

ROCK ON! SHANE



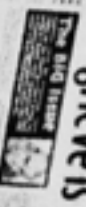
GARDEN DAYS



HERE AGAIN?



Leave to grieve is vital



Michael is with us 24/7. He was a shining light... he's even brighter now



Shall we see you again?

THE JACKSONS
BROTHERS ARE BACK AS PAIN IS STILL RAW

THE OFFICIAL READER: GIBSON'S JOURNEY TO THE HEAVENS OF MAGICAL DUBAI

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Judge Terry on the pitch and keep him AS OUT! Catch



I'LL FIGHT TO END BLACK CATS SLUMP



HOW COULD YOU DO THIS?

FREE BOOK

TEAM WAYNE

TEAM WAYNE

TEAM



Off the pitch, his private life is an albatross - on the pitch it's business as usual for it

In 2012 we are working with a wonderful list of artists, from the internationally famous to those you will encounter here for the first time. The book is a discrete element in the practice of every one of these artists. The year begins with new books by Paul Graham, Ron Jude and Thomas Demand, and a reprint of Christian Patterson's hugely successful *Redheaded Peckerwood*. We will be revisiting the Beverly Hills of 1984, through the eyes of Anthony Hernandez, alongside the streets of New York, Los Angeles, London, Paris, and Tokyo with Jason Evans, and we take great pride in announcing that we will be republishing *Kodachrome*, the 1978 landmark book by Luigi Ghirri, work so timeless it still seems fresh today. It is the ideas of the authors and the quality of the work which interests us, but we promise to continue making unfailingly beautiful books. In January we welcomed two new members of staff, whom we feel share these same enthusiasms. Thanks for your support so far and please keep in touch with what we are doing at www.mackbooks.co.uk



The Present
Paul Graham

114 pages, including 13 gatefolds

24.5 cm x 30.5 cm
Hardback with embossed cover

€55.00 / £45.00 / \$70.00

ISBN 978-1-907946-18-9

Publication date: April 2012

Street photography is perhaps the defining genre of photographic art. Seminal works by Walker Evans, Harry Callahan, Robert Frank and Garry Winogrand display photography's astonishing dance with life, and its unique role in forming our perceptions of the modern world.

The Present is Paul Graham's contribution to this legacy. The images in this book come unbidden from the streets of New York, but are not quite what we might expect, for each moment is brought to us with its double – two images taken from the same location, separated only by the briefest fraction of time. We find ourselves in sibling worlds, where a businessman with an eye patch becomes, an instant later, a man with an exaggerated wink; a woman eating a banana walks towards us, and a small focus shift reveals the blind man right behind her.



Although there are flashes of surprise – a woman walks confidently down the street one moment, only to tumble to the ground a second later – for the most part there is little of the drama street photography is addicted to. People arrive and depart this quiet stage, with the smallest shift of time and attention revealing the thread between them. A suited young businessman crosses the road, only to be replaced by his homeless alternate; a woman in a pink t-shirt is engulfed with tears, but seconds later there is a content shopper in her place.

The Present gives us an impression quite different to most street photography where life is frozen rigid. Here we glimpse the continuum: before/after, coming/going, either/or; 'present' that is a fleeting and

provisional alignment, with no singularity or definitiveness; a world of shifting awareness and alternate realities, where life twists and spirals in a fraction of a second to another moment, another world, another consciousness.

The Present is the third in Paul Graham's trilogy of projects on America which began with *American Night* in 2003 and was followed in 2007 by a *shimmer of possibility* (winner of the Paris Photo Book Prize 2011 for the most significant photo book of the past 15 years). *The Present* takes Graham's reputation as a master of the book form to new heights, employing multiple gatefolds to convey passages of time and the unfolding of urban life.



"What may seem at first an insignificant pairing of pictures, upon closer study brings about a greater consciousness of everything that makes up the scene - every person, every gesture, every tiny human drama - that comes together to suggest the flux of daily life."

FT Weekend Magazine
London, 11th February 2012



The Dailies
Thomas Demand

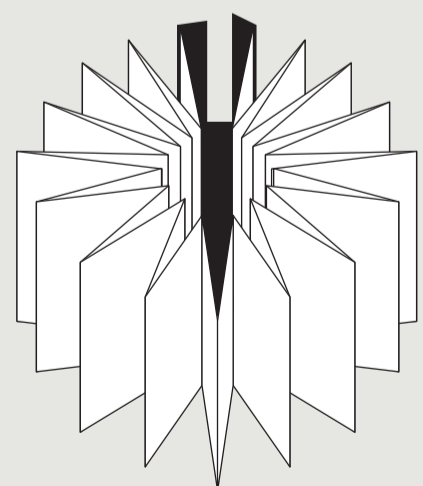
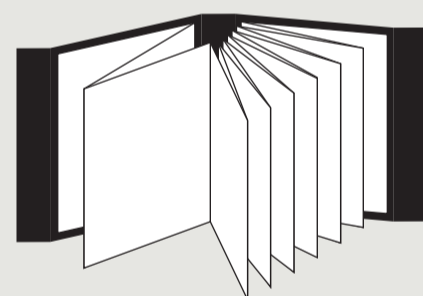
64 pages, 16 colour plates, 37 cm x 34 cm,
large format leporello bound book with
magnetic closing system in faux leather
Embossed hardback

Co-published with Kaldor Art Projects
Design by Naomi Mizusaki
Original short story by Louis Begley

€150.00 / £125.00 / \$195.00

ISBN 978-1-907946-19-6

Publication date: April 2012



"Existing in a state of continual motion, from the hotel room to the road, the life of the travelling salesman, the commercial traveller, is experienced as a perpetual passenger, punctuated by both the shifting of place and the marking of time."

In the mid 1970s, architect Harry Seidler designed a space for the historic Commercial Travellers' Association in Sydney, Australia. In collaboration with Pier Luigi Nervi, he created a circular building that sprouts up from the street like a radiating flower.

For the 25th Kaldor Public Art Project, Thomas Demand's series *The Dailies* occupies an entire floor of Seidler's structure. The floor of sixteen bedrooms, which house *The Dailies*, extend off a circular corridor creating a labyrinthine effect. Demand's images sit above the beds in each room, the transient scenes capturing everyday moments and objects, suspended in time like the environment around them.

Working within the parameters of his now well-known technique, Demand created carefully formed paper and card sculptures, photographed and then destroyed them. His creations are based on things he saw and photographs he took while travelling and walking the street. Demand describes the series as like Haiku poetry, simple fragments strung together to inspire reflection.

The installation includes contributions by designer Miuccia Prada and US author Louis Begley.

The book, a work of art in itself, expands to a 16-pointed star, its concertina pages unfurling to echo the shape of the CTA building.



Ron Jude's new book, *Lick Creek Line*, extends and amplifies his ongoing fascination with the vagaries of photographic empiricism, and the gray area between documentation and fiction. In a sequential narrative punctuated by contrasting moments of violence and beauty, Jude follows the rambling journey of a fur trapper, methodically checking his trap line in a remote area of Idaho in the Western United States. Through converging pictures of landscapes, architecture, an encroaching resort community, and the solitary, secretive process of trapping pine marten for their pelts, *Lick Creek Line* underscores the murky and culturally arbitrary nature of moral critique.

With an undercurrent of mystery and melancholy that echoes Jude's previous two books about his childhood home of Central Idaho, *Lick Creek Line* serves as the lynchpin in a multi-faceted, three-part look at the incomprehensibility of self and place through photographic narrative. While *Alpine Star* functioned as a fictitious sociological archive, and *Emmett* explored the muddy waters of memory and autobiography, *Lick Creek Line* finds its tenor through the sleight-of-hand structure of a traditional photo essay.



Lick Creek Line

Ron Jude

With a newspaper booklet featuring an accompanying essay by Nicholas Muellner entitled *No Such Place*

112 pages, 69 colour plates
25.7 cm x 29.2 cm
Softcover with dust jacket

€35.00 / £30.00 / \$45.00

ISBN 978-1-907946-17-2

Publication date: April 2012

"The scene seems to last forever – a caravaggesque rendering of some minor myth, in which the horror and splendor supersede the particulars of the obscure narrative."

Nicholas Muellner *No Such Place*



L.A. Office
Lars Tunbjörk

Designed and edited by Greger Ulf Nilson
Co-Published with GUN Gallery

64 pages, 30 colour plates
24.5 cm x 38 cm
Hardcover board book

€55.00 / £47.50 / \$75.00

ISBN 978-1-907946-03-5

Publication date: May 2012

Because something is happening here
But you don't know what it is
Do you, Mister Jones?
You raise up your head
And you ask, "Is this where it is?"
And somebody points to you and says
"It's his"
And you say, "What 's mine?"
And somebody else says, "Where what is?"
And you say, "Oh my God
Am I here all alone?"
Because something is happening here
But you don't know what it is
Do you, Mister Jones?

Bob Dylan *Ballad Of A Thin Man*

In the western world the word 'office' is synonymous with grey impersonal surroundings, filing cabinets, corridors, chairs and desks – and that ticking clock, counting down until the moment of escape.

In 2002, while on commissions for *The New York Times*, Lars Tunbjörk photographed the corner of an office in Japan. He kept returning to this image, realizing that "although most people, at least in the west, spend the better part of their time in offices, nobody has ever really done a significant study of this environment."

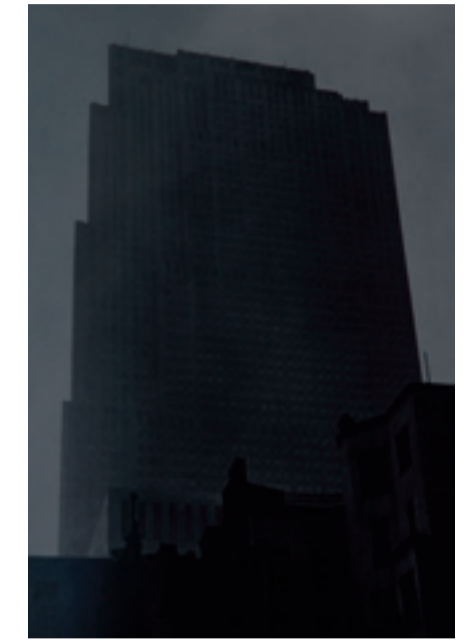
Tunbjörk later came across an unused office block in Los Angeles. The resulting series, titled *L.A. Office*, is completely devoid of human presence. Offering glimpses of the dated décor and furnishings of the office block, Tunbjörk's camera picks up the magenta hues on seemingly white walls and the oranges and greens reminiscent of a 1970s hallway. The photographs steer away from humorous social comment on material banality as Tunbjörk delves into the realms of ennui and isolation in a haunting set of images where unused, purpose built objects have lost their function.

Bound as a large format children's board book, the thirty images lie flat across the opened page to create a series of large images in this unusual object.

LE SILENCE Une fiction gathers a corpus of contemporary works by 25 artists, ranging from Arman's *Accumulations* to Hiroshi Sugimoto's photographs, and together they present a world that is both strange and familiar, what curator Simone Menegoi refers to as "the story of a planet that has become uninhabitable for reasons unknown...."

Part scientific experiment, part fictional narrative, the effect of these traces that our civilisation leaves behind is one of a reversal of history, as if the works between the pages, artifacts of our contemporary era, are being observed through the eyes of an archaeologist or anthropologist from the future.

The curators Simone Menegoi and Cristiano Raimondi have amassed a collection of prints, glass plates, sculptures, slides, video stills and paintings, that sit within the tradition of the landscape genre yet seen from a particular perspective: the aesthetics of the contemporary Sublime, drawing on the spectacle of environmental disasters and economic collapse. Another prominent group of works is comprised of sculptures and assemblages from artists, active since the 1960's, who use every day and waste material to create. Work by American artist Michael E. Smith, whose sculptures are made from waste collected in his hometown, the urban desert of Detroit, completes the exhibition as 'fossils' of our consumer society.



Erin Shirreff Ansel Adams, RCA Building, circa 1940 2008

Adrien Missika 2012 AD from the series *Tueur de monde* 2009



LE SILENCE. Une fiction
Simone Menegoi (ed.)
Cristiano Raimondi (ed.)

Texts by Marc Augé, Simone Menegoi and
Chris Sharp

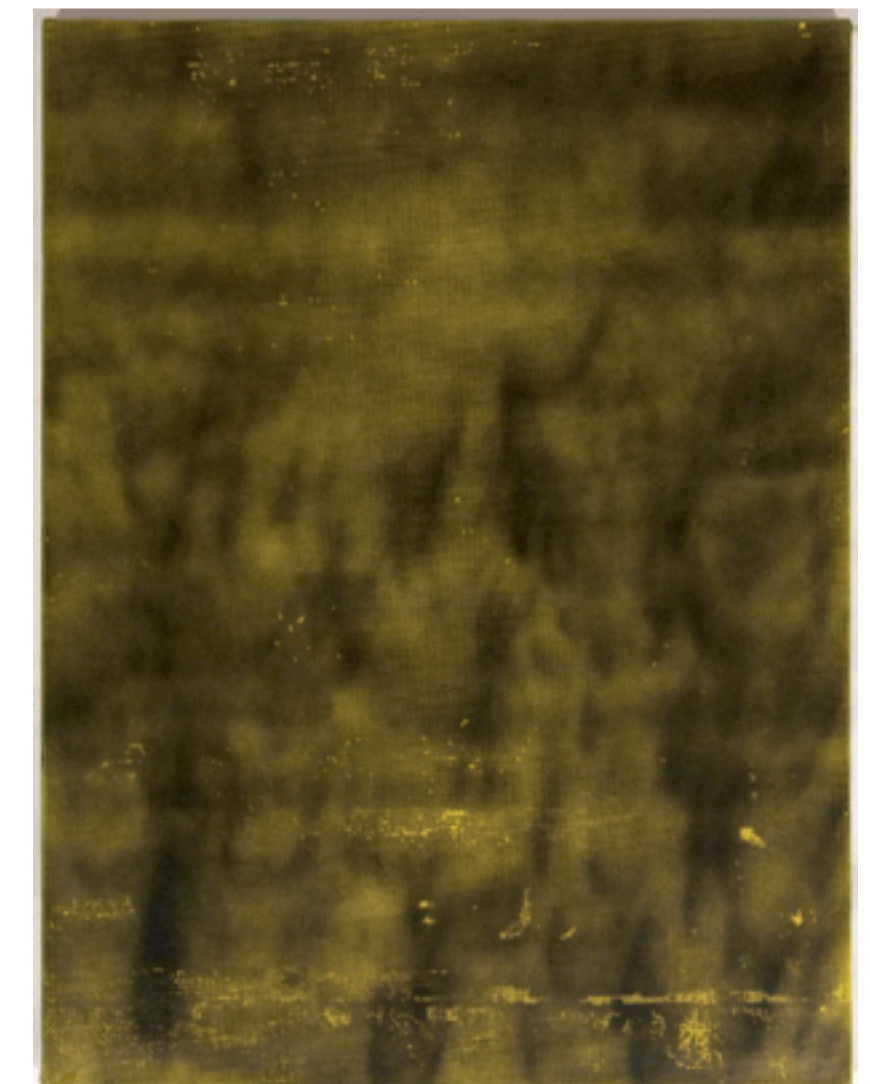
Bilingual English/French

240 pages, 20.2 cm x 28 cm, Paperback

€40.00 / £35.00 / \$50.00

ISBN 978-1-907946-20-2

Publication date: April 2012



Michael E. Smith *Untitled* 2010



Iran

Daniel Blaufuks

112 pages, 60 colour plates
19 cm x 24 cm
Embossed printed paper hardback

€55.00 / £47.50 / \$75.00

ISBN 978-1-907946-20-2

Publication date: June 2012



Once, when I was a kid, someone asked me what I wanted to be when I grew up. My reply was childish but straight from the heart : a tourist!

Well, I didn't become a tourist, but close enough - I am a photographer who likes to travel. Sometimes I don't even know if I travel to make photographs or if I studied photography so that I would have a reason to travel.

Daniel Blaufuks

Daniel Blaufuks has devoted his work to research of that ultimate archive called memory. Not so much the product of memory but its strategies and mechanics. As a child Blaufuks would spend his days travelling the world in the family's encyclopaedia, thoroughly assimilating facts and figures about every country in the world, in part fuelled by his own extraordinary history. Born in Lisbon to a family of Jewish emigrants from Nazi Germany, his is an unusual story and one he has mined thoroughly in his practice. One of the countries that left an indelible impression on Blaufuks was Persia, as

Iran was then known; the exoticism of its scenery and the magnitude of its history were irresistible. Yet the surface facts of statistics and photographic representations of scenic beauty were a gloss on everyday reality in the country. Blaufuks chose to challenge his own preconceptions and to remain faithful to his childhood memories, to see if he could rediscover the Iran of exquisite people and exotic territories. The rest of the plot we all know, it is imprinted on our little archive called memory; so the challenge has been set: can you forget about the history when you look at the pictures?



The Soho described by Robert Louis Stevenson in *The Strange Case of Dr. Jekyll and Mr Hyde* as 'a district of some city in a nightmare' is dramatically different to the one discovered in 2011 by renowned Swedish photographer Anders Petersen. As part of a series of off-site artist commissions supported by Bloomberg, Petersen was invited by The Photographers' Gallery to undertake a four-week residency in the bubbling creative underbelly of London. Turning his direct and unflinching gaze to the streets of Soho, Petersen produced a series which is both penetrating and sensitive to his subjects. His intimate, diaristic style of coarse black and white photography captures the essence of today's Soho while drawing you back into the depths of its history.

For a month Petersen immersed himself in the life of the famous London district, documenting the streets, pubs, cafes and private homes of the residents. This latest installment of his series *City Diaries* is a testament to the dynamism and diversity of the area and the people who frequent and live in it.



SOHO

Anders Petersen

Co-published with
The Photographers' Gallery
Designed and edited by Greger Ulf Nilson

124 pages, 17.4 cm x 26.4 cm, Cloth cover
with embossing on front and spine with a
tipped in image on back

€45.00 / £40.00 / \$55.00

ISBN 978-1-907946-22-6

Publication date: May 2012



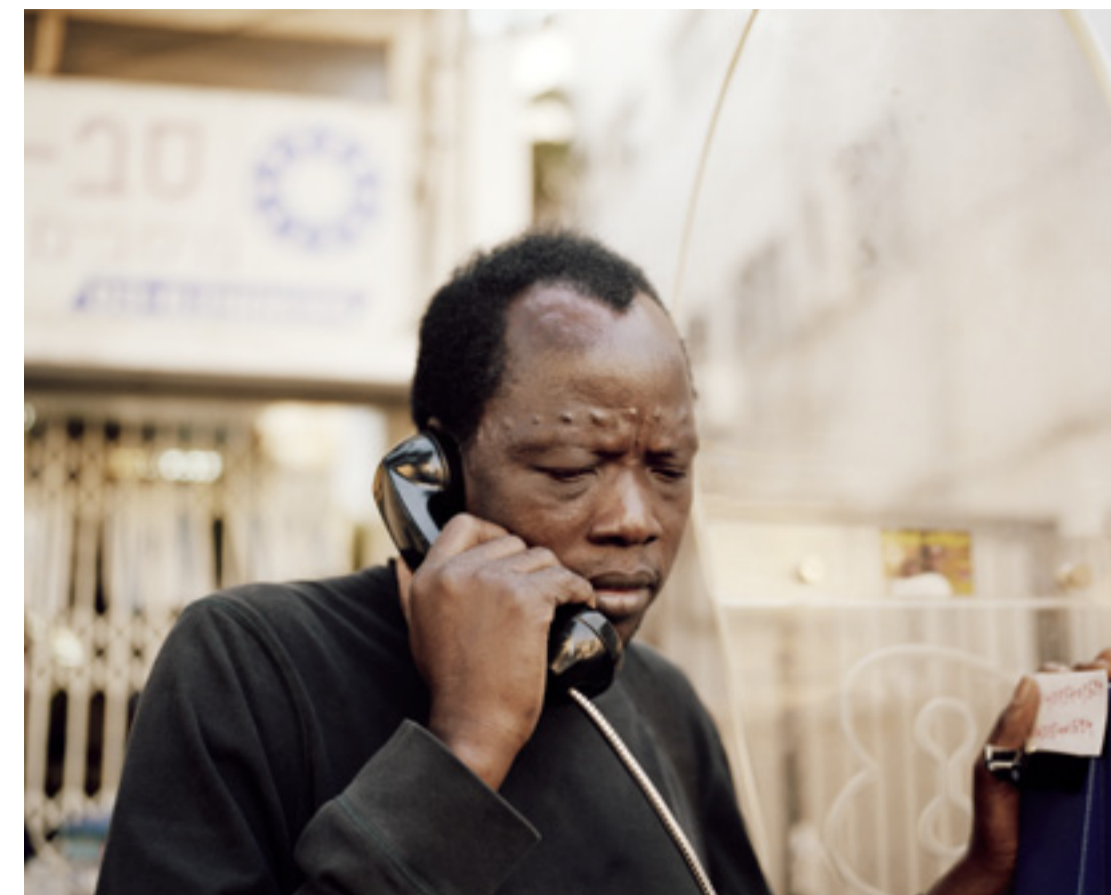


J Carrier has had a nomadic lifestyle, moving from Washington D.C. to Ecuador, and then to Africa and the Middle East, every move taking him further from his friends and family. During his time in Israel, Carrier began to feel an affinity with the migrants who had landed in the dusty city of Tel Aviv, relating to their experience as an outsider, someone far from home.

Elementary Calculus, through a series of portraits, landscapes and still life photographs, observes the publicly private moments of these peregrine foreigners as they attempt to connect back to their homes. In his documentation of migrants and refugees in Tel Aviv and Jerusalem, Carrier explores the distance between

reality and desire – the want for what was and the hope for what will be – and traces the manner in which we navigate the points between the unknowns. His photographs resonate with the sense that in a foreign country geographical distance loses its physical measure and home feels like a hazy memory, a half-remembered dream.

Carrier's subtle yet striking images of Israel and the West Bank throw up more questions than they answer. What does this influx of foreigners mean in a nation that is defined by ethnicity and competing claims of ownership? And how does this complex situation affect these new varieties of refugees? Is there promise in this land for them?



Elementary Calculus
J Carrier

128 pages, 74 colour plates
19.5 cm x 23.5 cm
Hardcover

€40.00 / £35.00 / \$50.00

ISBN 978-1-907946-03-5

Publication date: June 2012



BACKLIST



Redheaded Peckerwood
Christian Patterson
Second Edition due April 2012



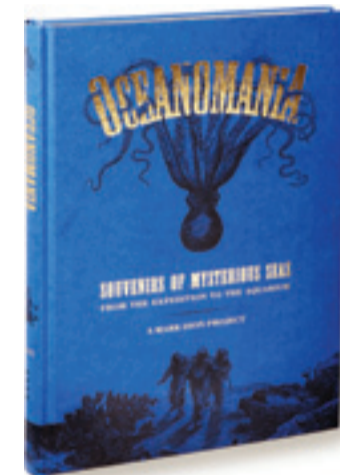
For every minute you are angry you lose sixty seconds of happiness
Julian Germain



Let's sit down before we go
Bertien van Manen



War Primer 2
Adam Broomberg & Oliver Chanarin
Sold Out



Oceanomania
Souvenirs of Mysterious Seas
Mark Dion



Pontiac
Gerry Johansson



A Living Man Declared Dead and Other Chapters
Taryn Simon
Sold Out



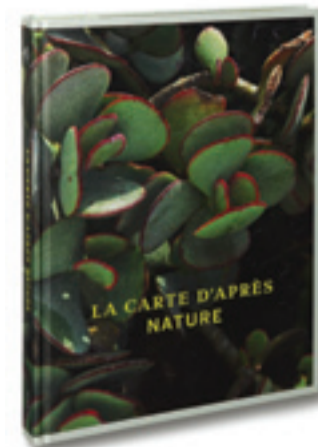
Le Luxe
Roe Ethridge
Second Edition due June 2012



Films
Paul Graham



People In Trouble Laughing Pushed To The Ground
Adam Broomberg & Oliver Chanarin



La Carte d'après Nature
Thomas Demand
Sold Out

COMING SOON

National Media Museum First Book Award announced 26 April
Anthony Hernandez *Rodeo Drive, 1984*
Luigi Ghirri *Kodachrome*
Luke Fowler
Jem Southam *The River - Winter*
Jason Evans *NYLPT*
Mårten Lange
Torbjørn Rødland *Vanilla Partner*

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