



**It's been twelve months,
little more than a year,
since we set up MACK.
Twelve months, twelve
books – every single one
fundamentally different to
the next, each driven by an
artist's ideas. It's been an
exhilarating and liberating
ride and we hope that our
list attests to our heartfelt
belief in the future of
physical books. There are
more to come, so please keep
in touch with what we are
doing at mackbooks.co.uk**





I met Charles Albert Lucien Snelling on a Saturday in April, 1992. He lived in a typical two up two down terraced house amongst many other two up two down terraced houses... It was yellow and orange. In that respect it was totally different from every other house on the street. Charlie was a simple, gentle, man. He loved flowers and the names of flowers. He loved colour and surrounded himself with colour. He loved his wife. Without ever trying or intending to, he showed me that the most important things in life cost nothing at all. He was my antidote to modern living.
Julian Germain

In 2005 *For every minute you are angry you lose sixty seconds of happiness* was published to critical acclaim, selling out soon after it's release. Germain's warm and affectionate portrait of Charles Albert Lucien Snelling (Charlie) is now republished in a glowing new edition.

For every minute you are angry you lose sixty seconds of happiness

Julian Germain

80 pages, 42 colour plates,
23.5 cm x 28 cm,
Colour printed linen hardcover
ISBN 978-1-907946-13-4

€35.00 / £30.00 / \$45.00

A special edition is also available





I have to like the people I photograph. I need to feel an attraction, a fascination.
Bertien van Manen

Buried deep in Bertien van Manen's images is an intimacy between photographer and subject. The viewer trespasses on the private moments in the frame, catching a glare over breakfast, unheard words between friends, both party to the action and intruding on it.

Let's sit down before we go
Bertien van Manen

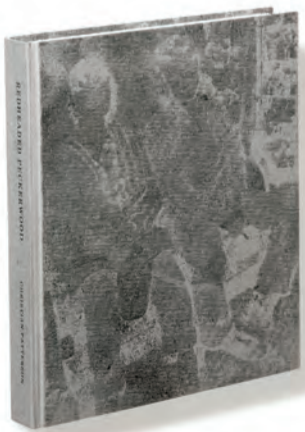
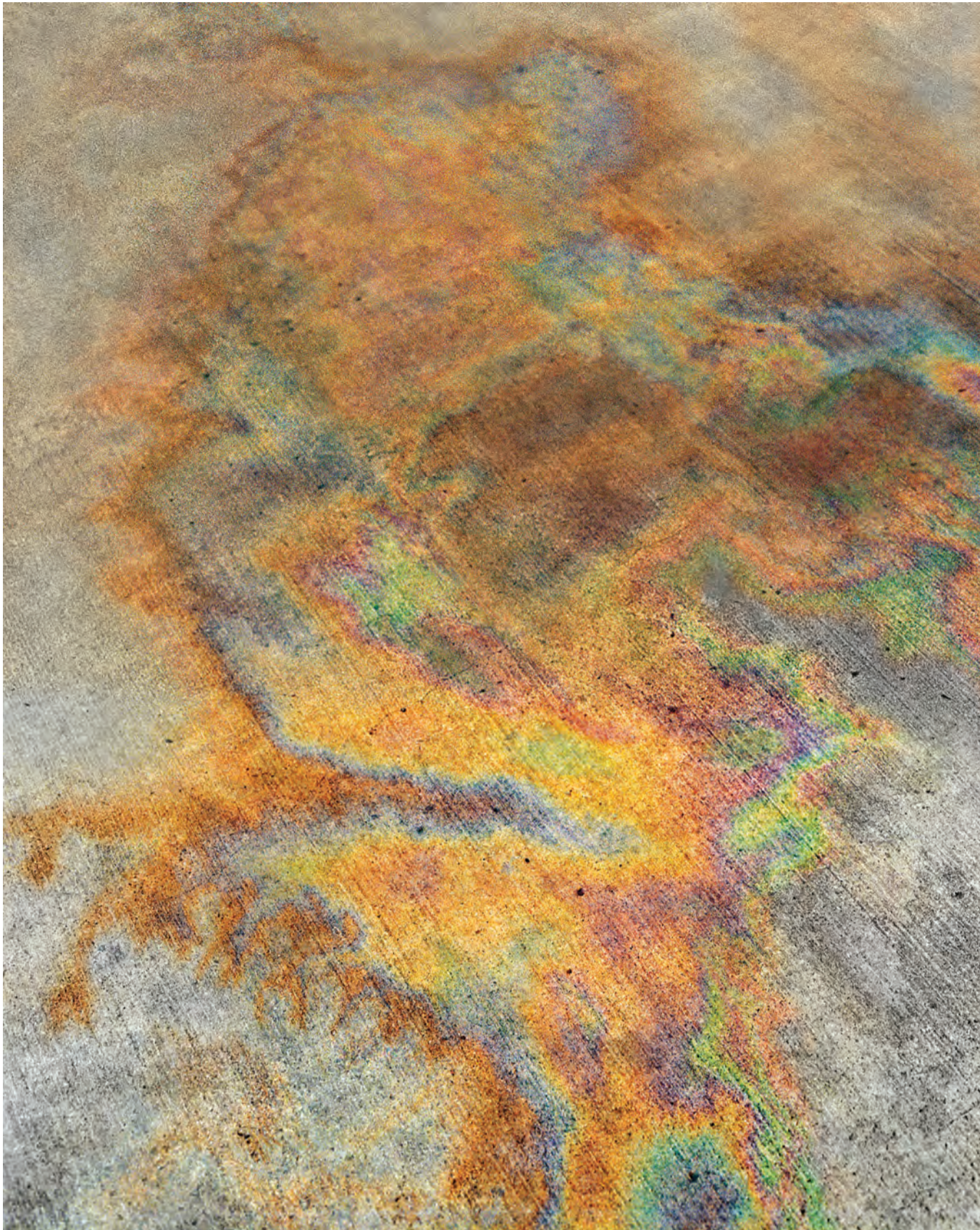
Edited by Stephen Gill

96 colour plates, 104 pages,
23.8 x 20 cm, Colour printed
linen hardcover
ISBN 978-1-907946-12-7

€35.00 / £30.00 / \$45.00

A special edition is also available





Redheaded Peckerwood is a work with a tragic underlying narrative – the story of 19 year old Charles Starkweather and 14 year old Caril Ann Fugate who murdered ten people, including Fugate’s family, during a three day killing spree across Nebraska to the point of their capture in Douglas, Wyoming.

Christian Patterson retraced the steps of Starkweather and Fugate, mapping his way through infinite layers of evidence and assembling an enigmatic narrative along the way.

While photographs are the heart of this work, they are complemented and informed by documents and

objects that belonged to the killers and their victims – including a map, poem, confession letter, stuffed animal, hood ornament and various other items.

The many individual pieces serve only as cues and clues within the greater visual puzzle; in between them lies the most rewarding narrative, which Christian Patterson, almost altruistically, leaves for the viewer to grasp.

Redheaded Peckerwood, which unerringly walks the fine line between fiction and nonfictions, is a disturbingly beautiful narrative about unfathomable violence and its place on the land.
Luc Sante

Redheaded Peckerwood
Christian Patterson

With essays by Luc Sante and Karen Irvine

164 pages, 19 cm x 24 cm,
98 images including 3 inserts
and a booklet, Printed paper
over board
ISBN 978-1-907946-14-1

€45.00 / £40.00 / \$65.00



An American and the Jap he killed. Pfc Wally Wakeman says: "I was walking down the trail when I saw two fellows talking. They grinned and I grinned. One pulled a gun. I pulled mine. I killed him. It was just like in the movies."

We saw each other – it happened very fast – I smiled, and both of them smiled back at me. And so at first we stood and smiled, all three. One pulled his gun. And then I shot him dead.

War Primer 2 is a limited edition book that physically inhabits the pages of Bertolt Brecht's remarkable 1955 publication *War Primer*.

The original is a collection of Brecht's newspaper clippings, each accompanied by a four-line poem that he called Photo-epigrams. Brecht was profoundly uneasy about the affirmative role played by the medium within the political economy of capitalism and referred to press photographs as heiroglyphics in need of decoding.

War Primer 2 is the belated sequel. While Brecht's *War Primer* was concerned with images of the Second World War, *War Primer 2* is concerned with the images of conflict generated by both sides of the so-called "War on Terror".

Heiner Müller once said that to use Brecht without changing him is an act of betrayal. With *War Primer 2* Broomberg and Chanarin have appropriated Brecht's original, giving us their critique of images of contemporary conflict, which is simultaneously a betrayal and a homage.

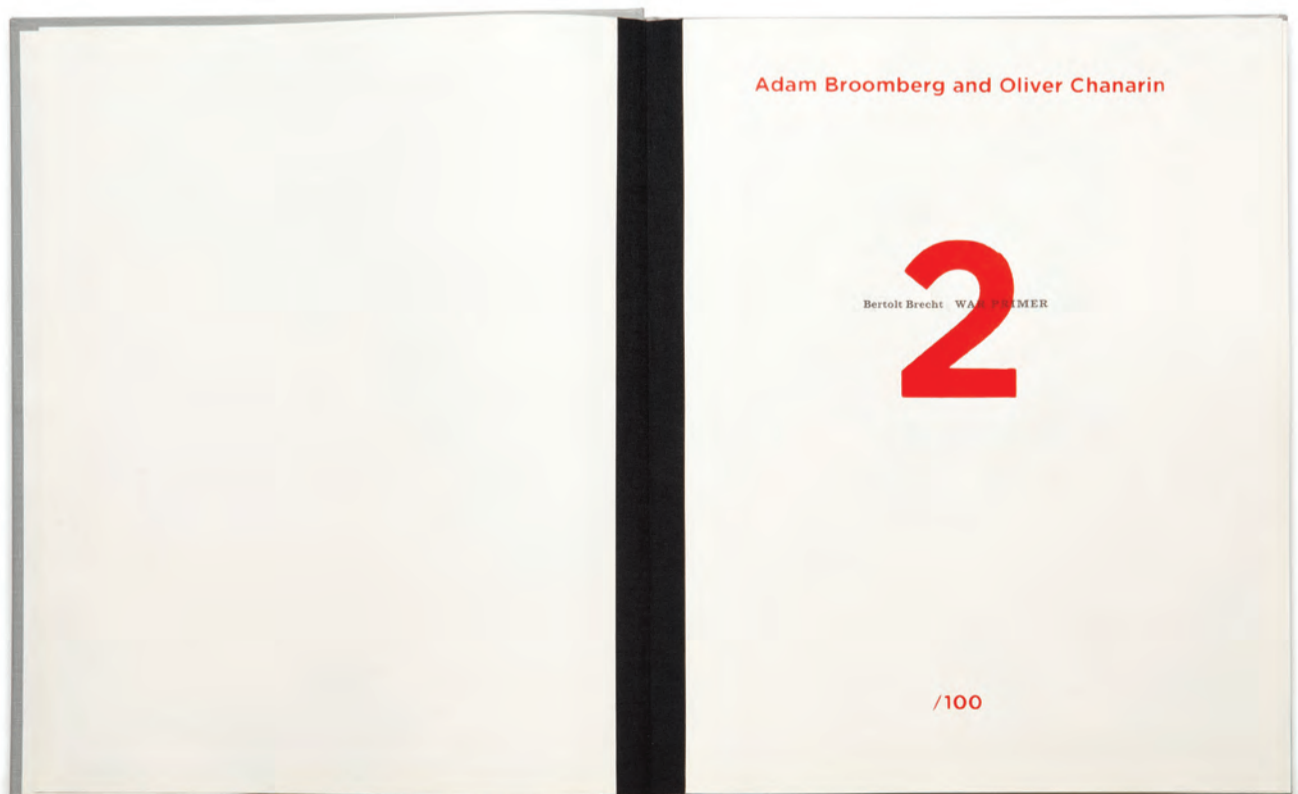
War Primer 2

Adam Broomberg & Oliver Chanarin

Limited Edition of 100 copies

100 pages, Original Bertolt Brecht hardback book (this edition published 1998) with text silkscreened into the book and 85 colour images tipped-in by hand
ISBN 978-1-907946-15-8

€400.00 / £350.00 / \$560.00



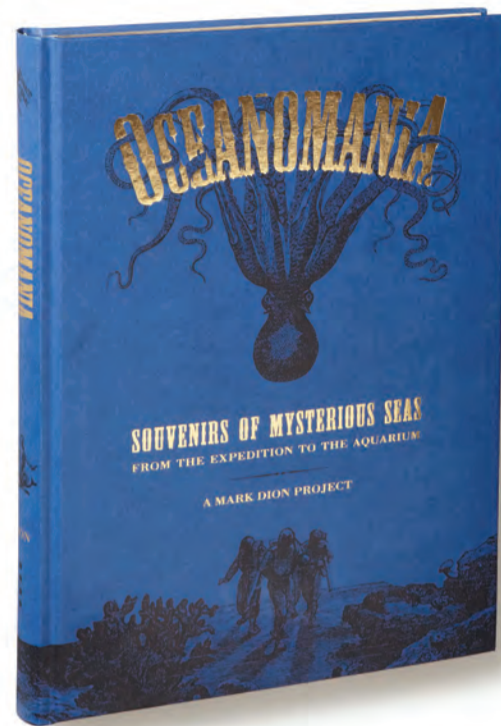
Oceanomania investigates the evolution of our fascination with the sea, in time and space, design, literature and art, revealing how the uncanny and marvelous have inspired artistic research. Continuing his investigations as a naturalist, archaeologist and traveler, the American artist Mark Dion explored the collections of the Oceanographic Museum of Monaco to create a monumental curiosity cabinet and dived into the collections of the Nouveau Musée National de Monaco to present a major intervention at Villa Paloma. The accompanying publication, *Oceanomania: Souvenirs of Mysterious Seas* combines installation images from the exhibition, original artist imagery and essays from

various writers exploring the different facets of the exploration of the seas and the challenges in exhibiting a marine world above sea level.

Oceanomania
Souvenirs of Mysterious Seas From the Expedition to the Aquarium
Mark Dion

192 pages, with 7 transparent printed inserts, and printed endpapers, 22 cm x 30.4 cm, Numerous essays and extensive colour and black and white plates, Foil embossed hardback with foil edges
ISBN 978-1-907946-07-3

€50.00 / £45.00 / \$70.00





Gerry Johansson's sensitive and subtle photographs hint at human life through the occasional car or lone figure but for the most part they draw the reader's eye to the simplistic architecture of a small American town. In singling out *Pontiac*, Johansson offers comment on more than the landscape, photographing a microcosm of the effects of the decline in the auto industry in Michigan. His images survey the landscape with a characteristic Swedish melancholy, echoing the new topographic photographers of the 1970s.

Pontiac marks the end of an eighteen year project by Johansson. In 1993, 1994 and 1996 he visited America, taking photographs on his travels from one small town to the next. This work was compiled and published as *Amerika* in 1998. It was followed by a collection of photographs from his homeland, published under the title *Sverige* in 2005. Critical response led Johansson to narrow his camera's eye to make *Kvidinge*, a portrait of a Swedish town, published in 2007. Finally he revisited America in 2010, traveling to Pontiac, Michigan, and this became the basis for his final piece in this series.

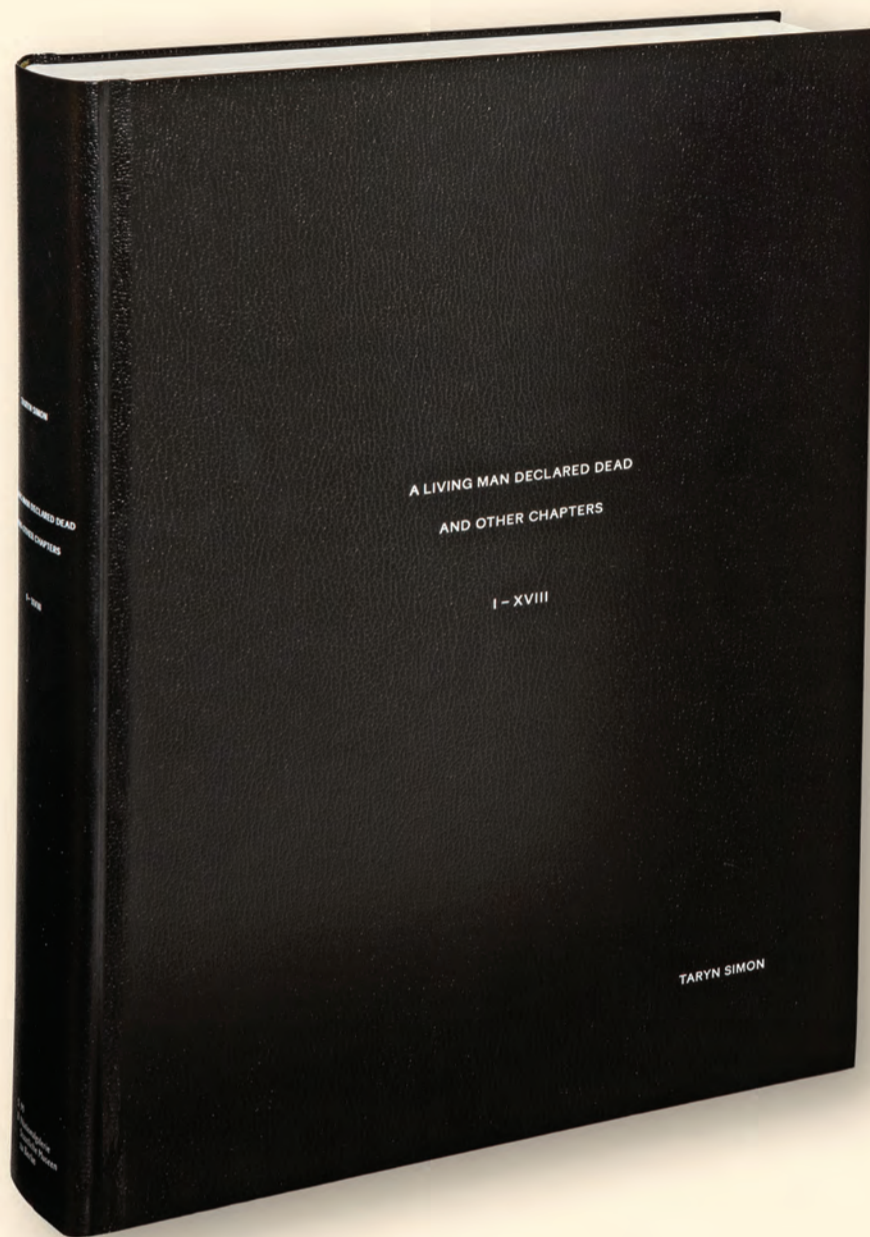
Pontiac

Gerry Johansson

160 pages, 111 duotone plates,
17.5 cm x 24.5 cm,
Clothbound hardcover with two
tipped-in photographs
ISBN 978-1-907946-09-7

€30.00 / £25.00 / \$40.00

Published with GUNGallery



A Living Man Declared Dead and Other Chapters is a significant and extensive book of a major new body of work by the American artist Taryn Simon.

Over a four-year period, Simon traveled around the world recording bloodlines and their related stories. In each chapter, the external forces of territory, power, circumstance or religion collide with the internal forces of psychological and physical inheritance. The subjects Simon documents include feuding families in Brazil, victims of genocide in Bosnia, the body double of Saddam Hussein's son, Uday, and the living dead in India. Her collection is at once cohesive and arbitrary, mapping the relationships among chance, blood and other components of fate.

A Living Man Declared Dead and Other Chapters is divided into eighteen chapters. Each chapter is

comprised of three segments: an annotation, a large portrait series depicting bloodline members and a second series containing photographic evidence. 817 portraits are systematically arranged within their chapters. Simon includes empty portraits, representing living members of a bloodline who could not be photographed. The reasons for these absences are provided in the captions and include imprisonment, military service, dengue fever and women not granted permission to be photographed. Simon's presentation explores the struggle to determine codes and patterns embedded in the narratives she documents. These narratives are recognisable as variants (versions, renderings, adaptations) of historical or future episodes. In contrast to the systematic ordering of a bloodline, the seductive elements of these stories - violence, resilience, corruption and survival - disorient the work's highly structured appearance.

A Living Man Declared Dead and Other Chapters

Taryn Simon

Texts by Homi K. Bhabha and Geoffrey Batchen

With numerous gatefolds, 3 different paper stocks and over 1000 full colour images, 864 pages, 25 cm x 34 cm, Hardcover ISBN 978-1-907946-05-9

€95.00 / £80.00 / \$125.00



American artist Roe Ethridge's latest book takes its title from the French "C'est pas du luxe", an ironic phrase which alludes to the superfluous nature of luxury whilst proclaiming how essential it is to existence. Such paradoxes are fluently woven through Ethridge's oeuvre and *Le Luxe* encompasses his practice from the past decade, without ever slipping into the moribund gravitas of a retrospective.

Plumbing his diverse image inventories, from personal images and magazine commissions to an archive of online screen shots, the book continues his exploration of

picture-making that disavows the potential for creating a finished work. Ethridge para-phrases Eggleston when he states that he is "at war with the finished" in an era of digital photography straining towards idealisation. The pristine conditions of photography are undermined in the book's design and riff on Henri Matisse's apposite aphorism "exactitude is not truth" (Matisse titled two of his paintings *Le Luxe*).

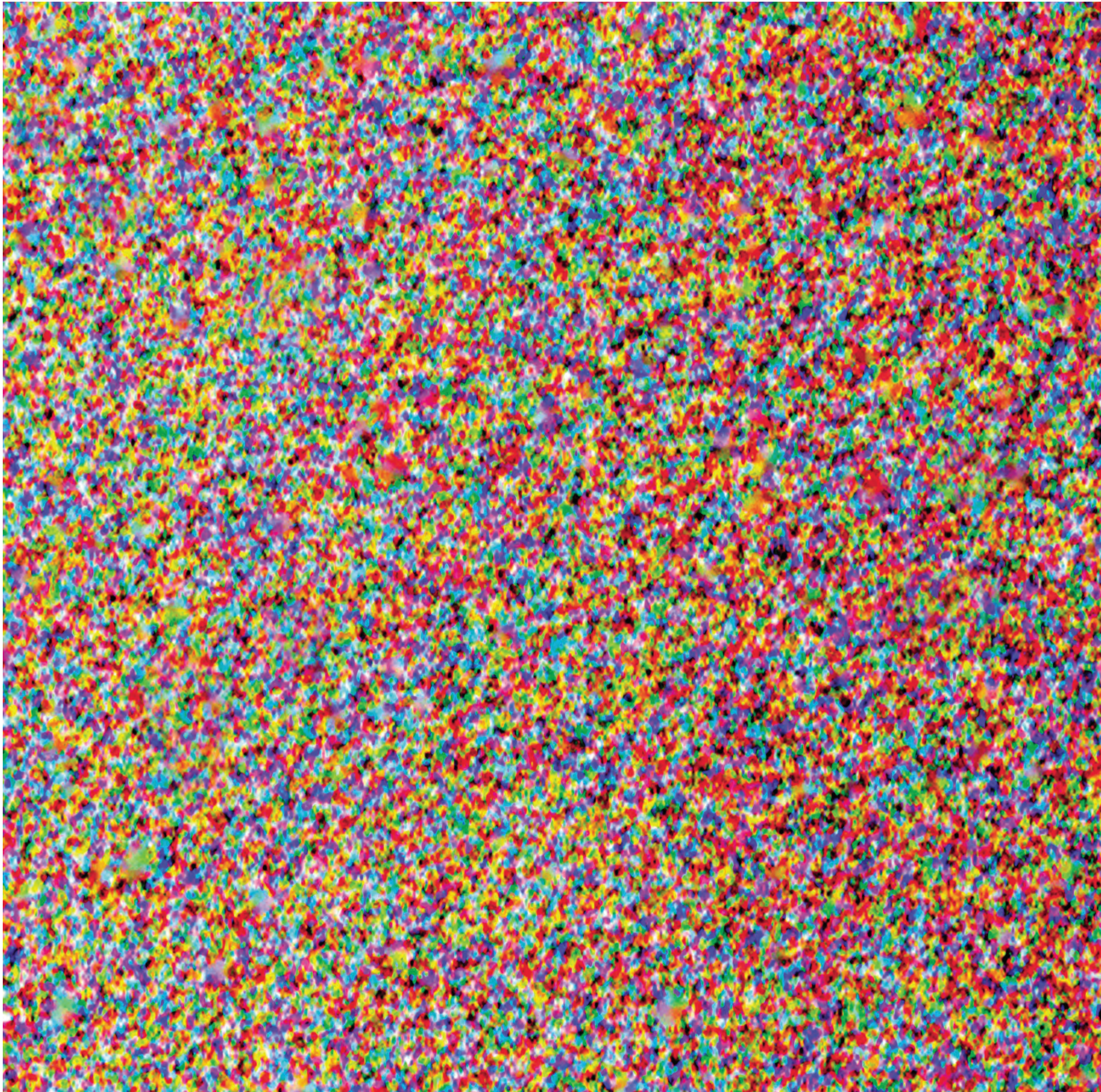
Composed in three parts, *Le Luxe* contains an unusual backdrop, the everyday of the artist, who worked from November 2005 to January 2010 on one commission documenting

a building in downtown Manhattan on a site adjacent to the World Trade Centre. This narrative offers an uneasy balance to the fissures between analogue and digital and Ethridge's consistent undermining of his own certainties.

Le Luxe
Roe Ethridge

206 pages, 200 colour plates, 25 cm x 28.5 cm, Hardcover
ISBN 978-1-907946-08-0

€45.00 / £40.00 / \$55.00



Films is Paul Graham's eulogy to the physical material of photography: film. The 20th century's greatest medium has undergone a catastrophic decline over the past decade as digital cameras have swept aside the traditional process of taking photographs. Film has died: Kodacolor, Fujicolor, Tri-X, Kodachrome, Ektacolor – all evocative names for any photographer – are now gone or fading fast. Yet this magical material is a true product of both

science- silver salts suspended in gelatin emulsion on celluloid base, and magical alchemy - it could capture light. Film became one of the defining materials of the 20th century, and just as oil paint or marble in their time, it has been the medium used by each and every great artist of photography and film making. While examining his past 30 years of work for the 2009 survey exhibition and book, Graham became enraptured

with the material of his craft, and began to reflect upon the physical substance by which he, and indeed all photographers, made their images. Besides scanning his images for the survey, he also began to scan the blank film ends and unexposed frames from each body of work to gather an alternative survey, a 'negative retrospective' of his practice. What first appears to be abstract dots, blobs or colour forms, are in fact simply greatly magnified

images of the raw film emulsion– the color dye clouds formed in the exposure and development of film. These images are not abstract at all, but just extreme close-ups of the film's structure – the red, green and blue chemical couplers that form film emulsion, the basic building blocks of each and every image. Their beautiful complication, the wonder of their granular form, irrespective of what they describe, is given here for each of us to enjoy.



Films

Paul Graham

Colour plates throughout
64 pages, 23 cm x 30 cm, Hardcover
ISBN 978-1-907946-02-8

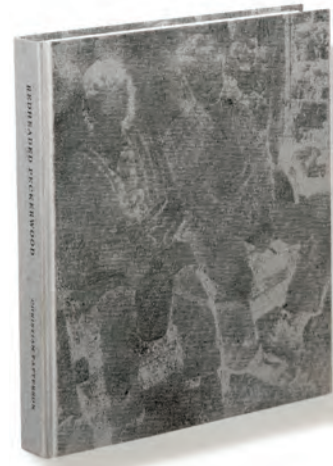
€35.00 / £30.00 / \$45.00



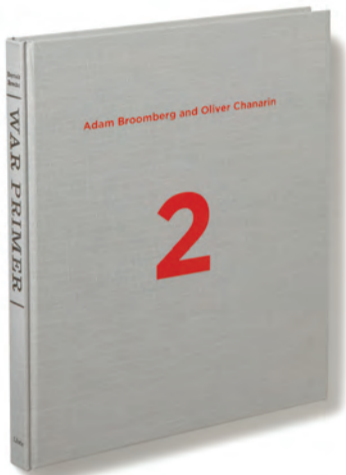
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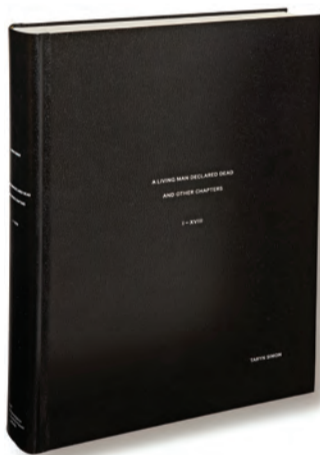
People In Trouble Laughing Pushed To The Ground
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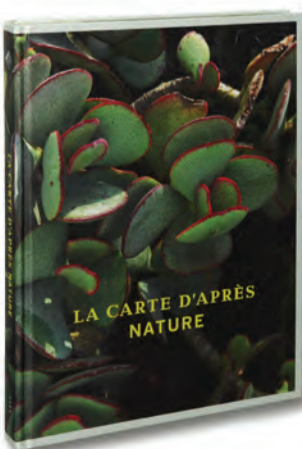
A Living Man Declared Dead and Other Chapters
Taryn Simon



Le Luxe
Roe Ethridge



Films
Paul Graham



La Carte d'après Nature
Thomas Demand

COMING SOON

Martina Hoogland-Ivanow *Speedway*

Gerry Johansson *Tokyo*

Paul Graham *The Present*

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2011²

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Cover: *Shotgun Blast #1*
Frontispiece: *Caril Ann (Tear-Stained)*
both from Christian Patterson *Redheaded Peckerwood*

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