga, Tennessee, Rosalind Fox Solomon began a new life as a photographer. Studying with Lisette Model in the early 1970s, she honed the photographic voice which would define the prodigious half-century of work to follow. After moving to a loft in New York City in 1984, and travelling to Peru, India, South Africa, Cambodia, and beyond, she become renowned for her unflinching photography of everyday life around the world.

Throughout the same period, Solomon made self-portraits. Taking photography as a means of insistent introspection, over five decades Solomon studied the evolution of her aging body and embraced the self-estrangement her camera affords. A Woman I Once Knew brings these self-portraits together alongside extended texts by Solomon to form a unique work of autobiography, ambitious in its combination of image and text. Solomon's writings allude to the periodic depressions and euphoric experiences in other cultures that defined her extraordinary life and shaped her empathetic approach to photography. They sit in fraught and suggestive dialogue with her revelatory self-portraits. A remarkable new work from an epochal photographer, this volume shows a startling rigorousness and sensitivity of self-examination which suggests the boundless possibilities of taking the self as subject.

Paperback with tipped-in image 26 x 38cm, 264 pages

€65 £50 \$65 May 2024 ISBN 978-1-915743-40-4





Rosalind Fox Solomon (b. 1930) is an American artist based in New York City. She is celebrated for her portraits and connection to human suffering, ritual, survival and struggle. Her work has been shown in nearly thirty solo exhibitions and a hundred group exhibitions and is in the collections of over fifty museums worldwide. This is her fifth book published by MACK, following *The Forgotten* (2021), *Liberty Theater* (2018), *Got to Go* (2016), and *THEM* (2014).

ALSO AVAILABLE



The Forgotten €35 £30 \$40 October 2021 ISBN 978-1-913620-47-9













Shirley Irons

Composition

A limited edition two-volume publication offering an overview of Shirley Irons's paintings to date, alongside reflections on art and artmaking

Irons's celebrated oil paintings are based on photographs often taken in motion, giving slow attention to fleeting moments

The artist's own insightful and humorous writings complete this bespoke artist's book

'I'm interested in how we read images, how little is enough to be legible, how reflections can act as light and memory. By using paint, I can give those side-glances a moment of slow attention. By using photography, I can capture them.'

This two-volume publication from Shirley Irons brings together an overview of the artist's paintings to date, alongside multifaceted reflections on art, artmaking, and landscape through a selection of her short essays and stories. Irons's subtle oil paintings of landscape fragments and urban interiors are based on photographs taken as she moves through the world, blending realistic details with abstract applications of paint to explore how much information is necessary to render an image legible.

The first volume presents a collection of the artist's paintings made between 1988 and 2019, many of which depict transitory spaces - such as highways, airports, and hallways - appearing vacant and aloof. These fleeting landscape scenes, often capturing the perspective of someone on the move, give meditative attention to side-glances and everyday objects. The second volume marks a turning point in Irons's process prompted by the pandemic lockdown, presenting still life scenes painted from observation. Alongside this quiet collection of paintings are the artist's own writings considering the nature of looking and the genre of still life with both insight and humour.



Book signed by the artist

€45 £35 \$45 June 2024 ISBN 978-1-915743-42-8



Shirley Irons is a New York-based artist, educator, and occasional curator. Her work employs both photography and painting as a medium to depict fleeting environments with low levels of information using horizons, composition, and still life in search of the permanence of an image. Irons has exhibited in group shows nationally and internationally, including the 2014 Whitney Biennial. She has had solo exhibitions at White Columns, Queens Museum, Tyler Gallery at Temple University, Staniar Gallery at W&L University, and Luisotti Gallery, Santa Monica, Catskill Art Society in Livingston Manor, NY, and at the Werkstadt Graz, Austria. Her work has been written about in the *LA Times*, *New York Times*, *Art Papers*, and *BOMB* among others, and she was profiled in the *New Yorker's* 'Talk of the Town'.







Paul Graham

Verdigris / Ambergris

The latest publication from internationally renowned photographer Paul Graham, completing a trilogy on mortality and transience following *Does Yellow Run Forever?* (2014) and *Mother* (2019)

A two-volume publication studying archetypal objects of natural beauty photographed using high-resolution technologies which distort the images through the process of their creation

Interwoven with poignant portraits of people looking out to the horizon, made in New Jersey and Long Island

Verdigris / Ambergris completes a twelve-year suite of works by Paul Graham focused on life's transience and our mortality. This pair of sibling books is centered on people scanning the infinite horizon as they look out over land (Verdigris) and sea (Ambergris). Interleaved with these contemplative portraits in the first volume are images of cherry blossoms and in the second images of the setting sun. These photographs are made respectively in a park overlooking post-industrial New Jersey, in which Graham has worked for the past seven years, and along the northern coast of Long Island, where there is a long tradition of watching the setting sun.

Graham takes these archetypal objects of natural beauty – and their observers – to form a layered examination of the ways we see and experience the beauty of the world. While the portraits of horizon-watchers are captured with golden-hour clarity, the interleaved images in each volume have been corrupted through the process of their creation. The blossom images in *Verdigris* are captured on a digital camera set to an ultra-resolution mode that uses multiple micro-shifted exposures. But disturbed by the gentle motion of a breeze, the camera struggles to assemble a coherent representation. Meanwhile the saturated sunsets of *Ambergris* result from a camera that is uniquely able to collect colour information at every pixel site, rather than approximate colour from nearby pixels. Pushed beyond its limits, the images become stained with artefacts of the overwhelming intensity of information.

With this dazzling new series, Graham embraces the flaws of his tools to evoke the transience of life, its bountiful wonder, and the degradation and demise inexorably bound to beauty.

[Verdigris is the green patina of oxidised copper, as found on the Statue of Liberty. Ambergris is a rare and enigmatic product of whales, sought by beachcombers and highly valued in perfumery.]

Two paperback books housed in an embossed slipcase 22.1 x 28.5cm, 136 pages

€85 £70 \$85 June 2024 ISBN 978-1-915743-43-5



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.

ALSO AVAILABLE



Troubled Land €55 £45 \$65 May 2022 ISBN 978-1-913620-60-8



Beyond Caring €50 £45 \$60 May 2021 ISBN 978-1-913620-12-7









Alessandra Sanguinetti

Some Say Ice

€85 £70 \$85 September 2022 ISBN 978-1-913620-71-4



Alessandra Sanguinetti

The Adventures of Guille and Belinda and The Illusion of an Everlasting Summer

€75 £55 \$75 September 2020 ISBN 978-1-912339-97-6



Alessandra Sanguinetti

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

€75 £55 \$75 May 2021 ISBN 978-1-913620-13-4



A fascinating look behind the scenes of Alessandra Sanguinetti's celebrated photographic series *The Adventures of Guille and Belinda*, illustrated with unseen images

Includes conversations between Sanguinetti and her collaborators Guille and Belinda, as well as curators Clément Chéroux and Pierre Leyrat, exploring the evolution of the work and its rich themes

Coincides with a solo exhibition of Alessandra Sanguinetti's work at Fondation Henri Cartier-Bresson, Paris, opening 29 January 2024

This intimate, conversational reader transports us to the enchanted world of Alessandra Sanguinetti's photographic series The Adventures of Guille and Belinda, exploring the evolution of this celebrated work and the themes and questions it raises. Made in the countryside of Buenos Aires Province, Sanguinetti's series follows the lives of two cousins as they come of age alongside the realities of rural life. From a young age, Guille and Belinda have been Sanguinetti's collaborators, co-conspirators, and playmates, evoking the unique worlds suspended between dreams and reality that define childhood, adolescence, and eventually adulthood. Here, they reflect with Sanguinetti on the work's making and their changing relationship to it over time in an extended conversation illustrated with previously unseen images from across the years. This discussion is complemented by a conversation between Sanguinetti and curators Clément Chéroux and Pierre Leyrat, unpacking the ways this work engages with and disrupts conversations around documentary photography, artistic collaboration, and the depiction of the lives of girls and women the world over.

This reader coincides with a solo exhibition of Alessandra Sanguinetti's work at Fondation Henri Cartier-Bresson, Paris, opening 29 January 2024.

DISCOURSE 012

Paperback with flap 12.5 x 19.5cm, 60 pages

€17 £14 \$18 January 2023 ISBN 978-1-915743-47-3



Alessandra Sanguinetti (b. 1968) is an Argentinian/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, Sorry Welcome, Le Gendarme Sur la Colline, and The Adventures of Guille and Belinda and The Illusion of An Everlasting Summer (MACK, 2020).



Liz Jobey (ed.)

Ray's a Laugh: A Reader

An extended illustrated essay by scholar Laleh Khalili which explores the lived experience of contemporary seafaring and commerce at sea, drawing on her ongoing research and personal experiences on ships

A unique account of the embodied life of work at sea, bringing into focus the role of seafaring within globalised networks of capital and infrastructure

Khalili is the author of three books and frequently writes for the *London Review* of *Books*

Seafarers' bodies are fulcrums for global systems of power, gender and racialisation, and maritime traditions. Living on the sea, their bodies and souls adapt to weather, movement, and unorthodox work rhythms. In this vital essay, scholar Laleh Khalili draws on her ongoing research and experiences at ports and on cargo ships to explore the embodied lives of these labourers, suffused with loneliness, loss, violence, and exploitation, as well as ephemeral moments of solidarity and joy.

Illustrated throughout with the author's own photographs, this book describes the many forms of corporeality involved in work on ships. Drawing on the insights of storytellers, poets, feminists, and scholars of racial capitalism, it centres the lives of those so often forgotten or dismissed in enterprises of capital accumulation, and the entrenched hierarchies that shape them.

'Khalili encapsulates so much in short order. Focusing on the increasingly isolated bodies maintaining the gargantuan vessels of today, this essay underscores the huge toll on the seafarers who work the ships that feed our ravenous Thebes.' Sally Stein

'This significant study describes the labouring bodies - hands, legs, and eyes; flesh and soul, suffering and solidarity - that make the world go round. In the process, the connections and divisions of the world economy come into view.' Steve Edwards

A reader tracing the fascinating and indicative history of one of the most famous photobooks in history

Featuring texts from 1996 to the present day, edited and introduced by writer Liz Jobey

Accompanies the release of a new MACK edition of *Ray's A Laugh* restoring Billingham's original vision for the book

In 1996, a book of photographs by an unknown young British photographer was launched on to the London contemporary art market to immediate and critical success. The pictures were taken within the claustrophobic, chaotic interior of a Birmingham council flat where the photographer's father, Ray, an alcoholic, lived with Liz, his sedentary and occasionally violent mother, and his younger brother Jason.

For the public, including cultured, art-loving viewers, the pictures were a shock: more intimate, more personal, more oppressive than the well-meaning photojournalistic study of working-class poverty to which they were accustomed. Some saw them as a betrayal – exposing unsuspecting family members to potential humiliation – but from Richard Billingham's point of view they made moral judgements and had no social or political purpose. He had taken them as reference images for his painting, and their lives as artworks were as much a result of the interventions of other editors and gallerists as of Billingham's own intentions.

This reader traces the history of a body of work which remains as vital and provocative as on its first release, and whose story tells us much about the workings of art and publishing and the politics of dissemination. Editor Liz Jobey introduces a selection of reviews and essays from across the book's history, from 1996 to the present day, by writers including Lynn Barber, Gordon MacDonald, Jim Lewis, and Charlotte Cotton. This book coincides with the release of a new edition of *Ray's a Laugh* restoring Billingham's original vision for the book.

DISCOURSE 011

Paperback with flap 12.5 x 19.5cm, 96 pages

€17 £14 \$18 December 2023 ISBN 978-1-915743-26-8





Laleh Khalili is the Al-Qasimi Professor of Gulf Studies at University of Exeter. She is the author of three books, most recently *Sinews of War and Trade: Shipping and Capitalism in the Arabian Peninsula* (Verso, 2020), and frequently writes for the *London Review of Books*.







Liz Jobey has worked as an editor and a writer on newspapers including the *Sunday Times*, the *Independent on Sunday*, the *Guardian*, and the *Financial Times*. Between 1998 and 2009 she was deputy editor and then associate editor of *Granta*, where, in addition to her work as a text editor, she was also responsible for commissioning much of the visual content of the magazine. Her interest in art and photography took her into photographic publishing as an editor and writer, working initially for Scalo. Since then she has edited and contributed essays to numerous books on and involving photography. She continues to work as an editor and to write for the *Financial Times*.









Pleasure Gardens: Blackouts and the Logic of Crisis in Kashmir

A sharp-witted extended essay by the critic Philippa Snow exploring the overlap between celebrity culture and art

In her brilliantly entertaining style, Snow draws on a wide range of cultural references to argue that celebrity itself can be a medium of contemporary art: a form of mythmaking and image-making as conceptual and complex as the work of a traditional artist

Discusses the work of artists including Marc Quinn, Urs Fischer, ORLAN, Amalia Ulman, and Marina Abramović, alongside an astute analysis of some of the most era-defining celebrities of the past two decades We know that celebrities can make great muses: think of the work of Richard Phillips, who has painted an entire series of works inspired by Lindsay Lohan, Robert Pattinson, and Miley Cyrus, or of Urs Fischer, who recently showed a life-sized candle in the shape of Leonardo DiCaprio. Notoriously, the art collector Peter Brant commissioned the wickedly satirical Italian American artist Maurizio Cattelan to make a sculpture of his wife, the supermodel Stephanie Seymour. The work was technically called *Stephanie*, but became known in the industry as 'Trophy Wife'. With the sculpture valued at 1.5 million dollars, while Seymour herself is purportedly worth 100 million dollars, you might be tempted to wonder which has the claim to be the 'better' work of art.

In this illustrated essay, critic Philippa Snow asks whether all great, or iconic, celebrities can be considered technically self-authored artworks in and of themselves. Drawing on a wide range of cultural references from the past two decades, she proposes that increasingly – as celebrities' private lives become more visible and thus more art-directed, and especially as plastic surgery becomes de rigueur for even the most minor public figures – celebrity itself can be a medium for contemporary art, a form of mythmaking and image-making that is every bit as complex, conceptual, and compelling as the work of a traditional artist.

Philippa Snow is an essayist who writes frequently for *Artforum*, *The Los Angeles Review of Books, Frieze*, and *The White Review*, amongst others. She was shortlisted for the 2020 Fitzcarraldo Editions Essay Prize, and her first book, *Which As You Know Means Violence* (2022), was received with critical acclaim.

An ambitious and urgent work that makes visible the conditions of military occupation and the protracted violence of blackouts in Kashmir

Izabella Scott & Skye Arundhati Thomas

Written by celebrated authors whose writing has been previously featured in *London Review of Books, Artforum, Frieze*, and more

Winner of the MACK research fellowship

'We identified a task: to try and fill the void, the gaps in information. To try and do this as simply and as precisely as possible. To look closely at the law, which is so often designed to confuse and distract.'

Pleasure Gardens is an urgent two-part project that investigates land disputes, military occupation, and communication blackouts in Kashmir, a region whose heavily militarized borders have frequently been a site of conflict between India and Pakistan. Taking a 213-day communications blackout in 2019 as its starting point, the project aims to make sense of the complex political impetus behind these blockades, seeking a new register of writing and image that makes visible the conditions of occupation and the protracted violence of the blackout.

In the book's first part, Scott and Thomas bring together hundreds of sources, filling in the gaps from Srinigar to the remote Gurez Valley to create an accurate and unique log of fifteen days under siege, during which Kashmiri constitutional rights were revoked overnight, without warning or knowledge. In the second part, the authors examine Kashmir's occupied territories and the complex ways in which India's infrastructure of surveillance and occupation is borrowed from powers including Israel's occupation of Palestine.

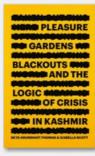
Including photo essays by Ufaq Fatima, Nawal Ali, and Zainab, this remarkable publication offers a crucial exploration of the aftermath of blackouts and the twisted of logic of crisis on which they rely.

DISCOURSE 015

Paperback with flap 12.5 x 19.5cm, 96 pages

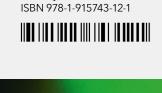
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Izabella Scott is a writer based in London, UK. Her essays and criticism have appeared in the *Financial Times*, the *London Review of Books, Artforum, Frieze*, and others. She is currently undertaking a PhD on a section of UK criminal law that intersects with gender and deception. She is co-editor of *The White Review*.

Skye Arundhati Thomas is a writer and editor based in Goa, India. She writes for the *London Review of Books, Frieze, Artforum*, and others. Her book-length essay, *Remember the Details* (2021), on viral images, courtrooms and a brief history of a protest movement, is published by Floating Opera Press. She is co-editor of *The White Review*.



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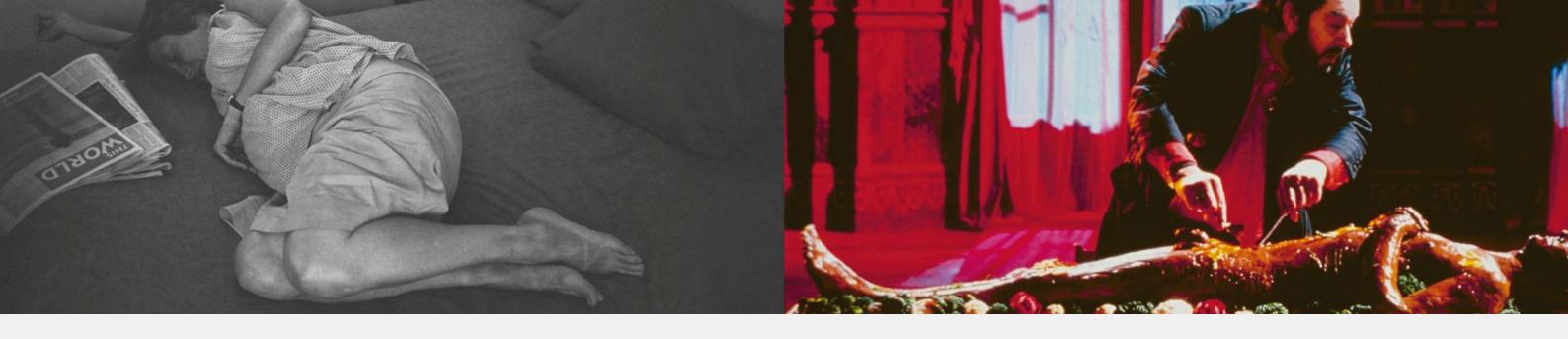
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CARMEN WINANTTHE LAST SAFE ABORTION

A collection of images documenting abortion care drawn from archives across the US Midwest from between the years 1973 and 2022

An investigation of everyday routines and acts of tenderness and care that counters the weaponisation of photography by antiabortion activists

Accompanies a major installation at the 2024 Whitney Biennial

Focusing on the near-fifty-year period in which abortion was legal in the United States (1973–2022), *The Last Safe Abortion* recognises the care, advocacy, and community-building of abortion workers. Artist Carmen Winant draws from over a dozen personal, organisational, and institutional archives from across the Midwest, in Minnesota, lowa, Nebraska, Illinois, Kentucky, North Dakota, and Ohio. The photographs themselves are surprisingly regular: women answer the phone, sterilize medical equipment, throw staff birthday parties, offer workshops, and schedule appointments. In centring the tender, quotidian, and routine acts that inform this healthcare work, Winant works to counter the ways anti-choice activists have weaponised photography by proposing a visuality that attends to abortion care. *The Last Safe Abortion* presents a selection of this vast collection of photographs, and accompanies an installation of the same name in the 2024

Whitney Biennial.

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Carmen Winant is an artist and writer based in Columbus, OH, where she is the Roy Lichtenstein Endowed Chair of Studio Art at Ohio State University. Winant's recent projects have been shown at the Museum of Modern Art and the SculptureCenter, New York; Henie Onstad Kunstsenter, Oslo; Wexner Center of the Arts, Columbus; Kunsthal Charlottenborg, Copenhagen; and the CONTACT Photography Festival, Toronto. Winant's recent artist books, Arrangements, My Birth and Notes on Fundamental Joy, were published by SPBH Editions, ITI Press, and Printed Matter, Inc. Winant's work is included in the collections of the Museum of Modern Art, New York; Minneapolis Institute of Art; and the Henie Onstad Kunstsenter, Oslo. Winant was a recipient of a Guggenheim Fellowship in photography in 2019 and a Pew Center for Arts & Heritage grant in 2020, and currently holds an FCA Artist Grant. Winant is the mother of two sons, Carlo and Rafa, who she shares with her partner, Luke Stettner.

CARMEN WINANTMY BIRTH

Image and text book by celebrated artist Carmen Winant reflecting on the visuality of birth

Brings together images of Winant's own mother giving birth alongside found images of other, anonymous women undergoing the same bodily experience

This second edition coincides with the release of the complementary book and installation The Last Safe Abortion Carmen Winant's mother giving birth to her three children with found images of other, anonymous women undergoing the same bodily experience. As the pictorial narrative progresses, from labour through delivery, the women's postures increasingly blend into one another, creating a collective body that strains and releases in unison.

A book of text and image, My Birth interweaves photographs of the artist

In addition to the photographic sequence, *My Birth* includes an original text by the artist exploring the shared, yet solitary, ownership of the experience of birth. A facsimile of Winant's own journal, this book asks: What if birth, long shrouded and parodied by popular culture, was made visible? What if a comfortable and dynamic language existed to describe it? What if, in picturing the process so many times over and insisting on its very subjectivity, we understood childbirth, and its representation, to be a political act?

The first edition of this publication coincided with Winant's on-site installation at the Museum of Modern Art's 'Being: New Photography 2018', with both projects conceived of together directly following the birth of the artist's first child and while she was pregnant with her second. This new edition coincides with the release of the complementary installation and book *The Last Safe Abortion*.

PAPERBACK WITH POSTER JACKET 22 X 30.5 CM, 120 PAGES

€50 £45 \$50 MARCH 2018 ISBN 978-1-999814-44-1







t gave her pride in the specificities her strange shape, and seemed to imbue her diffuse presence with

It offered her a reprieve from the

even as it left her prone to its vagaries. When her image was bastardized or misap or destroyed, she had to endure those indignities alone. The chaos that propelled such violence remained indifferent and

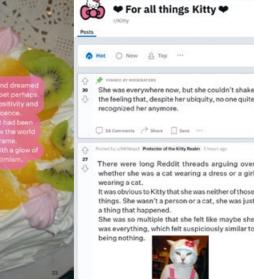


But such was her lot



gave her a sense of balance and llowed her to smile, mouthessly, at the bizarre sweetness of being so beloved that people even wanted to wipe their asset







SPBH EDITIONS

SAM ASHBY (ED.) LITTLE JOE: A BOOK ABOUT QUEERS AND CINEMA, MOSTLY

SPBH EDITIONS

The first ever anthology of the renowned and elusive queer cinema journal Little Joe, bringing together material from 2010 to 2021

Features essays by John Waters, Sarah Schulman, Erika Balsom, Peter Stickland, Ira Sachs, Tobi Haslett, Liz Rosenfeld, Terence Davies, and many more

Offers rebellious perspectives on everything from obscure art films to porn movies to Hollywood classics

PAPERBACK 13.8 X 21.6 CM, 416 PAGES

€45 £35 \$45 MARCH 2024 ISBN 978-1-739606-76-3





This volume brings together material from the cult queer cinema journal Little Joe, published between 2010 and 2021. Described by Gayletter as 'The best damn film magazine in the whole wide world', Little Joe is a unique forum for the discussion of film around subjects of sexuality and gender within a queer historical context. The publication's rebellious perspective challenges our preconceived notions of film history and proposes a queer canon of cinema, frequently from the margins of taste and style.

The hard-to-find, limited-edition publication is stubbornly print-only, privileging the word-of-mouth and hand-to-hand method through which many of the films it celebrated would have primarily circulated. It rejects the typical approach of reviewing new releases in favour of exploring films that demand reappraisal, celebrating everything from obscure art films to porn and Hollywood classics as worthy of critical debate. Each issue featured essays, in-depth conversations, short stories, comics, commissioned artworks, and archival discoveries from a host of queer and allied writers, artists, filmmakers, and academics, including John Waters, Sarah Schulman, Douglas Crimp, William E. Jones, Erika Balsom, Jeremy Atherton Lin, John Greyson, Elizabeth Purchell, Liz Rosenfeld, Peter Strickland, Ira Sachs, Terence Davies, Kevin Killian, Wayne Koestenbaum, Abdellah Taïa, Marlene McCarty, John Cameron Mitchell, Rosa von Praunheim, Stuart Comer, Ed Halter, Tobi Haslett, Jenni Olson, A.L. Steiner, A.K. Burns, Desiree Akhavan, and Andrew Haigh.

For the first time this now collectable and rare material will be available in a publication that also pays homage to the original DIY Risograph aesthetic of the journal.

Sam Ashby is a British artist and film poster designer. He has been creating awardwinning artwork for independent films for the UK and international markets for twenty years. Since 2010, he has been publishing Little Joe, a magazine about queers and cinema, mostly. His first film, The Colour of His Hair (2017), premiered at International Film Festival Rotterdam and won the Best Documentary prize at London Short Film Festival. He is a recipient of the Van Abbemuseum's Deviant Practice research grant 2018-2019, and a MacDowell Colony fellow (2016, 2019).

CHARLIE ENGMAN

HELLO CHAOS, A LOVE STORY: THE DISORDER OF SEEING AND BEING SEEN

A genre-defying book by celebrated photographer Charlie Engman exploring the contradictions of contemporary visual culture in the chaos of mass production

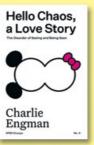
An extensively illustrated narrative essay following protagonists Kitty and Mickey through a cat-and-mouse game of attention seeking

Engman is the author of MOM (2020) and photographs for publications including Dazed, T Magazine, AnOther, and Garage Kitty, the cute and mute cartoon protagonist of Chaos, a Love Story: The Disorder of Seeing and Being Seen, embarks on an ill-fated endeavour to win the eyes of her estranged counterpart Mickey in this genre-defying book by Charlie Engman. Through a cat-and-mouse narrative of unrequited attention-seeking, Engman unravels the contradictions of contemporary visual culture as Kitty and Mickey struggle to find each other and themselves amidst the chaos of imagery, technology, and mass production. Extensively illustrated with a wide range of images both original and found, this book attempts to tackle the beautiful, horny, horrible vulnerability of looking and being perceived.

SPBH ESSAY 6 **PAPERBACK** 10 X 14.8 CM, 182 PAGES

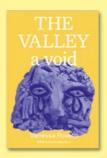
€15 £13 \$16.95 MARCH 2024 ISBN 978-1-739606-73-2





Charlie Engman is a Brooklyn-based photographer, director, and art director whose work pushes the limits of traditional image making, simultaneously principled and irreverent - imbued with both the weird and wonderful. He is a recognised leader in the world of Al art, constantly investigating and challenging the limits of the medium. His work has been featured in AnOther Magazine, Dazed, Garage, POP, and T: The New York Times Style Magazine, among other publications. His commercial clients include Prada, Marni, Adidas, Hermès, Kenzo, Nike, Vivienne Westwood, and Stella McCartney. Engman has worked as Art Director at Collina Strada since 2019.

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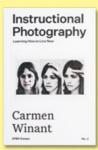


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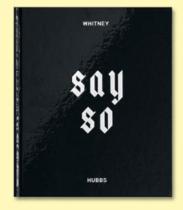
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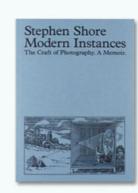
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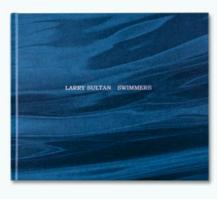
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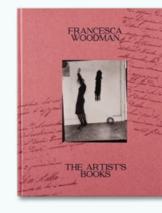
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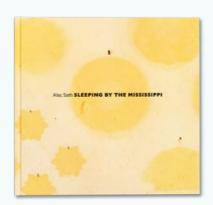
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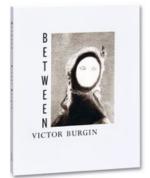


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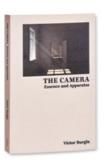
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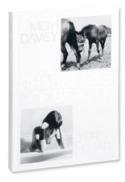


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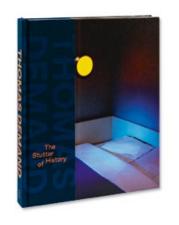
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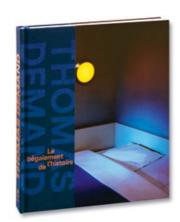


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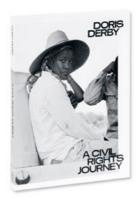


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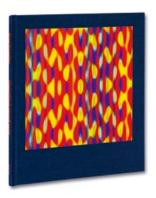
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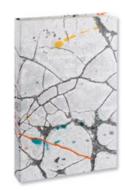
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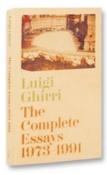
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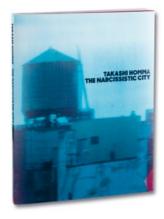


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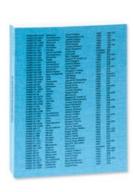
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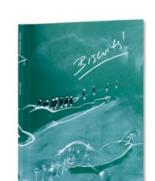


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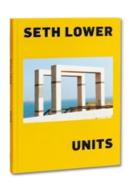
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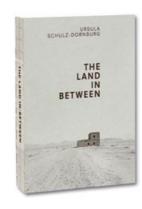


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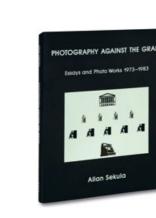
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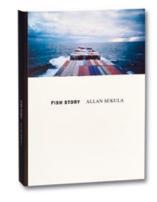




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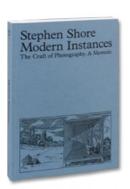
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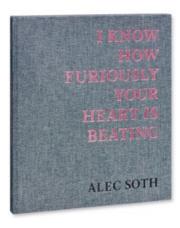




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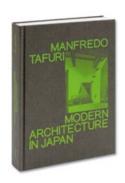
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