

MACK



HIGHLIGHTS



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Stephen Shore
€50 £45 \$60
ISBN 978-1-913620-06-6



Eikoh Hosoe
Yasufumi Nakamori (ed.)
€65 £55 \$80
ISBN 978-1-913620-24-0



Street Portraits
Dawoud Bey
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Ravens
Masahisa Fukase
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ISBN 978-1-910164-83-9



Chizu (Maquette Edition)
Kikuji Kawada
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The British Isles
Jamie Hawkesworth
€55 £50 \$65
ISBN 978-1-913620-14-1



The Complete Essays
Luigi Ghirri
€22 £18 \$27
ISBN 978-1-910164-14-3



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



Somersault
Raymond Meeks
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ISBN 978-1-913620-40-0

HIGHLIGHTS



Archive
Bertien van Manen
€60 £50 \$70
ISBN 978-1-912339-66-2



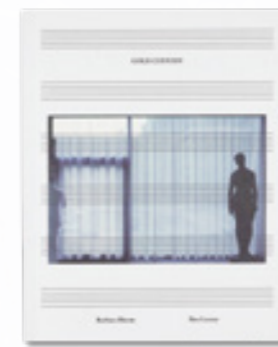
A Field Measure Survey of American Architecture
Jeffrey Ladd
€40 £35 \$50
ISBN 978-1-913620-41-7



The Adventures of Guille and Belinda volume II
Alessandra Sanguinetti
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ISBN 978-1-912339-97-6



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Larry Sultan
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ISBN: 978-1-910164-78-5



Gold Custody
Barbara Bloom Ben Lerner
€35 £30 \$40
ISBN 978-1-913620-46-2



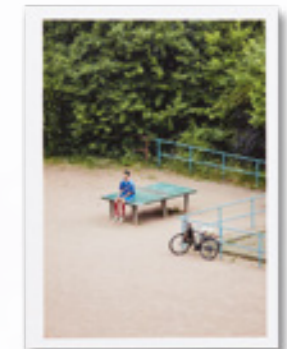
Dark Mirrors
Stanley Wolukau-Wanambwa
€30 £25 \$35
ISBN 978-1-913620-39-4



Sleeping by the Mississippi
Alec Soth
€50 £45 \$60
ISBN 978-1-910164-89-1



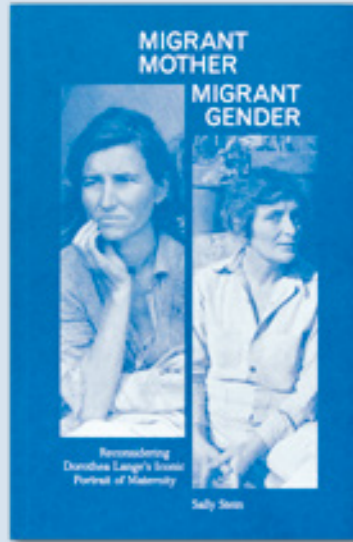
Day Sleeper
Dorothea Lange - Sam Contis
€35 £30 \$40
ISBN 978-1-912339-64-8



TTP
Hayahisa Tomiyasu
€35 £30 \$40
ISBN 978-1-912339-24-2

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*

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

Silkscreen paperback with flaps
12.5 x 19.5 cm, 128 pages

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



002

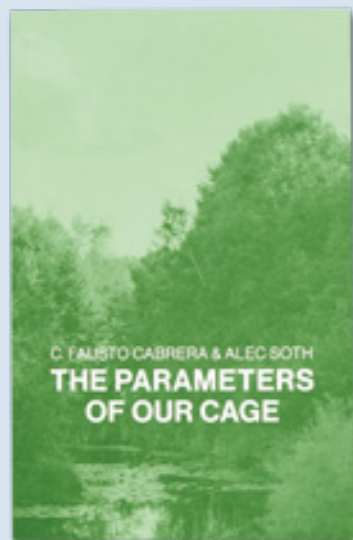
Duncan Forbes, *An Interview with Lewis Baltz*

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

Paperback with flaps
12.5 x 19.5 cm, 120 pages

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

A digital edition is available



003

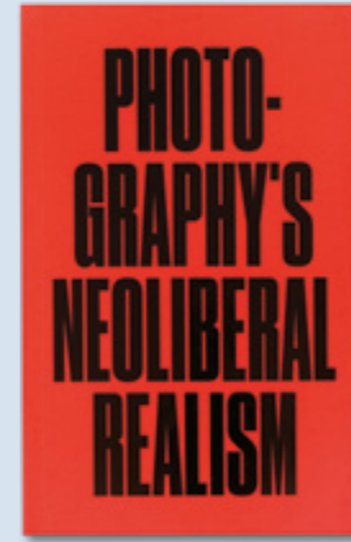
C. Fausto Cabrera & Alec Soth, *The Parameters of Our Cage*

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

Silkscreen paperback with flaps. Includes 2 postcards
12.5 x 19.5 cm, 128 pages

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

A digital edition is available



004

Jörg Colberg, *Photography's Neoliberal Realism*

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

Silkscreen paperback with flaps
12.5 x 19.5 cm, 40 pages

ISBN 978-1-913620-16-5
November 2020
€9.5 £8 \$12

A digital edition is available



005

Anna Ostoya & Chantal Mouffe, *Politics and Passions*

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

Paperback with flaps
12.5 x 19.5 cm, 224 pages

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



006

David Company & Stanley Wolukau-Wanambwa, *Indeterminacy: Thoughts on Time, the Image, and Race(ism)*

In a series of written exchanges, David Company and Stanley Wolukau-Wanambwa consider the options for photography in resisting the oppressive orthodoxies of racial capital, conservative history, and neoliberal visual culture. Together, they address urgent questions in a spirit of speculation and possibility, in the light of signal events that have shaped the recent past.

Paperback with flap
12.5 x 19.5 cm, 160 pages
€18.50 £15 \$20

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

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 with 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 007

Paperback with flap
12.5 x 19.5 cm, 128 pages

ISBN 978-1-913620-07-3
April 2022
€18.5 £15 \$20



These photographs were made by Chauncey Hare to protest and warn against the growing domination of working people by multi-national corporations and their elite owners and managers.

Victor Burgin's Photopath

David Company

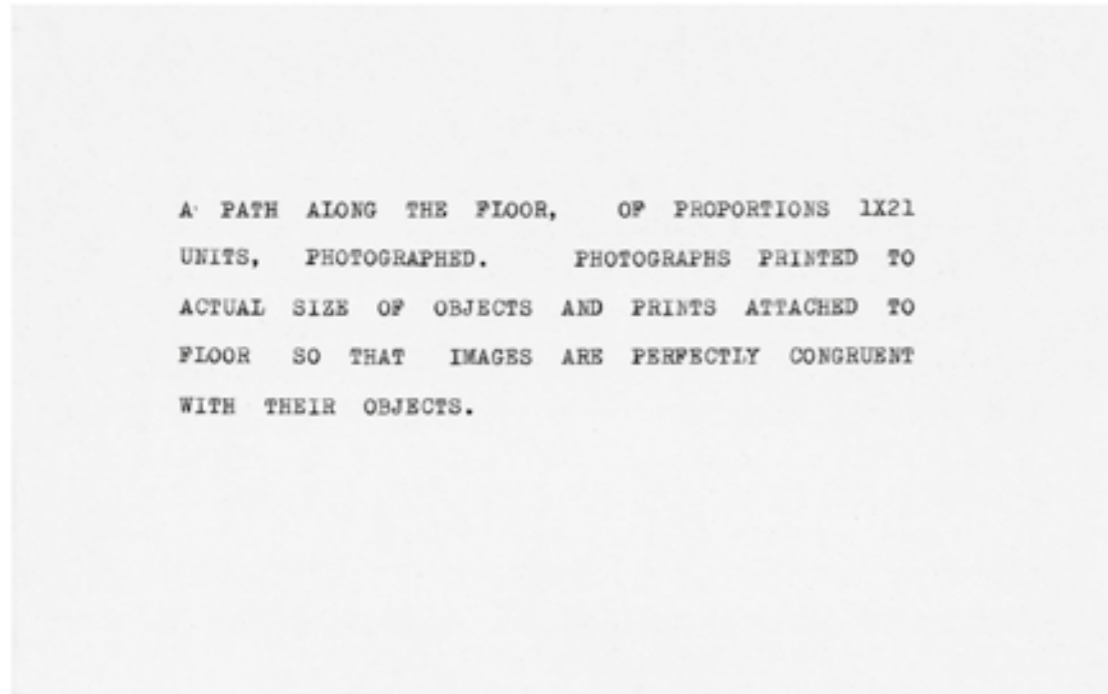
- A shrewd analysis of Victor Burgin's unique 1960s artwork *Photopath* and its profound art-historical implications by writer and curator David Company.
- Victor Burgin is an artist, writer, and educator, who first came to prominence in the late 1960s as one of the originators of Conceptual Art.
- Renowned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



DISCOURSE 008

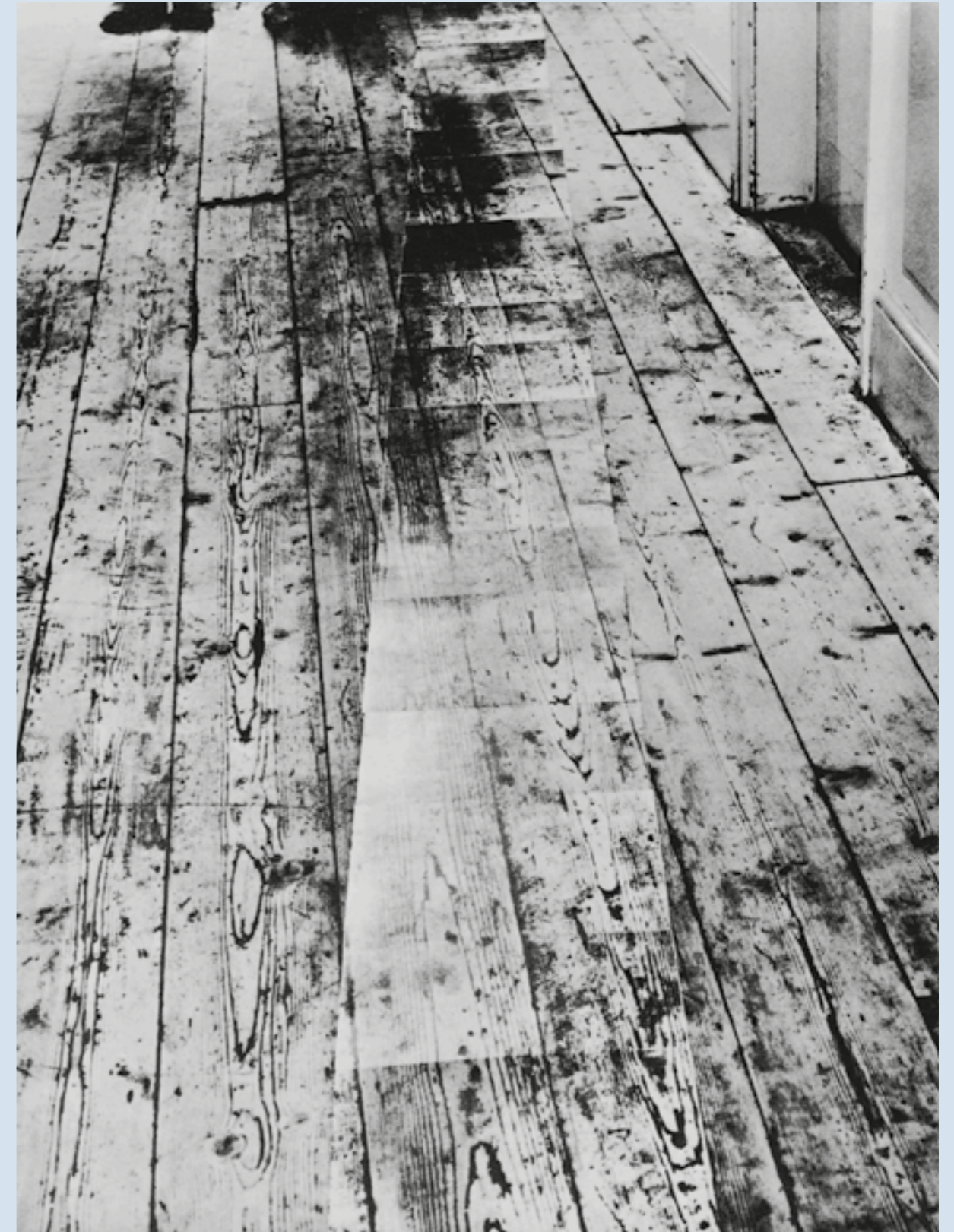
Paperback with flap
12.5 x 19.5 cm, 112 pages
€12 £9.5 \$14

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



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

David Company is a curator, writer, and Managing Director of Programs at the International Center of Photography, New York. His books include *On Photographs* (2020) and *A Handful of Dust* (2015).



Allan Sekula's War Prayers and Other Stories

Stephanie Schwartz

- A vital new study of the work of Allan Sekula by Dr Stephanie Schwartz, Associate Professor of American Art at University College London.
- Investigates the role of narrative in Sekula's practice, drawing on the influential work of Herman Melville and Mark Twain.
- Follows the success of MACK's editions of Sekula's essay collections, including *Art Isn't Fair*, *Photography Against the Grain*, and *Fish Story*.

DISCOURSE 009

Paperback with flap
12.5 x 19.5 cm, 128 pages
€12 £9.5 \$14

Publication date: May 2022
ISBN 978-1-913620-45-5



In the early 1970s, Allan Sekula began telling stories. In his 'novel' about labour relations in a greasy spoon restaurant, *This Ain't China: A Photonovel* (1974), as well as his libretto for an opera about ecological disaster, *Black Tide: Fragments for an Opera* (2002/2003), he recounted, in photographs and words, tales of capitalism's destructive logic. Telling stories that have already been told, these works are hardly or not simply corrective. They interrogate the need for narrative, and ask us to pay attention to what Sekula once referred to as the 'how' of history: how history is written for and by its 'victors'. In this book, Dr Stephanie Schwartz considers Sekula's proclivity for teasing out the narrative structures of western culture by turning to his prayer: *Prayer for the Americans (I)* (1994–2004). A nod to 'The War Prayer' of America's favourite humourist, Mark Twain, Sekula's slide sequence interrogates the particular intersection of war and prayer in America, attending to the perverse logic of the founding of an 'empire of right'. A book about war stories, *War Prayers* mines the narrative structure of Sekula's prayer in order to tell a story about Sekula's work that has not been told, one that has been overshadowed by the need to tell of his investment in capital's global logic. Schwartz investigates the American stories that shaped Sekula's documentary and his attraction to the writing of Twain and Herman Melville, the narrators of America's Civil War. Situating Sekula's work within a national history of war and modernism, *War Prayers* also considers why stories like its own have yet to be told.

Stephanie Schwartz is Associate Professor of History of Art at University College London. She is the author of *Walker Evans: No Politics* (University of Texas Press, 2020) and editor of the Tate Modern In Focus project on Allan Sekula's *Waiting for Tear Gas* (2016). Her writing on photography and film has also appeared in *October*, *Oxford Art Journal* and *ARTMargins*.



A Pound of Pictures

Alec Soth

- A significant new body of work from Alec Soth, whose widely-celebrated previous books including *Songbook* (2015), *Sleeping by the Mississippi* (2004), and *Niagara* (2006).
- A reflection on the images we make and live with day to day, in the form of a winding road trip through the USA.
- Includes extensive notes and texts by Soth, illuminating the practice and philosophy of one of the most important photographers working today.
- Coincides with solo exhibitions at Sean Kelly Gallery, New York (opening 13 January), Weinstein Hammons Gallery, Minneapolis (28 January), and Fraenkel Gallery, San Francisco (3 February).



A Pound of Pictures is a stream-of-consciousness celebration of the photographic medium, bringing together an entirely new collection of work by Alec Soth made between 2018 and 2021. Depicting a sprawling array of subjects — from Buddhist statues and birdwatchers to sun-seekers and busts of Abe Lincoln — this book reflects on the photographic desire to pin down and crystallise experience, especially as it is represented and recollected by printed images. Throughout this eclectic sequence are the recurring presences of iconography, of souvenirs and mementos, and of the image-makers that surround us day to day. Forming a winding, ruminative road trip, Soth's photographs are followed by his own notes and reflections in an extended afterword. 'If the pictures in this book are about anything other than their shimmering surfaces,' he writes, 'they are about the process of their own making. They are about going into the ecstatically specific world and creating a connection between the ephemeral (light, time) and the physical (eyeballs, film).'

Alec Soth (b. 1969) is a Magnum Photos photographer born and based in Minneapolis, Minnesota. He has published over twenty-five books including *Sleeping by the Mississippi* (2004), *Niagara* (2006), *Broken Manual* (2010), *Songbook* (2015), and *I Know Furiously Your Heart Is Beating* (2019). Soth has had over fifty solo exhibitions including survey shows organised by Jeu de Paume in Paris (2008), the Walker Art Center in Minnesota (2010), Media Space in London (2015), and FotoMuseum in Antwerp (2017). Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013).



Embossed linen hardcover with front and back tip-in
Three different papers, including a marbled Japanese stock
25.3 x 31 cm, 156 pages
€70 £55 \$75

Each book contains five randomised vernacular photographs
loosely inserted within the pages

Publication date: January 2022
ISBN 978-1-913620-11-0



Look at me like you love me

Jess T. Dugan

- An exploration of intimacy, relationships, gender identity, and self-knowledge through a powerful sequence of image and text.
- Dugan is a celebrated portrait photographer who works slowly and intensively to capture their subjects' vulnerabilities and identities.
- Fragmented texts woven through the images reflect on Dugan's personal experiences to speculate on the ways we are defined through relation with others.



"There is so much I can't say in my photographs, though it's all there, just below the surface, if you know what to look for."

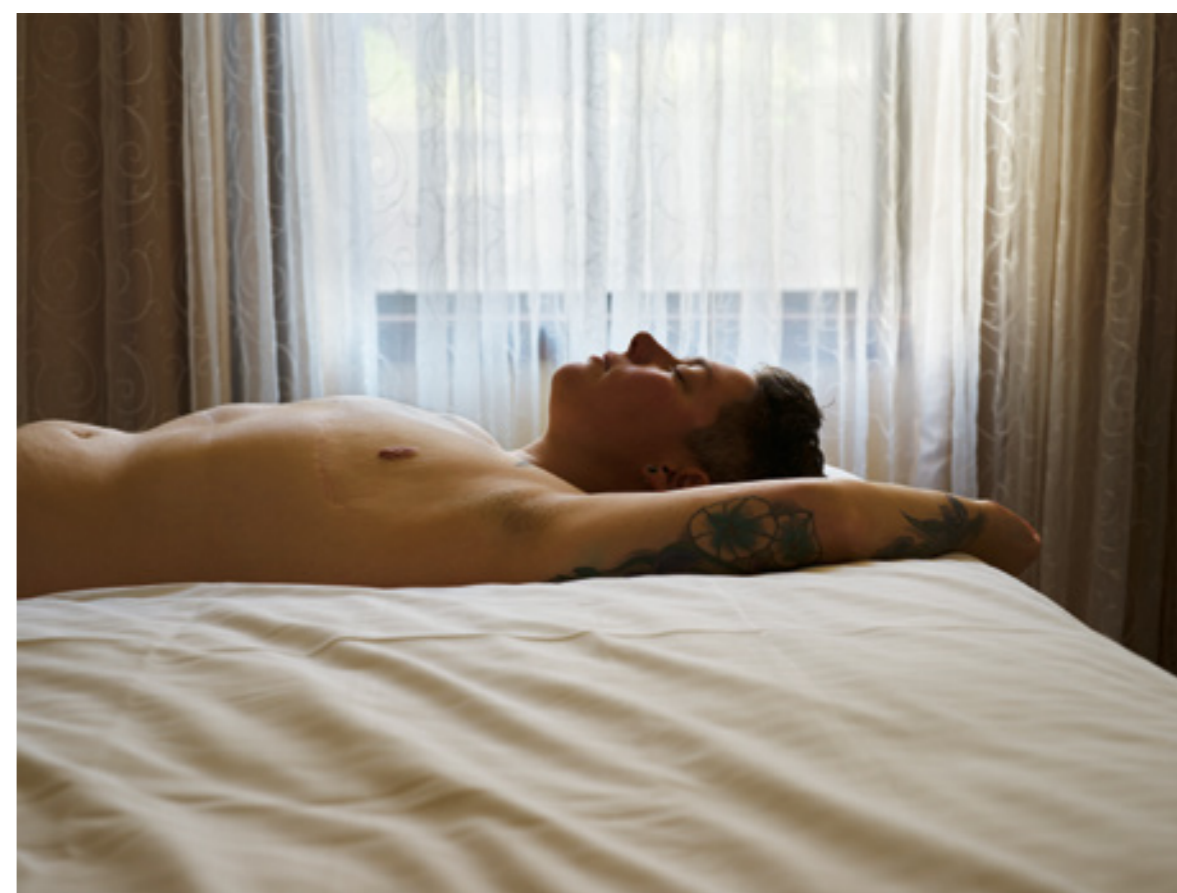
In *Look at me like you love me*, Jess T. Dugan reflects on desire, intimacy, companionship, and the ways our identities are shaped by these experiences. In this highly personal collection of work, Dugan brings together self-portraits, portraits of individuals and couples, and still lifes, interwoven with diaristic writings reflecting on relationships, solitude, family, loss, healing, and the transformations that define a life. Dugan has long used photography to understand their own identity and to connect with others on a deeper level. Their process of working slowly and collaboratively discloses moments of heightened psychological intensity in images that transcend the specifics of a particular person or place, engaging with what it means to know oneself alongside and through others. Using medium-format cameras and natural lighting, Dugan employs traditional photographic practices to depict these contemporary subjects, resulting in images that both evoke and reimagine the conventional dynamics of art-historical portraiture. Brought together here, these photographs function as an extended, oblique self-portrait as much as a catalogue of friends and loved ones. Through a diffuse but studied sequence of image and text, *Look at me like you love me* brings our attention to one of the most powerful and complex forms of intimacy – that of seeing and being seen.

Jess T. Dugan is an artist whose work explores issues of identity through photographic portraiture. Dugan's work has been widely exhibited and is in the permanent collections of over forty museums throughout the United States. Dugan's monographs include *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* (Kehrer Verlag, 2018) and *Every Breath We Drew* (Daylight Books, 2015). They are the recipient of a Pollock-Krasner Foundation Grant, an ICP Infinity Award, and were selected by the Obama White House as an LGBT Artist Champion of Change. They are represented by the Catherine Edelman Gallery in Chicago, IL.



Printed linen hardcover
23.5 x 29.5 cm, 108 pages
€45 £35 \$55

Publication date: January 2022
ISBN 978-1-913620-54-7



Modern Instances: The Craft of Photography

Stephen Shore

- The first memoir from one of the most celebrated photographers in the history of the medium, known for such projects as *American Surfaces* (1972–73) and *Uncommon Places* (1982).
- Shore shares fascinating insights on his influences and working methods, ranging from his early years at Andy Warhol's Factory up to his recent experiments with drone photography.
- Follows the success of MACK's recent publications *Transparencies: Small Camera Works 1971-1979* (2020) and *Steel Town* (2021).
- A must-read for all aspiring artists and lovers of the photographic medium.



Silkscreen printed linen hardcover
17 x 24.5cm, 224 pages
€38 £30 \$45

Publication date: February 2022
ISBN 978-1-913620-53-0



'Although the dream is a very strange phenomenon and an inexplicable mystery, far more inexplicable is the mystery and aspect our minds confer on certain objects and aspects of life' – Giorgio de Chirico

Stephen Shore's *Modern Instances: The Craft of Photography* is an experimental new memoir from one of the world's most prolific artists — an impressionistic scrapbook that documents the rich and surprising touchstones that make up over half a century of ground-breaking work. With essays, photographs, stories, and excerpts that draw on Shore's decades of teaching, this is an essential handbook for anyone interested in learning more about mastering one's craft and the distinct threads that come together to inform a creative voice. As much as offering meditation on the influences of a single artist, *Modern Instances* proposes a new way of thinking about the world around us, in which even the smallest moment can become a source of boundless inspiration — if only we pay attention.

Stephen Shore's work has been widely published and exhibited for the past forty-five years. At age twenty-three, he was the first living photographer to have a solo show at the Metropolitan Museum of Art in New York since Alfred Stieglitz, forty years earlier. More than twenty-five books have been published of 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).



© Francis Frith, Pyramids at Saqqara from the North East, 1857



© Eugène Atget, Solar Eclipse, April 1912

Puglia. Tra albe e tramonti

Luigi Ghirri

- This volume delves into Luigi Ghirri's intimate relationship with the region of Puglia, Italy, through a distinctive collection of colour photographs, most of which are previously unseen.
- Ghirri is a best-selling MACK author with previous titles including *Colazione sull'Erba* (2019), *The Map and the Territory* (2019), *The Complete Essays* (2016), and *Kodachrome* (2012).
- A loving description of everyday Italy full of Ghirri's unmistakable visual ingenuity.



Puglia. Tra albe e tramonti offers a brilliant account of Luigi Ghirri's relationship with Puglia — a distinctive region at the heel of Italy, which was pivotal in establishing Ghirri's career and continued to inspire him throughout it. A first visit in 1982 introduced Ghirri to Puglia's whitewashed streets, luminescent nights, doorways and arches, potted cacti, funfairs, and beaches, as well as a group of artists, critics, and curators who would become his close friends and collaborators. Over the following decade, Ghirri returned to the area almost every year, photographing, exhibiting, and deepening his understanding of its subtle terrain. These photographs, almost all of which are little-known and previously unpublished, capture the textures and rhythms of urban life, delighting in visual coincidence and tactile detail. Their sense of quiet discovery — and the colour film on which they are shot — allude warmly to the area's identity as a popular holiday destination. Ghirri maps the Apulian territory via the traces left by its inhabitants and visitors in images flooded with the distinctive light of Southern Italy — the bright sun and its eloquent shadows, and the otherworldly aura of neon and streetlights after dark. With texts by Adele Ghirri and Arturo Carlo Quintavalle.

Luigi Ghirri (5 January 1943 – 14 February 1992, Italy), spent his life in the Emilia Romagna region, where he produced one of the most open and layered bodies of work in photography's history. He was published and exhibited extensively both in Italy and internationally and was at the height of his career at the time of his death in 1992. His first book, *Kodachrome* (1978), an avant-garde manifesto for the medium of photography, was republished by MACK in 2012, and his collection of short texts, *The Complete Essays 1973–1991*, was published by MACK in 2016. In 2019, MACK published the catalogue to a major touring exhibition, *The Map and the Territory*, and another volume of Ghirri's work, *Colazione sull'Erba*.



Printed paperback with jacket comprising pre-dyed paper with tipped in image
22.5 x 25.5cm, 288 pages
Bilingual (English, Italian)
€55 £45 \$65

Publication date: February 2022
ISBN 978-1-913620-35-6



Spanish Summer

Gerry Johansson

- Prolific Swedish photographer best known for his surveys of various landscapes across the world.
- *Spanish Summer* captures the plains of central Spain with Johansson's now-iconic photographic style.
- Follows the acclaim of *American Winter* (2018), *Deutschland* (2012), and *Pontiac* (2011).



Over more than three decades, Gerry Johansson has brought his shrewd and sensitive eye to bear on peripheral landscapes the world over, from Ulan Bator to Antarctica. *Spanish Summer* sees him return to one of the first places that captured his imagination: the plains of central Spain. The chapel remained etched into Johansson's memory and, decades later, led him to return and rediscover the country's architectural heritage, religious significance, and beauty. With these images, a survey is conducted of a landscape into which thousands of years of cultural traces have bedded down. Johansson's exacting composition and delicate black-and-white tonalities reveal a transient territory in which telephone wires transcend hoary crucifixes, modern plaster meets timeworn stone, and the shadows of industrial megaliths reach blindly across the dust.

Gerry Johansson (b. 1945) is a Swedish photographer who developed an interest in photography during his teen years and moved to New York in the early 1960s. He later studied graphic design at Konstindustriskolan (today the School of Design and Crafts at the University of Gothenburg), working in graphic design for fifteen years. Since the mid-1980s he has worked as a freelance photographer. His first solo exhibition was at the Fotografiska Museet at the Moderna Museet, 1982. Johansson has had over twenty books published, including *American Winter* (2018), *Tokio* (2016), *Ravenna* (2016), *Antarktis* (2014), *Deutschland* (2012), and *Pontiac* (2011).



Embossed hardcover with front and back tip-in
17 x 24 cm, 320 pages
€55 £45 \$65

Publication date: February 2022
ISBN 978-1-912339-91-4



SCUMB

Justine Kurland

- Provocative new collage work from artist Justine Kurland, known for previous photographic projects *Girl Pictures* and *Mama Babies*.
- *SCUMB* was created by cutting up and repurposing roughly 150 photobooks by white men purged from Kurland's extensive library.
- Includes two volumes of collages and a booklet of text, housed in a custom-designed box. With essays by Marina Chao, Renee Gladman, Catherine Lord, and Ariana Reines.



Swiss bound paperback with gatefolds
24.5 x 34.5 cm, 288 pages
€75 £60 \$80

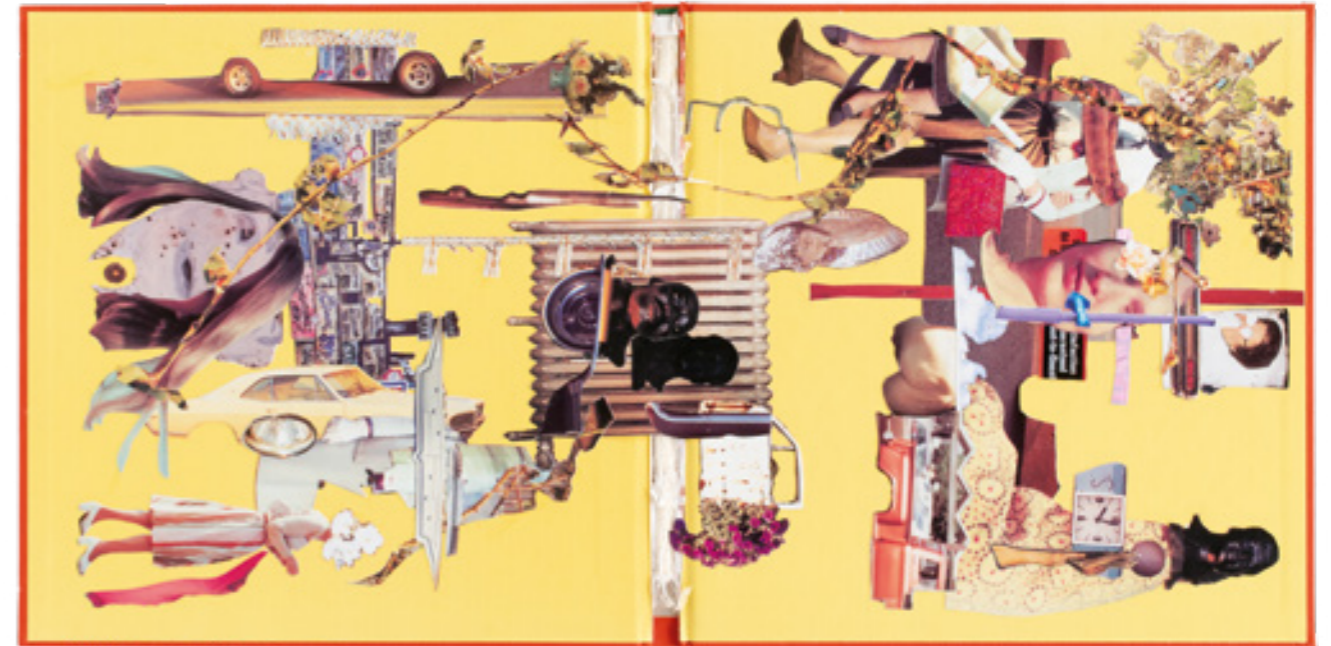
Publication date: March 2022
ISBN 978-1-913620-56-1



Inspired by Valerie Solanas' iconoclastic feminist tract *SCUM* (Society for Cutting Up Men) Manifesto, *SCUMB* introduces us to photographer Justine Kurland's own uncompromising initiative: the Society for Cutting Up Men's Books. This volume presents a collection of collages Kurland created by cutting up and reconfiguring photobooks by male artists, as she went through the process of purging her own library of roughly 150 books by straight white men that have monopolized the photographic canon. The nature of collage — heterogeneous, pulled apart, shape shifting, disrupted, cyborg, fantasy — has long made it a feminist strategy in life and in art. Kurland's is a restorative and loving ritual. Each collage is a reclamation of history; a dismemberment of the patriarchy; a gender inversion of the usual terms of possession; and a modest attempt at offsetting a life of income disparity. While markedly different in style, the defiant female visions pictured in these compositions are a continuation of those depicted in Kurland's earlier photographic projects *Girl Pictures* (1997–2002) and *Mama Babies* (2004–07). Each work in *SCUMB* sounds an electrifying call for freedom — the freedom to create, to destroy, to imagine, and to reshape our visual and social world.

Includes essays by Marina Chao, Renee Gladman, Catherine Lord, and Ariana Reines.

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, 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.



The Stutter of History

Thomas Demand

- Extensive catalogue to accompany a retrospective exhibition of Thomas Demand's work, touring to some of the world's most important museums including UCCA, Shanghai (April 2–June 19, 2022), Taipei Fine Arts Museum, Taipei City (July 30–October 30, 2022), Jeu de Paume, Paris (February–May, 2023), Israel Museum, Jerusalem (July, 2023–January, 2024), Museum of Fine Arts, Houston (June–September, 2024).
- Encompasses work made over the last twenty-five years, displaying the range of Demand's ambitious and fascinating multimedia practice.
- Includes a new short story by award-winning author Ali Smith and an essay by Douglas Fogle, one of America's preeminent contemporary art curators.



This comprehensive catalogue accompanies a worldwide touring retrospective exhibition of Thomas Demand's work, focussing on four important areas of his oeuvre. Thomas Demand has spent the last two and a half decades bringing together his talents as both a sculptor and a photographer to capture the feedback loop between the world we inhabit and the photographic documents of it which lie at the root of our contemporary image culture. Bringing together a wide-ranging survey of photographs that span the arc of his career, *Stutter of History* will provide both an overview of the artist's way of seeing the world and lesson in how we might approach the onslaught of historical events that we consume through the world of images. This extensive book displays the breadth and depth of Demand's artistic accomplishment, demonstrating in one volume why he is considered one of the world's foremost contemporary artists. Includes a new short story by award-winning author Ali Smith written in response to a work by Demand, as well as an illuminating essay by Douglas Fogle, curator of the exhibition, and an essay by Margaret Iversen.

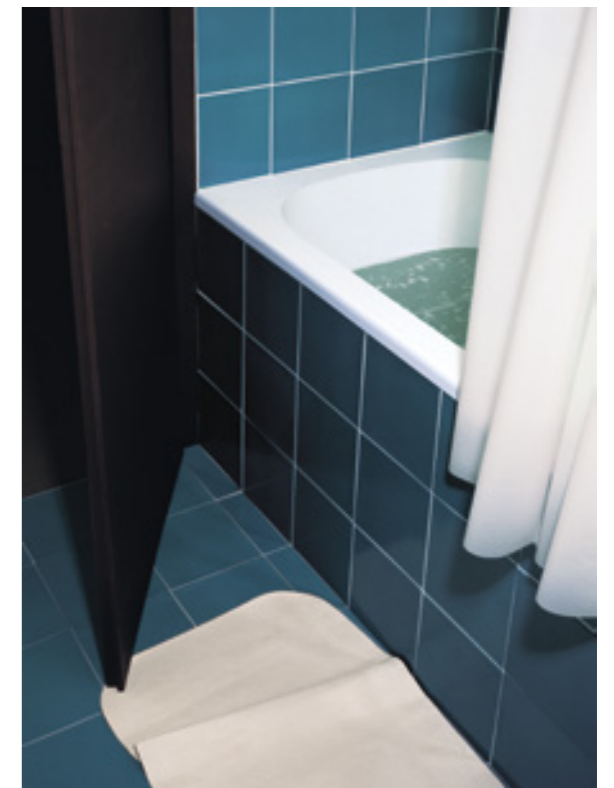
Thomas Demand (b. 1964, Munich, Germany) attended the Akademie der Bildenden Künste in Munich (1987–1990), the Staatliche Kunstakademie Düsseldorf (1990–1993), Goldsmiths College in London (1993–1994), and since 2011 has held a Professorship of Sculpture at HFBK in Hamburg. His work has been shown extensively across the world and is included in most of the significant private and institutional collections. He has been the subject of solo exhibitions at Sprüth Magers in Berlin, Galleria Gentili in Florence, the Irish Museum of Modern Art in Dublin, Serpentine Gallery in London, and the Neue Nationalgalerie in Berlin. Demand was a recipient of the Rencontres d'Arles Award 2003 and was nominated for the Deutsche Börse Photography Prize in 2011. Recent books include *Mundo De Papel* (MACK, 2021), *House of Card* (MACK, M Leuven, 2020), *The Complete Papers* (MACK, 2018), *Blossom* with Ben Lerner (MACK, 2015), *The Dailies* with Hal Foster (MACK, 2012), and *Model Studies* (Ivory Press, 2011).



Embossed and silkscreened quarter-bound hardcover, incorporating 4 different paper stocks
24 x 30 cm, 220 pages
€65 £50 \$70

Co-published with the Foundation for the Exhibition of Photography
Design by Naomi Mizusaki

Publication date: April 2022
ISBN 978-1-913620-67-7



Troubled Land

Paul Graham

- A new edition of Paul Graham's influential project made during the height of the Northern Irish conflict.
- Astute photographic series exposing the subtle signs of political unrest in the landscape.
- The third in Graham's classic 1980s trilogy of photobooks following *A1 - The Great North Road* and *Beyond Caring*, each being reissued by MACK.



Linen hardcover with tipped-in image
32.2 x 24.3 cm, 80 pages
€55 £45 \$65

Publication date: May 2022
ISBN 978-1-913620-60-8



An iconic project made at the height of the 'Troubles', *Troubled Land* deals with the small but insistent signs of political division embedded in the landscape of Northern Ireland. At the heart of the Irish conflict lays the land — who owns it, who controls it, whose history it expresses. Paul Graham's quietly radical book keeps this material truth in mind as it uniquely combines landscape and conflict photography, seducing us with bucolic views in which telling details only gradually appear: painted kerbs, distant soldiers or helicopters, flags and graffiti, paint-splattered roads, each tacitly aligning that location to its Republican or Loyalist allegiance. Pastoral photographs of green fields and hedgerows reveal themselves to be images of conflict and dispute — despite the steadiness of the photographic frame and the clarity of Graham's vision, this is unsettled land. Originally published in 1986, *Troubled Land* is reprinted here for the first time in thirty-five years. Controversial then for its use of colour and refusal to follow the clichéd tropes of photojournalism, the book was pivotal in providing a fresh perspective on Northern Ireland's 'Troubles' and left a lasting impact on landscape photography, suggesting how it might engage with politics and society rather than escape from them. Together with *A1 - The Great North Road* and *Beyond Caring*, it completes a new edition of the remarkable trilogy of books Graham made in 1980s UK.

Paul Graham (b. 1956, UK) 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), *The Whiteness of the Whale* (2015), *Does Yellow Run Forever?* (2014), *The Present* (2012), *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.



The Devil is leaving his Cave

Wendy Ewald

- A pair of photographic projects from 1990 and 2021 made with young people in Mexico and Chicago respectively, reflecting on their lives, hopes, and dreams.
- Both projects provide insights into the everyday lives of their communities and address themes of immigration, restriction, and freedom in the face of political and social change.
- Follows the success of Ewald's iconic project *Portraits and Dreams*, reprinted by MACK in 2020.



In 1990, a year before the Zapatistas' armed revolt, Wendy Ewald was invited to conduct photography classes for Mayan, Ladino, and Tzotzil children living in Chiapas, the southernmost province of Mexico. The sponsoring organization was the Mayan writers' cooperative, Sna Jtz-ibajom (The House of the Writers). While cameras and camcorders were hardly novelties in Chiapas, they were generally used by tourists whose picture-taking reinforced their own cultural biases. Ewald did not take pictures; instead she guided her students in taking their own pictures of their daily lives, dreams, desires, and fantasies. These briefs resonated with the importances held by dreams in Mayan culture, which considers them as real as waking life. The resulting project, *The Devil is leaving his Cave*, is a unique insight into the everyday realities of life in Mayan communities just before the devastation of the Zapatista uprising. This book brings together Ewald's original project with new work made in collaboration with fifteen young Mexican Americans living in Chicago, coordinated with the help of Centro Romero, an immigrant service organisation. These images respond to many of the same subjects as those by Ewald's 1990s students, with an emphasis now on capturing inner lives and dreams as a way of reckoning with the unvoiced experiences of immigration. The themes of restriction and self-reflection that emerged from this new work were intensified by being made in part under COVID lockdown. Together, the Chiapas and Chicago projects trace the differences between growing up in different Mexican geographies with diverse histories, while holding on to the universal joys and sorrows of childhood.

For fifty years **Wendy Ewald** has collaborated in art projects with children, families, women, and teachers around the world and in the United States. She was a senior fellow at The Center for Documentary Studies at Duke University and an artist in residence at Amherst College where she taught Collaborative Art: The Practice and Theory of Working with Communities. She has published twelve books including *Secret Games*, a midcareer retrospective, *This is Where I Live* (MACK, 2015), and *Portraits and Dreams* (MACK, 2020). Ewald has received many honors, including a MacArthur Fellowship, a Guggenheim Fellowship and grants from the National Endowment for the Art. She has had solo exhibitions at the Corcoran Gallery, International Center of Photography, the Queens Museum, the Fotomuseum in Switzerland, Center for Creative Photography in Melbourne among many others. Her work was included in the 1997 Whitney Biennial.



OTA bound paperback
20 x 24.5 cm, 144 pages
€38 £30 \$45

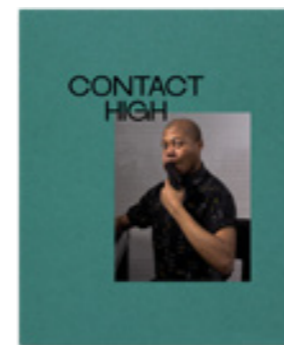
Publication date: May 2022
ISBN 978-1-913620-55-4



Contact High

D'Angelo Lovell Williams

- Collected in one volume for the first time, this artist's book presents the complete works of D'Angelo Lovell Williams, an important emerging voice in contemporary photography.
- In performative and intimate images which are layered with narratives, Williams' work is both a reflection on and pertinent contribution to the wider discourse on how we see and represent Black queer lives.



OTA bound paperback with flaps
23 x 27.8 cm, 104 pages
€40 £35 \$50

Publication date: May 2022
ISBN 978-1-913620-62-2



Both an artist's book and comprehensive inquisition of D'Angelo Lovell Williams' work to date, *Contact High* offers an expansive engagement with the visualisation of desire and depiction of the Black body. Throughout Williams' narrative images, Black, gay men appear as sitters, lovers, caregivers, or shadows, reflecting the many forms in which Black queer people exist and have existed historically within each other's lives. Williams' work is guided by their life experience and an interrogation of their own perspective, as well as wider questions around the representation of race, class, sexuality, gender, and intimacy. The title *Contact High* references the importance of touch and gesture in Williams' work, and alludes to heightened senses and intuitive movement. From self-portraits to collaborations with community, Williams' photographs visualise the Black body in performative scenes that are theatrical, dance-like, and occasionally mundane, pointing towards collective histories and Black ancestral practices. At the heart of these intimate, dialogic images are notions of kinship and spirituality interweaved with quietly political and radical gestures. Williams' unfaltering gaze insists on visibility and deference, and creates scenes in which Black and queer voices are the authority. The dynamics that play out between families, cultures, friends, lovers, ancestors and descendants are visualised as a spectrum of care, tenderness, and vulnerability, speaking to the nuances of our complex lives often overlooked by historical depictions.

D'Angelo Lovell Williams (b.1992, Jackson, Mississippi) is a Black, HIV-positive artist expanding narratives of Black intimacy through photography. They earned their BFA in photography from Memphis College of Art, 2015, MFA in photography from Syracuse University, 2018, and is a Skowhegan School of Art alum, 2018. Exhibitions include solo exhibitions at Higher Pictures (2017-2020), TONE Memphis, MF Projects, Gallery 400, La Mama Galleria, Washington Project for the Arts, and Lehman Collage Art Gallery. Williams' work is featured in *The New York Times*, *The New Yorker*, *The Bitter Southerner*, *CULTURED*, *The 1619 Project*, *The Financial Times*, *VICE*, *DAZED*, *OUT* and *W*.



AMERICAN POLYCHRONIC

Roe Ethridge

- The first extensive survey presenting Roe Ethridge's wide-ranging photographic oeuvre, covering work made between 2000 and 2021.
- A sequence that plait together both art and commercial work to create a distinctive long-form visual essay.
- Ethridge's work has been widely exhibited and he has become renowned for his unique and subversive visual language, blurring the boundaries between art historical genres.



AMERICAN POLYCHRONIC presents the first comprehensive catalogue raisonné of Roe Ethridge's work from 2000 to 2021, comprised of two interlocking threads of his celebrated photographic practice. Here Ethridge's artistic and personal work is sequenced chronologically, interwoven with his commercial photography in chronological reverse, together forming a vibrant sequence of harmonies and dissonance, hits and B-sides. This long-form sequence moves fluidly between genres in the pursuit of a distinctive visual language — blending and playfully juxtaposing the realms of fine art, fashion imagery, and advertising with the everyday, personal, and generic. Ethridge explores how new visual experiences can be created through the reproduction and recombination of images, photographing and distorting the real as way of suggesting — or disrupting — the ideal.

Roe Ethridge (b. 1969 in Miami, Florida) takes equally from his work as a commercial photographer, and artist. Blurring the lines that separate the two, Ethridge creates images that are simultaneously generic and intimate, often treading between humor and cynicism. His work has been extensively exhibited and is held in the permanent collections of the Art Institute of Chicago, Carnegie Museum of Art, Los Angeles County Museum of Art, Metropolitan Museum of Art, MoMA, SFMoMA, Tate Modern, Walker Art Center, and the Whitney Museum of American Art, among others. Solo exhibitions include the Institute of Contemporary Art, Boston, Garage, Moscow, Le Consortium, Dijon, France, and FOAM, Amsterdam. In 2011 he was shortlisted for the Deutsche Börse Photography Prize. Previous monographs include *Le Luxe* (MACK, 2012) and *Sacrifice Your Body* (MACK, 2014) and *Shelter Island* (MACK, 2016).



Embossed hardcover
30 x 34.5 cm, 560 pages
€63 £50 \$70

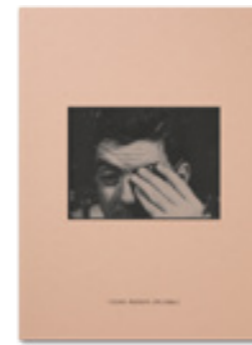
Publication date: May 2022
ISBN 978-1-913620-65-3



Third Person (Plural)

Aikaterini Gegisian

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



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

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



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

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



SONATA

Aaron Schuman

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



Embossed hardcover
23 x 29 cm, 128 pages
€45 £35 \$55

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



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

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

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



Beautiful, Still

Colby Deal

- The first book from photographer Colby Deal, presenting an authentic documentation of the neighbourhood where he grew up.
- This ongoing series of black-and-white photographs of the Third Ward neighbourhood of Houston, Texas, creates psychological environments layered with personal, social, and historical meaning.
- Deal was made a member of Magnum Photos agency in 2020.



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

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



Faux leather embossed hardcover
24 x 28 cm, 160 pages
€50 £40 \$55

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



Tales of Estrangement

Effie Paleologou

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



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

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



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

With essays by Brian Dillon and Iain Sinclair.

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



Doug Aitken

Doug Aitken

- Catalogue raisonné spanning the career of artist Doug Aitken, renowned for his ambitious and immersive multimedia works.
- This extensive volume weaves together visual documents of Aitken's broad-ranging projects from the last thirty years, alongside essays and interviews.

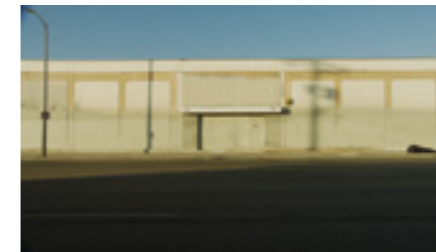
Embossed linen hardcover with slipcase
30.5 x 25.5 cm, 504 pages
€125 £100 \$140

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



This comprehensive new book explores the career of multimedia artist Doug Aitken, following the path from the first major works in the late 1990s through to the present day. With an opening essay by Daniel Birnbaum framing this in-depth look at Aitken's oeuvre, the book weaves images and text in an energetic composition of rhythm and movement, mirroring the way Aitken has approached and explored his conceptual body of artwork through multiple mediums.

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



PLEASE SEND TO REAL LIFE: Ray Johnson Photographs

Joel Smith (ed.)

- Ray Johnson was a hugely influential artist within Neo-Dada and early Pop art.
- This body of work was taken on 137 disposable cameras between 1992 and 1994, and detail his interest in the quotidian and everyday.
- Accompanies an exhibition running 17 June - 2 October 2022 at the Morgan Library & Museum, New York.



Paperback
17 x 24 cm, 256 pages
€45 £35 \$55

Publication date: June 2022
ISBN 978-1-912339-87-7



A widely connected pioneer of Pop and mail art, Ray Johnson was described as 'New York's most famous unknown artist.' Best known for his dense, allusive collages, he stopped exhibiting in 1991, but his output did not diminish. Between 1992 and 1994, using 137 disposable cameras, he created a large body of work that is only now coming to light. Staging his artworks in settings near his home in Locust Valley, Long Island — parking lots, sidewalks, beaches, cemeteries — Johnson made photographs that make the world of everyday 'real life' a part of his art. Within a few months, he devised a large new freestanding format for the simplified collages he began calling the 'movie stars' of his camera tableaux. When he swam to his death at sea on 13 January 1995, Johnson left behind a vast archive that included over three thousand of the late photographs. What he called his 'new career as a photographer,' which makes its debut in print here, marked the close of a romance with the camera that had spanned four decades of relentless invention.

Includes an essay by the curator, Joel Smith.

Ray Johnson (Detroit 1927–1995 Sag Harbor) attended Black Mountain College in 1945–48 and soon moved to New York City. After a promising start as an abstract painter, Johnson burned his early work in 1955. While working in graphic design, he devoted himself to collage and mail art, a genre he advanced tirelessly as self-appointed leader of the notional New York Correspondence (or Correspondance) School. In 1960 he staged his first 'Nothing,' in counterpoint to the Happenings coming into vogue in the avant garde. Though variously associated with the Pop and Fluxus movements, Johnson steered a personal course. In 1968 he left New York City and acquired a small house in Locust Valley, Long Island, where he worked — prolifically, but in increasing isolation — until his death in 1995.

Joel Smith is the Richard L. Menschel Curator and Department Head in Photography at the Morgan Library & Museum, New York.



Evidence

James White

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



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

Published as a limited edition book of 1000 signed copies.

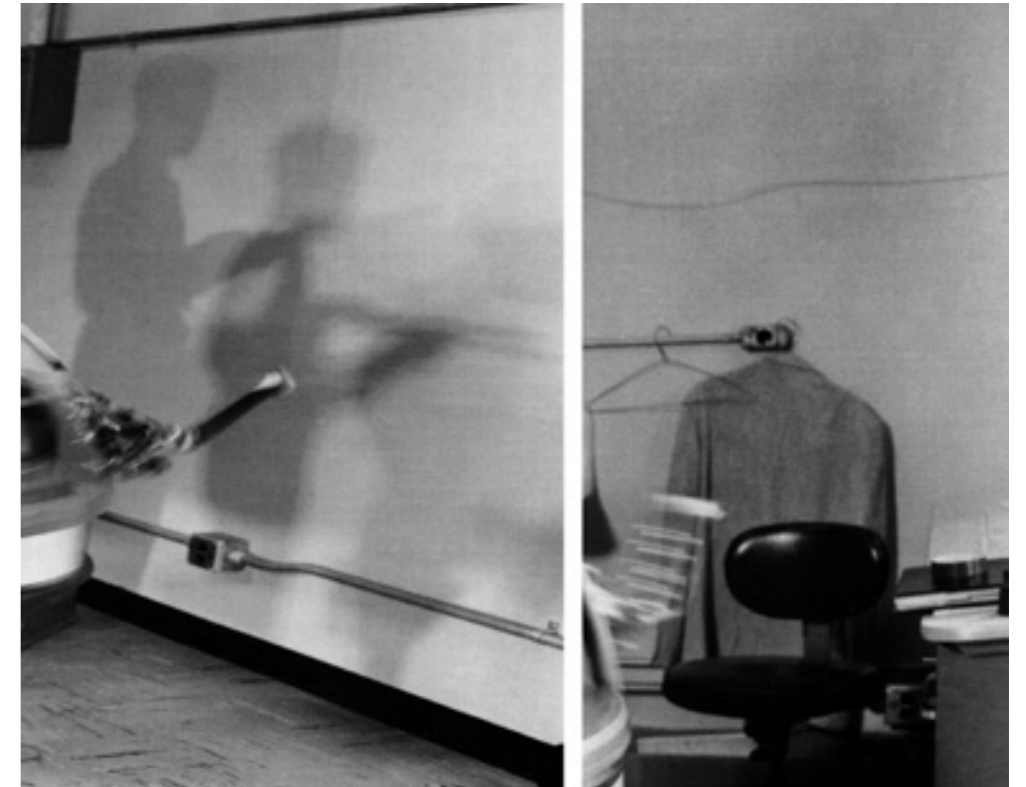
James White (b.1967) lives and works in London, UK. He received his BA from the Wimbledon School of Art in 1989 and his MA from the Royal College of Art in 1991. He has been the subject of solo and group exhibitions at international institutions such as The Goss-Michael Foundation, Dallas, TX; Kunsthal, Rotterdam, The Netherlands; the Olbricht Collection, Weserburg Museum of Modern Art, Bremen, Germany; and the Institute of Contemporary Art (ICA), London, United Kingdom, amongst others. White was a John Moores 24 prizewinner in 2008 and the subject of a major monograph, *James White: Paintings*, with essays by Martin Herbert and Jeremy Millar (FUEL, 2011). In 2017 White's large-format paintings were presented in the publication *Bodies*, and in 2018 *Small Paintings* was published, both by Kerber Verlag.



Large format hardcover
35 x 28.5 cm (portrait)
€75 £60 \$80

Limited edition of 1000 copies

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



2022 SPECIAL EDITIONS



A Pound of Pictures Special Edition
Alec Soth

Limited edition of 300 copies.

The special edition comprises a signed and numbered copy of the first printing of the book; a signed and numbered inkjet print; and 5 original unique vernacular prints selected by Soth from his personal collection and contained in an envelope, all housed in a printed cardboard box held together with coloured rubberbands.

Box size: 27 x 32.5 x 3.5cm
Print size: 20.32 x 25.4 cm [8x10 inches]

ISBN 978-1-913620-11-0SE
January 2022
€350 £300 \$400



Spanish Summer Special Edition
Gerry Johansson

Open edition.

Special edition divided into 5 sets, each comprising a signed first edition of the book housed in a cardboard mailer slipcase with one of five silver gelatin prints [signed and numbered].

ISBN 978-1-912339-91-4SE
February 2022
€180 £160 \$220



2021 SPECIAL EDITIONS

The things of the world are true / Somersault Special Edition
Raymond Meeks

Limited edition of 150 copies.

Each comprising:
- a signed and numbered copy of the first printing of the book
- a silver gelatin print (printed by Meeks).
- a hand tipped-in to the front cover of the book.
- a unique drawing, titled us two, sitting near, inserted into the back endpaper.
- a singer sewn booklet, titled *trumpet vine companion*.
- a greyboard sleeve slipcase, gessoed with unique hand-applied repurposed paper.

Print size: 14 x 18 cm [5.5 x 7.1 inches]

ISBN 978-1-913620-40-0SE
September 2021
€350 £300 \$400



The British Isles Special Edition
Jamie Hawkesworth

Limited edition of 200 copies.

Each comprising:
- a signed and numbered copy of the first printing of the book.
- a c-type print (signed, numbered and hand-printed).
- together housed in a linen slipcase with a tipped-in image.

The print is preserved in a hand made print folder constructed from the book's marbled endpapers.
Print size: 20 x 25 cm [8 x 10 inches].

ISBN 978-1-913620-14-1SE
July 2021
€500 £450 \$550



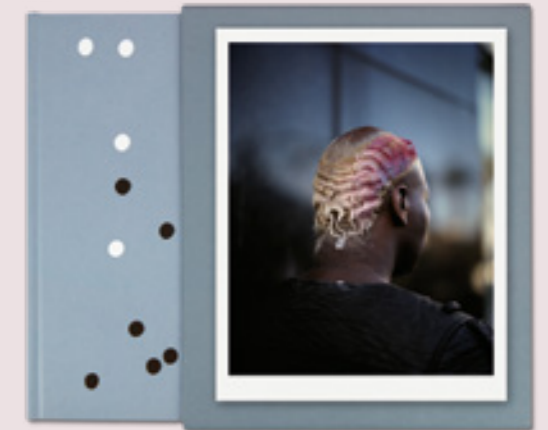
Picture Summer on Kodak Film Special Edition
Jason Fulford
€230 £200 \$250



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



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



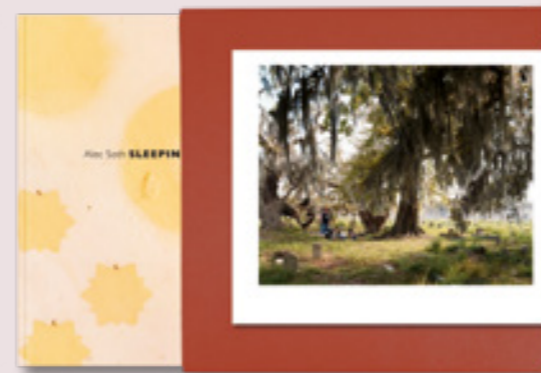
ZZYZX Special Edition ("Head" print)
Gregory Halpern
€600 £525 \$650



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
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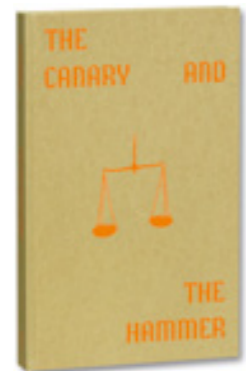
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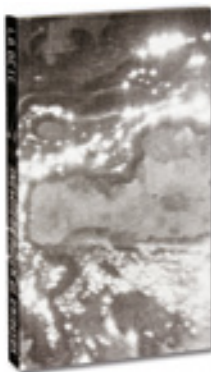
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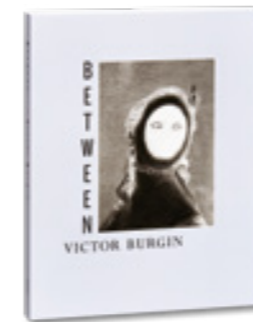
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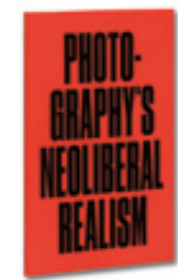
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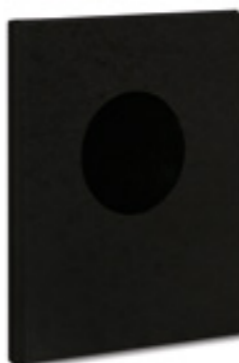
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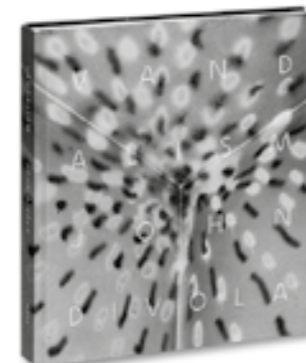
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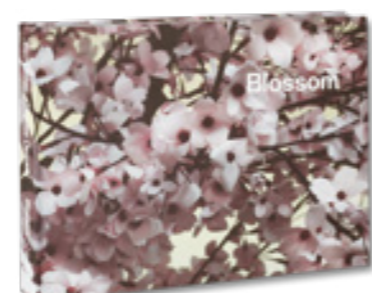
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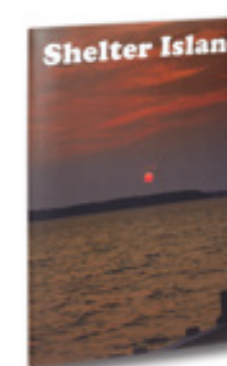
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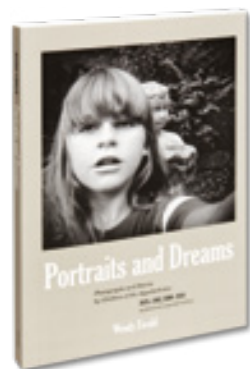
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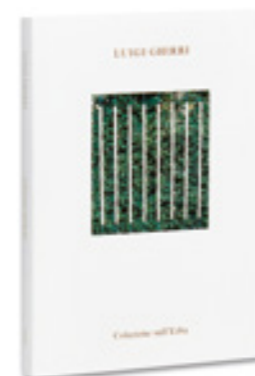
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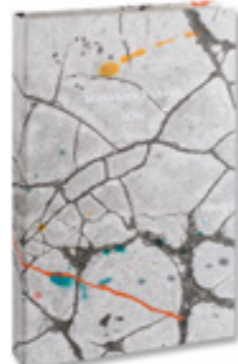
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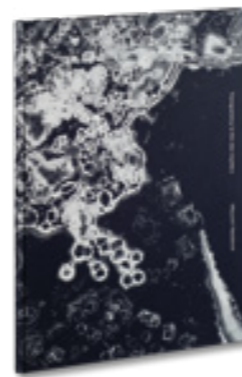
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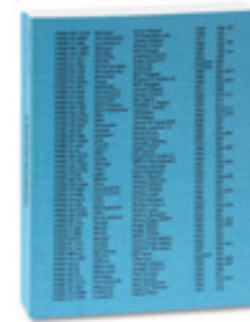
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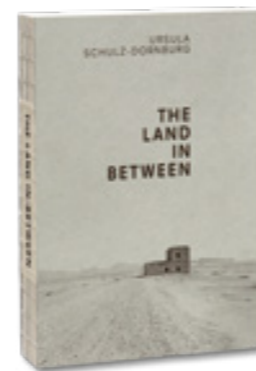
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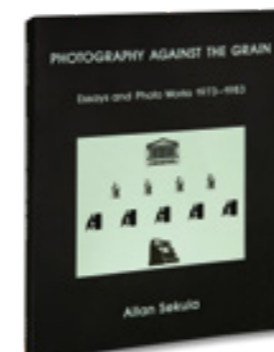
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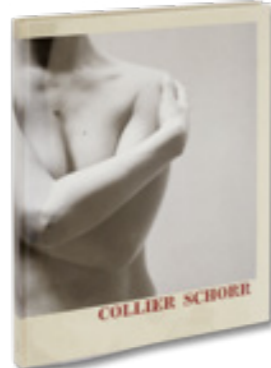
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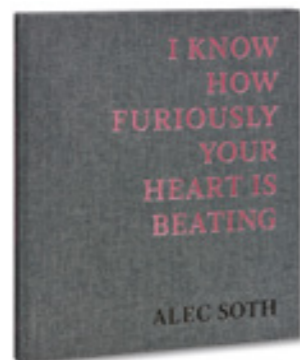
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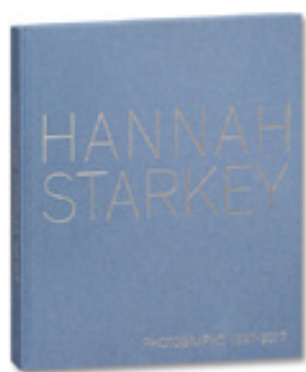
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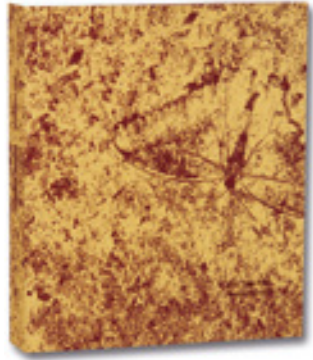
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