

### HIGHLIGHTS



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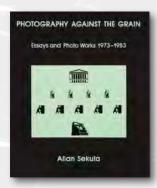
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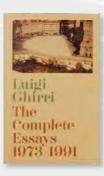
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The Map and the Territory
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### HIGHLIGHTS



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### HIGHLIGHTS



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### HIGHLIGHTS



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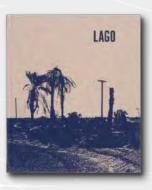
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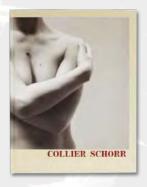
1997 - 2017 Hanna Starkey €40 £35 \$45 ISBN 978-1-912339-19-8



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# 

'Experimental Lake is not the subject but the vantage point from which Simoneau made these oddly edifying and evocative pictures'

New York Magazine





# Guillaume Simoneau **Experimental Lake**



This compendium of images is inspired by the dual principle of common good and necessary evil. Canadian photographer Guillaume Simoneau explores a place far removed from our everyday vanities: the Experimental Lakes Area in the sparsely populated region of northwestern Ontario. But rather than a book about the 58 pristine lakes that comprise this world-renowned natural laboratory, Simoneau's allusive photographs use the freshwater site as a means to look outwards, to consider a world beyond our own reflections. Unhinged from the moorings of narrative readings, the sequence of images floats between botanic life aquatic and terrestrial – and hand-made apparatus used by an influential community of international scientists based in the area. The findings of their research into human impacts on entire ecosystems have significantly influenced the decisions of governments and industries. By testing, for example, the effects in the lakes of new chemical substances, they have been able to inform global environmental policies. Simoneau's elliptical documentation of their work is punctuated by sublime vistas of calm waters and pine trees, and of remarkable natural phenomena. United by an enigmatic orbital motif, the photographs in Experimental Lake lead us on an illuminating journey.





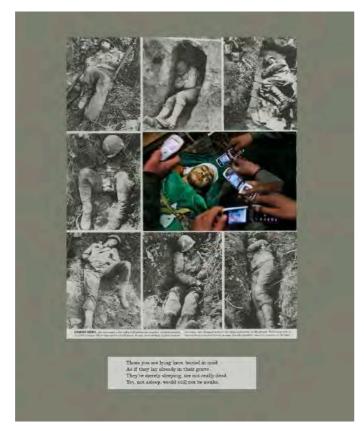
Guillaume Simoneau (b. 1978, Lévis, Québec) began his independent studies in photography after completing a diploma in applied science. His renowned body of work *Love and War* was exhibited at the Museum of Contemporary Photography in Chicago. The publication was shortlisted for both the First Book Award and European Publishers Award for Photography.

Embossed linen bound hardcover with tipped-in image on back cover 80 pages 22 x 29 cm

Publication date: January 2018 €35 £30 \$40



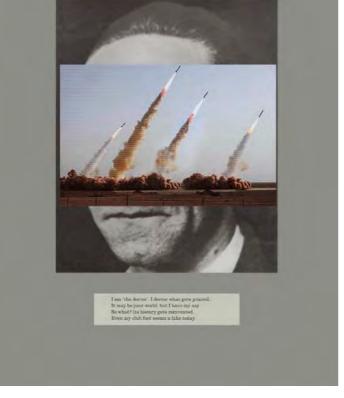
# A cloud of snoke told us that they were here.



'War Primer 2 is an attempt to think a little bit more deeply about what makes up images of war. It asks why history coagulates around certain images, how an image becomes the image.'

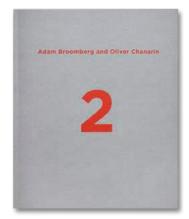
Broomberg + Chanarin

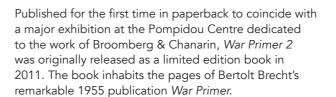




### Adam Broomberg + Oliver Chanarin

### War Primer 2





Brecht's publication is a collection of newspaper clippings, each accompanied by a four-line poem that he called photo-epigrams. It was the culmination of almost three decades of intermittent activity. The title deliberately recalls the textbooks used to teach elementary school children how to read; Brecht's book is a practical manual, demonstrating how to "read" or "translate" press photographs. 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".

Adam Broomberg (born 1970, Johannesburg, South Africa) and Oliver Chanarin (born 1971, London, UK) are artists living and working in Berlin and London, respectively. They are professors of photography at the Hochschule für bildende Künste (HFBK) in Hamburg, Germany and The Royal Academy of Art (KABK) at The Hague in The Netherlands. Together their work is held in major public and private collections including Tate, MoMA, Stedelijk, the V&A, the International Center of Photography, Musée de l'Élysée, the Art Gallery of Ontario, and the Cleveland Museum of Art. Major awards include the ICP Infinity Award (2014) for Holy Bible, and the Deutsche Börse Photography Prize (2013) for War Primer 2.







OTA bound paperback Printed 5 colour 200 pages 25 x 30 cm

Publication date: February 2018 €35 £30 \$40

Divine Violence at Centre de Pompidou, Paris 21 February – 21 May

ISBN 978-1-912339-14-3



9

'Viewed afresh in a new edition from MACK, Graham's brief encounters are resonant and full of anticipation (...)'

Bookforum

'Graham's use of design and sequence are superb, and make these books a definitive mark in photobook history.'

TIME



# Paul Graham a shimmer of possibility



Paul Graham's a shimmer of possibility is regarded as one of the defining photography books of the 21st century. Awarded the Paris Photo-Aperture Prize for the most significant photobook published in the past 15 years, the original 12 volume set sold out in 10 weeks, and has been out of print since.

Following the 10th anniversary of its publication, this reprint of *shimmer* celebrates the photographic short story of everyday life in contemporary America. Modest sequences of images, such as a man smoking a cigarette while waiting for a bus in Las Vegas, or a woman collecting her mail from a mailbox in leafy New England, reflect the poetic ebb and flow of life. Now and then, the quiet narrative slides unexpectedly into the sublime: as a man mows a large green expanse, the sunlight breaks through clouds to illuminate a curtain of glowing raindrops. These filmic haikus avoid the forceful summation we usually find in photography, shunning a tidy packaging of the world into perfect images, to speak instead about the unexamined depths of quotidian life.

Whilst the 12 books are all an identical size, they vary in length from just a single photograph to 60 pages of images made at one street intersection. The radical form of this multi volume publication embraces the unique nature of Graham's work, giving the flow of life precedence over conclusiveness, where nothing much happens, but nothing is foreclosed either, where everything shimmers with possibility.

Paul Graham (b. 1956 in Stafford, England) has been the recipient of numerous awards and fellowships including the Deutsche Börse Photography Prize, a Guggenheim Fellowship and the Hasselblad Award. His publications include Paris (2016), The Whiteness of the Whale (2015), Does Yellow Run Forever? (2014), The Present (2012), 1981 & 2011 (2012), Films (2011), a shimmer of possibility (2007), American Night (2003) and End of an Age (1999). He has exhibited at Tate Gallery, MoMA, Whitney Museum of American Art, Deichtorhallen and Fotomuseum Winterthur, amongst many others.







Limited edition, signed by the artist 12 cloth covered hardback volumes housed in a printed cardboard mailer 376 pages 24.2 cm x 31.8 cm

Publication date: February 2018

€350 £300 \$375

ISBN 978-1-910164-17-4





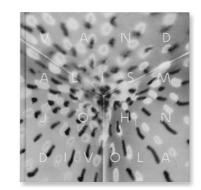






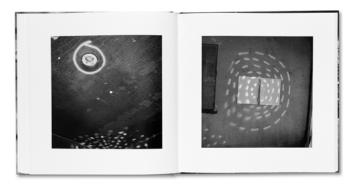
### John Divola

### **Vandalism**





Between 1974 and 1975, John Divola – then in his mid twenties and without a studio of his own – travelled across his native Los Angeles in search of dilapidated houses in which to make photographs. Armed with a camera, spray paint, string and cardboard, the artist would stage graphic and sculptural interventions before documenting the results. Merging documentary photography with installation, performance and street art, his black and white images presented dilapidated walls and floors vandalised with abstract graffiti marks and ritualistic constellations of string, card, paper and wood. This book brings together photographs from that series in which the artist's own hand appears. At a time when the discourse surrounding documentary photography was intent on questioning the 'truthfulness' of the medium, Divola's transgressive project laid the foundations for a lifetime of photographic work that continues to disrupt artistic boundaries.





John Divola (b. 1949 in California, United States) earned a BA from California State University, Northridge (1971) and an MA from University of California, Los Angeles (1973). His images challenge the boundaries between fiction and reality, as well as the limitations of art to describe life. Vandalism (1974-1975) is one Divola's earliest series, predating Zuma (1979), As Far as I Could Get (1997) and Dogs Chasing My Car in the Desert (2004).

Embossed paper-bound hardback 120 pages 23.5 x 23.5 cm

Publication date: April 2018 €35 £30 \$40



# GCX BY/

'Susan Lipper's iconoclastic work in photography has continuously pushed the boundaries and opened new avenues to the way we look at and experience images.'

Magic Hour



### Susan Lipper

### **Domesticated Land**





In Domesticated Land Susan Lipper navigates an apocalyptic world poised between inertia and the end of mankind, somewhere in the California desert. Uncannily tranquil, the landscape offers a trans-historical litany of monuments, icons and signs from which the author and protagonist constructs a narrative interspersed with the words of historic and contemporary women. Putting female subjectivity into relief, Lipper obfuscates the romantic notion of the desert as a land of freedom and self-enlightenment. A lone snake, a dilapidated home, the remains of a cinematic stage set, the head of a fallen woman, a military base, barbed wire: such facts create fiction, and one that serves as an unnerving political admonition concerning the current state of America.

It was in April 2012 that Lipper began to make pictures in the California desert. This was the beginning of *Domesticated Land*, her enigmatic finale in a trilogy of books, following *Grapevine* (1988–1992) and *trip* (1993–1999). The three-part journey, which spanned nearly thirty years and ended in 2016, saw Lipper travel from the forested Appalachian frontiers in the East of the United States – with a stint across the I-10 highway – to the so-called wilderness of the West. Her expedition was anchored in a dual search for 'true' America and her own territory: a personal, female perspective of a male-driven land, and a new fictional account of a well-trodden narrative. Pushing and pulling against the documentary tradition, Lipper's *Land* is her last resort in quest of a redeemable future.

Susan Lipper (b. 1953 in New York, United States) grad-uated with an MFA in photography from Yale School of Art in 1983. Her work is held in the numerous museum collections including of the Metropolitain Museum of Art in New York, the Victoria and Albert Museum in London, and most recently was featured in a powerful solo show at Higher Pictures in New York. In 2015, she received a Guggenheim Fellowiship which she used to pursue a long term project set in the Californian Desert. Lipper is the author of two monographs, *Grapevine* (1994) and *Trip* (2000).





Embossed bare board hardback 96 pages 24 cm x 27.1 cm

Publication date: April 2018 €40 £35 \$45

ISBN 978-1-912339-03-7





'Perhaps no Italian photographer of the 20th century was more influential: There are traces of his gentle, lucid, cerebral style all over contemporary photography.' The New York Times Magazine

'Bombarded as we now are with ceaseless streams of imagery, it might serve to explain why – over twenty years after his death – Ghirri's work feels more relevant than ever.' Dazed

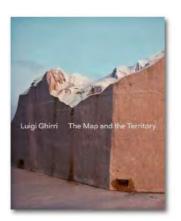




### Luigi Ghirri

### The Map and The Territory

James Lingwood (ed.)



Through the course of the 1970s and 1980s, Luigi Ghirri pursued his extraordinary project, open-ended and mercurial, marked by empathy for the changing everyday spaces of his time. During his short career, Ghirri would produce a vast body of photographs without parallel in the Europe of his time and numerous writings which would have an indelible impact on the history of photography.

This extensive book compiled by the renowned British curator James Lingwood accompanies a touring exhibition to three major museum venues across Europe and focuses on the first decade of Ghirri's work, defined by his 1979 exhibition in Parma. Vera Fotografia was grouped into fourteen different narrative sequences, each of which is represented in this volume: Fotografie del periodo iniziale (1970), Kodachrome (1970-78), Colazione sull'erba (1972-74), Catalogo (1970-79), Km 0.250 (1973), Diaframma 11, 1/125, luce naturale (1970-79), Atlante, (1973), Italia Ailati (1971-79), Il Paese del Balocchi (1972-79), Vedute (1970-79), Infinito (1974), In Scala (1976-79), Still Life (1975-79).

The focus of the book is on Ghirri's quietly compelling project to create a new kind of geography, located in his fascination with representations of the world, in the form of reproductions, pictures, posters, models and maps.

Born in Scandiano in 1943, Luigi Ghirri 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.





Perfect bound paperback with flaps 350 pages, 250 illustrations 19.8 x 24.8 cm

Publication date: May 2018 €45 £40 \$50

Museum Folkwang, Essen 4 May - 22 July 2018 Reina Sofia Museum, Madrid 25 September 2018 - 7 January 2019 Jeu de Paume, Paris 12 February - 20 May 2019

ISBN 978-1-912339-08-2 (English edition)



SBN 978-1-912339-12-9 (German edition)



ISBN 978-1-912339-13-6 (Spanish edition)



SBN 978-1-912339-11-2 (French edition)







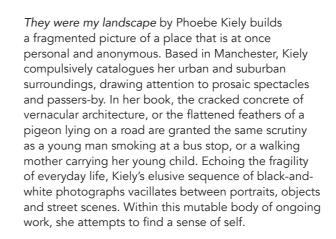




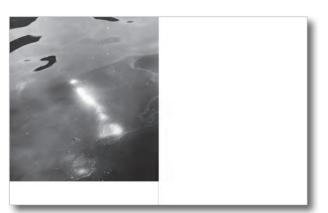


# Phoebe Kiely **They Were My Landscape**











Swiss bound paperback 96 pages 22.7 x 28.7 cm

Publication date: May 2018 €30 £27 \$35



Phoebe Kiely born 1991, Leicester. Kiely studied at Manchester School of Art, graduating in 2015. This will be her first book.



'My decision to base my work in contemporary cultural theory rather than traditional aesthetics, has resulted in work whose precise 'location' is uncertain, 'between': between gallery and book; between 'visual art' and 'theory'; between 'image' and 'narrative' – 'work' providing work between reader and text.'

Victor Burgin





### Victor Burgin

### The Camera: Perspective and Virtuality



Victor Burgin is one of the most influential artists and writers working today. He came to prominence as a key figure in the Conceptual Art of the late 1960s. After turning to photography in his artistic practice he produced a series of groundbreaking theoretical essays that drew on semiotics, psychoanalysis and feminism in order to think through the ideological role of photographs in the production of beliefs and values, and in the understanding of memory, history, subjectivity and space.

In the last decade or so, Burgin has worked with computer generated imagery and the virtual camera. But rather than accepting a radical divide between so-called 'analogue' and 'digital' realms, Burgin has emphasised the continuity of the virtual camera, the various physical cameras in use today, and the painted images of Quattrocento painting - all of which have their essence in the perspectival system of representation. Further to this, Burgin argues that no image is merely an optical experience - all images are essentially psychological events and thus virtual also. Inseparable from language, they form the psychical spaces of fantasy and projection, recognition and misrecognition. Whether on pages, walls or screens, in galleries or online, single views, or swarms of picture fragments, images are the making and unmaking of our sense of self, and the world around us.

This collection brings together for the first time Victor Burgin's writings related specifically to the camera, following the shifts and nuances in his thinking over nearly five decades. Moreover, it allows us to chart the evolution of what the camera was and is, and how its affects are to be understood.

Paperback with flaps 15 cm x 22.8 cm

Publication date: May 2018 €19 £17 \$23









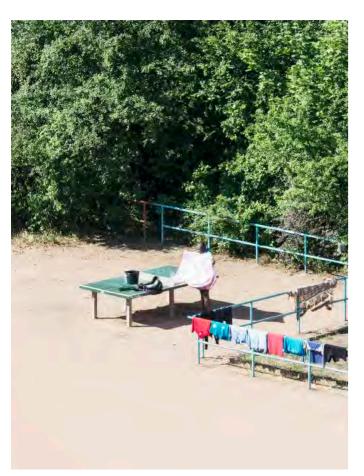
Victor Burgin (b. 1941 in Sheffield, United Kingdom) is an artist, writer and educator. He was educated at the Royal College of Art and Yale University, and holds honorary doctoral degrees from the University of Liège and Sheffield Hallam University. Burgin first came to prominence in the late 1960s as one of the originators of Conceptual Art. Burgin's still and moving image work is represented in public collections that include the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Victoria and Albert Museum and The Tate, London; Museum Ludwig, Cologne, and the Centre Georges Pompidou, Paris.

### Hayahisa Tomiyasu

### TTP











Winner of the MACK First Book Award 2018.

TTP is a collection of photographs made by Hayahisa Tomiyasu from the bedroom window of his eight-floor apartment in the German city of Leipzig. His south-facing view looks out onto a public park area that includes an athletics field, indoor swimming pool, two football grounds and a ping-pong table. It is the green ping-pong table that serves the focus of Tomiyasu's pictures – each one composed exactly the same, while the times of day, the seasons and the visitors to the table change. As the page turns, the function of the green structure mutates: from its intended use for a recreational sport, it becomes a family lunch spot, a children's climbing frame, a refuge from busty streets, a laundry counter for a homeless man.







260 pages 20 cm x 27cm

Perfect bound paperback with clear PVC jacket

Publication date: May 2018 €30 £27 \$35

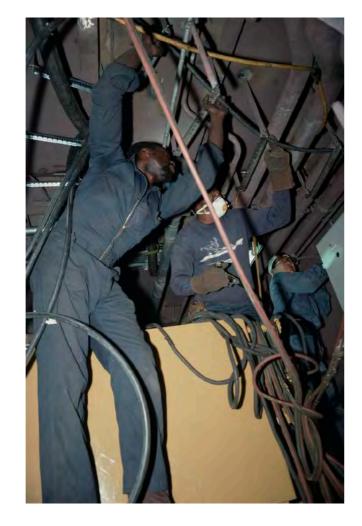


Hayahisa Tomiyasu was born in 1982 in Kanagawa, Japan. After studying photography at Tokyo Polytechnic University, Tomiyasu moved to Leipzig, Germany to study under Peter Piller. The winner of the First Book Award 2018 is Tomiyasu's fourth book, TTP.

'How does photography serve to legitimate and normalize existing power relationships?...How is historical and social memory preserved, transformed, restricted and obliterated by photographs?'

Allan Sekula





### Allan Sekula

### Fish Story





Completed between 1989 and 1995, Fish Story saw Alan Sekula's career-long pursuit of a contemporary 'critical realism' reach its most complex articulation. Fish Story reconstructed a realist model of photographic representation, while taking a critical stance towards traditional documentary photography. It also marked Sekula's first sustained exploration of the ocean as a key space of globalisation. A key issue in Fish Story is the connection between containerized cargo movement and the growing internationalization of the world industrial economy, with its effects on the actual social space of ports.

The ambition of *Fish Story* lies both in its immense complexity and global scope and in its emphatic challenge to the dominant climate of postmodern theory and practice of the late 1980s and early 1990s. *Fish Story* occupies a pivotal place in a gradual shift, still nascent in the early 1990s, from a widespread culture of resignation and cynicism to one of renewed radical engagement in the art world.

This new edition of the long out-of-print seminal publication includes a new introduction by Professor Laleh Khalili [SOAS University].





Allan Sekula (1951–2013) was an American artist, whose work spans multiple media: long form photographic series (Aerospace Folktales, 1973; School as a Factory, 1980; War Without Bodies, 1991/96), critical texts (The Body and the Archive, 1986 and Debating Occupy, 2012) and film (The Forgotten Space, 2012).

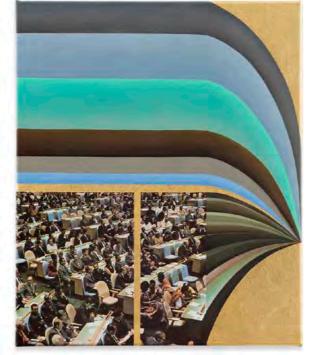
Perfect bound paperback 216 pages 22 x 28 cm

Publication date: June 2018 €35 £30 \$40



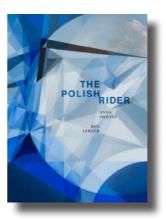
'He stared at her in disbelief. She was overtired, she explained; she hopped out of the car; by the time she reached the door of 203 Rivington, she realized what she'd done, but it was too late; the car had sped away; she texted the driver, but, when he finally returned to her, the paintings were gone, taken by the passengers who had Ubered after her.' Ben Lerner

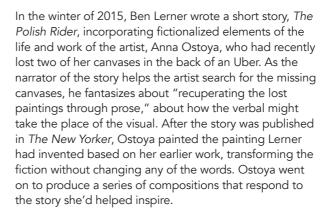




### Anna Ostoya and Ben Lerner

### The Polish Rider





The Polish Rider is the result of this ongoing conver-sation across media and genres. In addition to the story, this volume includes an essay by Lerner that describes how Ostoya's actual body oWf work catalyzed the fiction, as well as the contingencies and uncanny correspondences that have shaped their exchange. Ostoya's compositions — both those that prompted Lerner's writing and those that take it up — are never merely illustrative. Instead, they keep literature from having the last word. In this unclassifiable volume, the boundaries between fact and fiction, original and reproduction, text and image, flicker as you read and look.

Anna Ostoya (b. 1978 in Krakow, Poland) has been exhibited in the 2015 Lyon Biennial, at the Museum of Modern Art (New Photography 2013), the Power Plant Toronto, the CCS Bard College, Manifesta 7 Rovereto, and the Second Athens Biennial. She has had solo exhibitions at La Kunsthalle Mulhouse, Foksal Gallery Warsaw and CCA Kronika.

Ben Lerner (b. 1979 in Kansas, United States) has received fellowships from the Fulbright, Guggenheim, and MacArthur Foundations, among other honors. He is the author of two novels (10:04 and Leaving the Atocha Station), three books of poetry (The Lichtenberg Figures, Angle of Yaw, and Mean Free Path), and a work of criticism (The Hatred of Poetry). Recent collaborations include Blossom (published by Mack in 2015), with Thomas Demand.







Printed linen bound hardback 80 pages 23 x 31 cm

Publication date: June 2018 €35 £30 \$40

ISBN 978-1-912339-01-3



'It is her most poetic and most melancholy, even sombre, series, defined by her grief at the death of her father.'

The Guardian



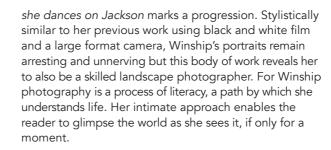


## Vanessa Winship she dances on Jackson



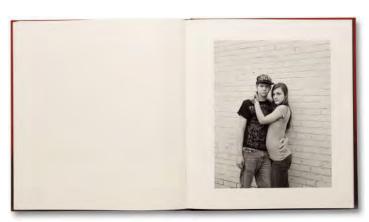


In 2011 Vanessa Winship was the recipient of the Henri Cartier Bresson Award which funds an artist to pursue a new photographic project. For over a year Winship travelled across the United States, from California to Virginia, New Mexico to Montana, in pursuit of the fabled 'American dream'. she dances on Jackson presents a conversation, a lyrical and lilting interaction between landscape and portrait exploring the vastness of the United States and attempting to understand the link between a territory and its inhabitants. For Winship this relationship is inextricable; places accrue particular meanings according to the people she meets, what she sees, and by what's happening to her personally. Each human encounter, sound and smell adds extra dimensions to her work and the resulting photographs.



This reprint of the highly sucessful 2013 volume coincides with a solo exhibition at at Barbican Art Gallery, London from June to September 2018.

Vanessa Winship (b. 1960 in Lincolnshire, United Kingdom) is a photographer whose work explores concepts of borders, land, memory, desire, identity and history. Her projects have received numerous awards including the World Press Photo, Leica Oskar Barnack Award, Sony World Photography Awards, Taylor Wessing Photographic Portrait Prize, and the Fondation Henri Cartier-Bresson prize. she dances on Jackson (MACK, 2013) was Winship's third book, following Schwarzes Meer (2007) and Sweet Nothings (2008).





Printed and embossed linen hardcover 144 pages, 64 tritone plates 24 cm x 27 cm

Publication date: 22 June 2018 €45 £40 \$50

Barbican Art Gallery, London – June 2018

ISBN 978-1-907946-36-3



'She is a thoughtful photographer who moves surefootedly between genres – reportage, documentary, portraiture, landscape. Her most memorable images are quiet and luminous.'

The Guardian





# Vanessa Winship And Time Folds





This beautiful volume accompanies a career retrospective exhibition of British photographer Vanessa Winship at London's Barbican Art Gallery. The extensive show is catalogued in the book which encompasses all Winship's major series and inclueds previously unpublished recent work.

An essay by renowned photographic historian and writer David Chandler offers a lyrical and insightful view into Winship's practice.









Vanessa Winship (b. 1960 in Lincolnshire, United Kingdom) is a photographer whose work explores concepts of borders, land, memory, desire, identity and history. Her projects have received numerous awards including the World Press Photo, Leica Oskar Barnack Award, Sony World Photography Awards, Taylor Wessing Photographic Portrait Prize, and the Fondation Henri Cartier-Bresson prize. she dances on Jackson (MACK, 2013) was Winship's third book, following Schwarzes Meer (2007) and Sweet Nothings (2008).

Silk-screen printed linen covered, OTA bound paperback 256 pages 23 x 24 cm

Publication date: 22 June 2018 €35 £30 \$40

Barbican Art Gallery, London – 22 June - 2 September 2018

ISBN: 978-1-912339-09-9

'Photography functions in Schulz-Dornburg's work, not as a medium to freeze time but rather as a means to expand time... an image [is] a gateway through which to investigate multiple temporalities including... the layers of time in-between one great historical event and the next'

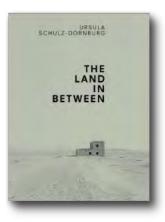
Shoair Mavlian





### Ursula Schulz-Dornburg

### The Land in Between

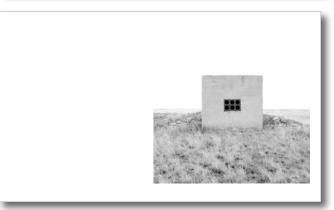


Ursula Schulz-Dornburg's *The Land in Between* presents the complex bond between landscape and human civilization, exploring the construction of power though the built environment and its inevitable impermanence. By looking back at areas of past historical or political importance her images highlight how conflict, destruction, time and decay transforms the landscape.

Many of Schulz-Dornburg's projects derive from a relatively confined geographic location, encompassing ancient civilizations alongside areas of modern strategic importance. Historically referred to as both a gateway and a cross roads, or the 'land in-between', the area was often defined not by its content but by what lies on either side, between Europe and Asia, east and west, old and new. Over a thirty-year period, Schulz-Dornburg travelled to this region, visiting Armenia, Georgia, Iran, Iraq, Saudi Arabia and Yemen. Documenting ruins of the now abandoned Ottoman railway project in Saudi Arabia, decaying Soviet era bus stops in Armenia, and temporary marsh dwellings in Mesopotamia. Most recently, in 2010, she travelled to Syria to photograph the ancient city of Palmyra. Her images now form some of the last visual documentation of the area prior to its recent destruction.

Ursula Schulz-Dornburg (b. 1938 in Berlin, Germany) has lived and worked in Dusseldorf since 1969. Working primarily in black and white, her work since the late 1960s has been concerned with conceptual approaches to documenting the relationship between architecture, landscape and cycles of human existence.







Stitched open spine with silkscreen printed cover 254 pages 28 x 21 cm

Publication date: July 2018 €39 £35 \$45

Städel Museum, Frankfurt, 4th July - 16 September 2018

ISBN 978-1-912339-10-5 (English edition)



ISBN 978-1-912339-15-0 (German edition)













### Txema Salvans

### My Kingdom





Catalan photographer Txema Salvans offers a sharp-witted insight into contemporary Spanish society, and a wry comment on the climate of power in the artist's home country. Salvans splices together black-and-white photographs of ordinary citizens enjoying the Mediterranean coast, with citations from the political rhetoric of former King of Spain, Juan Carlos I (1975–2015). Drenched in authority and affect, his speech conveys a King playing the role of a goodnatured sovereign, the tender ruler of a democratic monarchy.

In Salvans' subversive combination of image and text, the language acts like a socio-political filter, through which the gestures and emotions of the beach-goers are seen – the hopes, the indolence, and the aggression of people parading their own small sovereignties: the freedom to nap, eat, sunbathe, play, love and suffer, and display their human uniqueness. Power, as something embodied and enacted, permeates the king's speech and the interactions of ordinary Spaniards, on the beaches and residential development of 'real' Spain.

Accompanying My Kingdom is a booklet containing extracts of fervent speeches by political figures including Thatcher, Mussolini, Churchill and Chaplin the Dictator, all proclaiming the authoritarian power of the state over people.

Txema Salvans (b.1971, Barcelona) is a Catalan photographer who, for the past two decades, has developed a documentary approach outside the standard photojournalist platforms, including photoessay; Joan Fontcuberta has said 'balancing critical thinking with a poetic sense of humour.' His book project *Nice to Meet You* (2005) received the 2015 photoespana award for best Spanish photobook. *The Waiting Game* (2014) explores the necessity of desire and prostitution along the Mediterranean coastline of

What can we do as
Spaniards today except
> to ensure that coming
generations need not
choose "be tween one
Spain that is dying and
another Spain that
yawns"?





OTA bound paperback with silkscreen printed cover and flaps. With stapled booklet and postcard 76 pages 35 x 23.5 cm

Publication date: July 2018 €35 £30 \$40







### Janet Delaney **Public Matters**





Capturing the spirit of protest and parade, Public Matters brings together photographs made by Janet Delaney in Reagan-era San Francisco. At this turbulent time in the mid eighties, Delaney was living in the primarily Latino neighbourhood of the Mission District. She would spend the weekends photographing public gatherings, from the annual Cinco de Mayo parade, to the Peace, Jobs and Justice marches, which rallied against the U.S. invasion of Nicaragua. If political governance was regressing, the West Coast city was a place where, as Delaney remembers, 'progressive ideas would always be upheld.' Celebrating multiculturalism and collective struggles for social justice, *Public Matters* surfaces at a juncture when the message of building bridges is needed now more than ever.

In the vintage glow of her sun-drenched images, Delaney leads us in and out of crowds - among demonstrators, fair-goers, cross-dressers, union organisers, beauty pageants, dancers, salesmen, mothers, kids, and market punters – searching for as many intimate moments as she found collective voices. Fearlessly upbeat, her photographs nevertheless intimate a time when, as Delaney recollects, people 'were reeling from the shift to a conservative govern-ment. The demands of the 1960s were addressed in the 70s: the end of the Vietnam war, women's rights, environmental issues, gay rights, to name a few. Then when Reagan was elected all this came to a halt.' And as soon as the streets were filled with placards - 'babies are for loving, not for bombing'; 'Hatred can never cure the disease of fear, only love can do that' - Delaney was there, in the middle of the maelstrom, making pictures of public matters.

Janet Delaney (b.1952 in California, United States) is a photographer and educator based in Berkeley, California. Her projects have received numerous awards, most notably three National Endowment for the Arts Grants and and the James D. Phelan Award in Photography. Delaney's previous publications include South of Market (MACK, 2013), as well as a number of self-published books including In The Kitchen (2007), Between Chaos and Grace (2012) and New York City 1984-1987 (2012).





Printed Paper bound hardback 96 pages 21.5 x 28 cm

Text by Nathan Heller

Publication date: September 2018 €35 £30 \$40

ISBN 978-1-912339-02-0







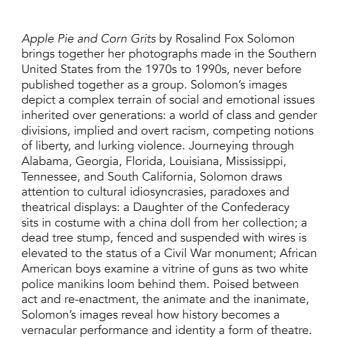






### Rosalind Solomon **Apple Pie and Corn Grits**













Rosalind Fox Solomon is an American artist based in New York City. She is celebrated for her portraits and connection to human suffering, ritual, survival and struggle. Her work has been shown in nearly 30 solo exhibitions and 100 group exhibitions, and is in the collections of over 50 museums worldwide. This is her third book published by MACK, following Got to Go (2016) and THEM (2014).

Embossed hardback 96 pages 77 tritone images

20.3 x 24.8 cm

Publication date: September 2018 €35 £30 \$40



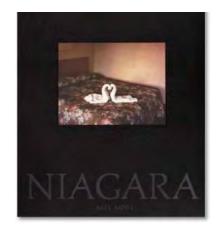


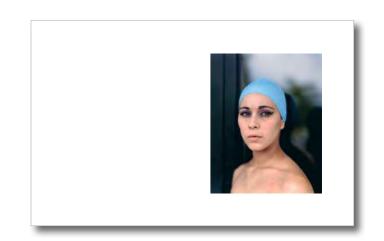




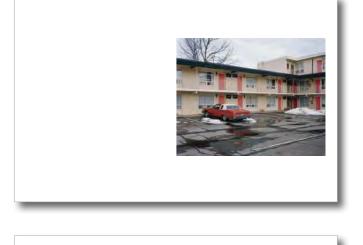
### Alec Soth

### Niagara





In the follow-up to his critically acclaimed debut monograph Sleeping by the Mississippi, Alec Soth turned his eye to another iconic body of water, Niagara Falls. As with his photographs of the Mississippi, Soth's pictures of Niagara are less about natural wonder than human desire. "I went to Niagara for the same reason as the honeymooners and suicide jumpers," says Soth, "the relentless thunder of the Falls just calls for big passion." Working over the course of two years on both the American and Canadian sides of the Falls using a large-format 8x10 camera, the photographs are rigorously composed and richly detailed. Soth depicts newlyweds and naked lovers, motel parking lots and pawn shop wedding rings. Throughout the book, Soth has interspersed a number of love letters from the subjects he photographed. We read about teenage crushes, workplace affairs, heartbreak and suicide. Oscar Wilde wrote of the Falls, "The sight of the stupendous waterfall must be one of the earliest, if not the keenest, disappointments in American married life." In Soth's Niagara, we see both the passion and the disappointment. His pictures are a remarkable portrayal of modern love and it's aftermath.



Alec Soth (b. 1969) is a 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) and Songbook (2015). Soth has had over fifty solo exhibitions including survey shows organized by Jeu de Paume in Paris (2008), the Walker Art Center in Minnesota (2010) and Media Space in London (2015). Soth has been the recipient of numerous fellowships and awards, including the Guggenheim Fellowship (2013). In 2008, Soth created Little Brown Mushroom, a multi-media enterprise focused on visual storytelling. Soth is represented by Sean Kelly in New York, Weinstein Gallery in Minneapolis, Fraenkel Gallery in San Francisco, LOOCK Galerie in Berlin and is a member of Magnum Photos.



Faux leather bound hardback with tipped in image  $28 \times 32 \text{ cm}$ 

Essays by Philip Brookman and Richard Ford

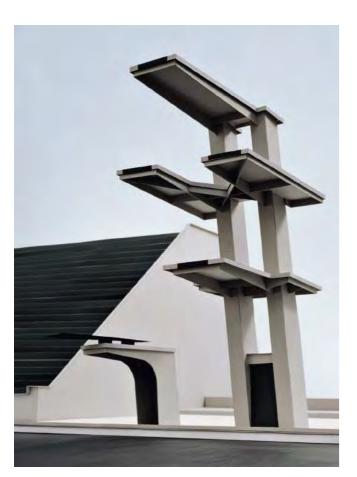
Publication date: September 2018 €45 £40 \$50

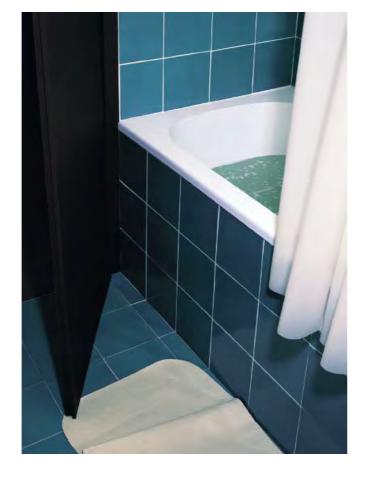
ISBN: 978-1-912339-25-9



'These pictures are not what they seem: Demand creates model replicas of scenes out of paper and cardboard, before photographing and destroying them, leaving only an eerie facsimile of a real place.'

BBC Culture

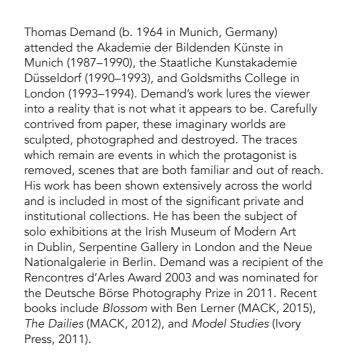




# Thomas Demand The Complete Papers



The Complete Papers is the first catalogue raisonné of German artist Thomas Demand. Encompassing previously unseen early works from 1990 to photographs of his most recent installation shown at Fondazione Prada in Milan, this extensive book includes all his images and the primary texts written on his work over the past 25 years. It also presents a new interview with Russell Ferguson, shedding light on Demand's creative practice.









Embossed hardcover
Edited by Christy Lange
Designed by Naomi Misuzaki
Texts by Jeffrey Eugenides, Neville Wakefield, Julia
Franck, Russell Ferguson, Adrian Searle and Francesco
Bonami, et al.
600 pages
24.2 cm x 29.5 cm

Publication date: October 2018 €80 £75 \$85

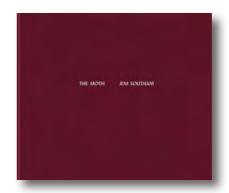


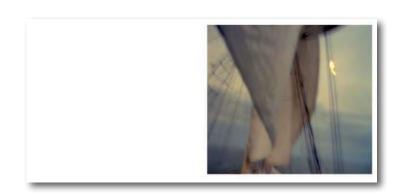




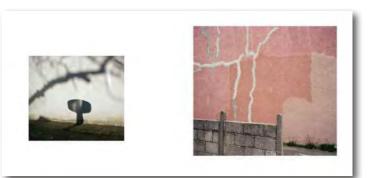
### Jem Southam

### The Moth





The Moth derives from one black-and-white picture that Jem Southam made in about 1983: a solitary man standing on Gwithian beach in St Ives, Cornwall. From this singular, meditative moment, the book of otherwise unpeopled, colour photographs unravels like a succession of memories, drifting back and forth through time. Over the course of 30 years, Southam intermittently returned to the west of Cornwall to explore a place steeped in marine and mining history, and in the mythology of Celtic saints who exiled to Cornish shores. His poetic sequence of images, inspired by the alliterative verse of the old English poems The Wanderer and The Seafarer, moves from vistas of meadows to water streams, forgotten homes and farm dogs awaiting their food. Now and then, Southam's fluctuating current of pictures is punctuated by a sublime moment in the rural landscape, only to be eclipsed by the hazy memory of *The Moth*.







Jem Southam (b. 1950) is a key figure in British landscape photography, working across twenty-five years. His work is included in many important collections including Rijksmuseum, Museum Folkwang, and the Yale Centre for British Art. He has been the subject of numerous solo shows including Tate St. Ives in 2004 and The Victoria & Albert Museum in 2006.

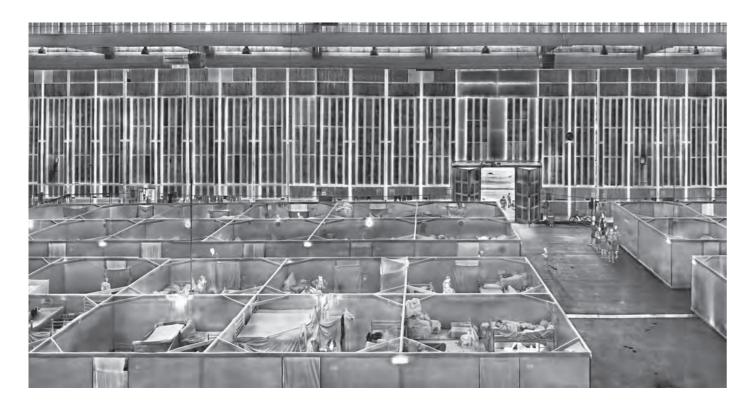
Embossed hardback

Publication date: October 2018 €40 £35 \$45



'Mosse's latest body of work continues his investment in questions of globalization, immigration, displacement, and diaspora as well as his reflexive use of military technology to question the ways in which photography is constructed.'

Wall Street International

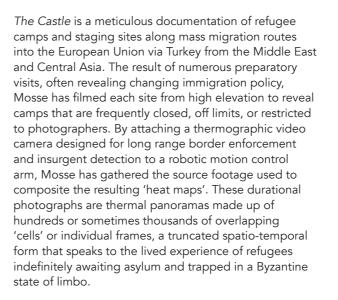




### Richard Mosse

### The Castle





Describing space and perspective in ways that seem to echo depictions of medieval cityscapes, such as the Nuremberg Chronicle, these images document the fences, security gates, portaloos, loudspeakers, food queues, tents and temporary shelters of camp architecture. The various ways in which each camp interrelates with adjacent citizen infrastructure are made apparent - by turns marginal, ruderal, isolated, overlooked, concealed, integrated, dispersed, regulated, militarized - allowing the reader to meditate on the situations in which these people are forced to live, and what that shows us about the approach and policies of each host nation and community. Reading heat as both metaphor and index, The Castle allows the reader to meditate on the current conditions of refugees through ideas of hypothermia, exposure, climate change, mortality, and biopolitics.







Richard Mosse (b. 1980) is an Irish photographer. He earned an MFA in Photography from Yale University, a PG Dip in Fine Art from Goldsmiths, London, an MRes in Cultural Studies from the London Consortium, and a first class BA in English Literature from King's College London. Mosse represented Ireland at the 55th Venice Biennale with The Enclave, for which he was awarded the Deutsche Borse Photography Prize (2014). He is also a recipient of a Guggenheim Fellowship, a Leonore Annenberg Fellowship, the B3 Award from the Frankfurt Biennale, Yale's Poynter Fellowship in Journalism, an ECAS Commission, a Pulitzer Center on Crisis Reporting publication grant, the Perspective Award, a Visual Arts Bursary from the Irish Arts Council, a Culture Ireland facilitation grant, the Künstlerhaus Bethanien Residency, and a residency at the International Artists Workshop in Ramallah.

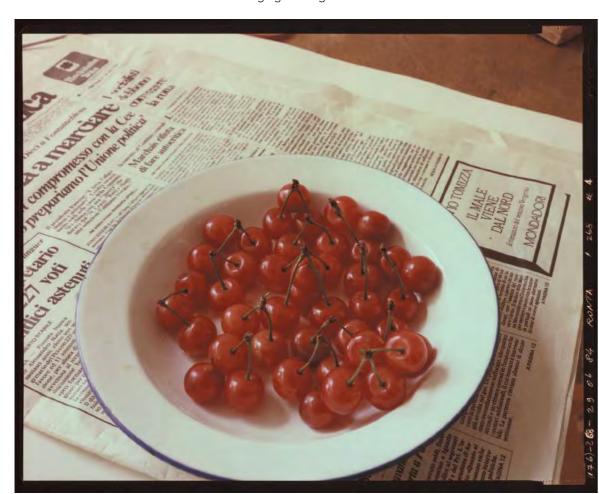
OTA-bound paperback with 28 double gatefolds

Publication date: October 2018 €45 £40 \$50

ISBN: 978-1-912339-18-1

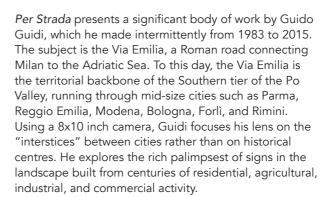


'Guidi's photographs focus on the marginal, the fragmented and the minimal elements of landscape. His unsentimental method recalls that of a topographer, who surveys the land without considering aesthetic hierarchies or indulging in the grandeur of nature' *Frieze* 



### Guido Guidi **Per Strada**





Guidi's project on the Via Emilia began in the environs of his hometown, Cesena. For the Italian artist, to photograph everyday landscapes is to acknowledge the importance of the vernacular, but also to break free of one's own stereotypes, ideas, and constraints. As he once stated in an interview: "At a certain moment I felt pushed to leave my room, like in Wim Wenders's film 'The Wrong Move' (1975), when Wilhelm breaks the windowpane with the palm of his hand and leaves the house. I leave the house and what do I find? A house, an entrance door, a woman who passes by or who asks me something."

Photographs from this book were partly published in a book made in collaboration with Luigi Ghirri and edited by Guidi, *Due fotografi per il Teatro Bonci* (1983). The body of work continued with individual and collective projects, including the 1986 group exhibition *Esplorazioni sulla Via Emilia*.

Guido Guidi was born in Cesena, Italy, in 1941. He studied in Venice at the University Institute of Architecture (now IUAV), where he followed the courses of Bruno Zevi, Carlo Scarpa and Mario De Luigi, and at the Advanced Course in Industrial Design with Italo Zannier and Luigi Veronesi.









Paper bound hardback with tipped-in image 200 pages 31 x 24 cm

Publication date: October 2018 €40 £35 \$45

ISBN: 978-1-912339-17-4

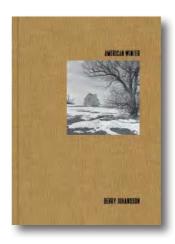


'Ever since seeing Pontiac, I started collecting Gerry Johansson's photobooks. They're unique experiences, quite unlike most of what is going on in the world of contemporary photography. Everything about them feels extremely carefully considered, yet there is a lightness to them that is quite rare.' Conscientious Photography Magazine



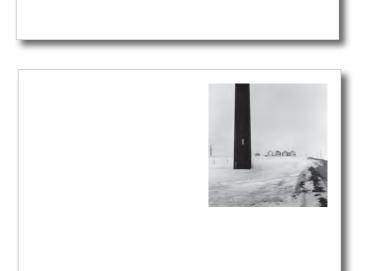


### Gerry Johansson **American Winter**





Since the early eighties, Gerry Johansson has made quiet pictures of quiet places, often lying in the shadows of industrial decline. For American Winter, Johansson travelled through semi-deserted towns in Kansas, Nebraska, South Dakota, North Dakota, Montana, Wyoming and Colorado, finding as much beauty as there was misery in landscapes cloaked in snow: an isolated church floating in a mottled sea of white; leafless trees lining endless highways leading to nothing; long shadows cast on vernacular architecture in the season's merciless sun. In his photographs time appears to stand still: neighbourhoods that once possessed the allure of Art Deco architecture, or the glory of bustling Main Streets, are now home to abandoned school buildings and cars parked decades ago. Johansson's ascetic framing and sensitivity to light lends itself to the scenery and the sense of hopelessness evoked by these neglected places.



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. Supplement: Deutschland is the final book in the series of geographically focused publications starting with Amerika (1998), Sverige (2005), Kvidinge (2007), Ulan Bator (2009) and Pontiac (2011), Deutschland (2012), Antarktis (2014), Ravenna (2016) and Tokio (2016).

Linen bound hardback with tipped-in image

Publication date: October 2018

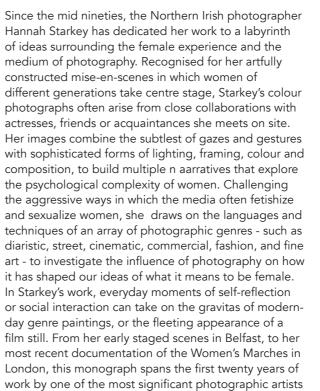
€35 £30 \$40

ISBN: 978-1-912339-23-5



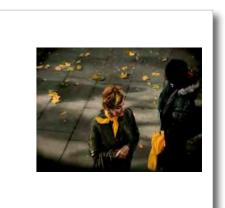
### 1997 - 2017





Hannah Starkey (b. 1979) is a British photographer. She received a BA in Photography and Film from Napier University in Edinburgh in 1995 and an MA in Photography from Royal College of Art in London in 1997. She has received numerous awards throughout her career including the Vogue Condé Nast Award (1997), the 3rd International Tokyo Photo Biennale's Award for Excellence (1999) and the St. James Group Ltd Photography Prize (2002). She has been exhibited in St Catherine's Church, Frankfurt; Irish Museum of Art, Dublin; Castello di Rivoli, Turin. Galerie Courbe, Grand Palais, Paris; Saatchi Gallery, London; Turner Contemporary, Kent; Huis Marseille Museum for Photography, Amsterdam; CCS Bard, New York. She currently lives and works in London.

of our time.









Publication date: November 2018 €40 £35 \$45





'Starkey infuses scenes from everyday life with the stylisation typical of cinema. Her compositions often pivot on a pensive, pre-occupied figure within environments that toy with reflections and other visual puzzles.'

Telegraph







# Mayumi Hosokura **Cyalium**







Cyalium is a mercurial collage that amalgamates pictures of nude bodies, synthetic surfaces, natural forms and portraits of East Asian youth. Mayumi Hosokura builds her multi-layered book from monochromatic photographs printed onto coloured paper, and digital black-and-white images and videostills. In this seductive work, Hosokura explores the fluidity of the photographic medium in relation to the fluidity of gender and identity.

Like the hybrid assemblage of *Cyalium*, the title combines two words: 'cyalume' – a substance that emits light through a chemical reaction, or chemilluminescence – and 'lium' – the suffix often used for metal elements. Hosokura's invented term alludes to the darkroom process in which silver compounds latent in photographic paper react to tinted light and dye couplers, or chemicals, to produce the colours of an image. Informed by the hues of this synthetic process – cyan, magenta, yellow, black, red, green and blue – Hosokura fabricates a parallel world, receptive to changes, in the pages of her luminous book.





Mayumi Hosokura (b. 1979) is a Japanese photographer. She was recipient of the 2011 FOAM magazine Talent award. She has exhibited widely in Japan and abroad at FOTOGRAFIA, Rome (2011) and FOAM, Amsterdam (2011). Her series, KAZAN (2012), comprises colour work juxtaposing the human form with nature's textures.

OTA-bound paperback with printed acetate jacket 104 pages 40.6 x 25.4 cm

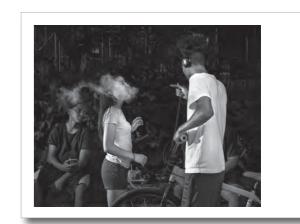
Publication date: November 2018 €30 £27 \$35



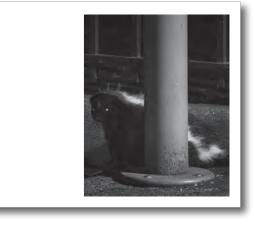


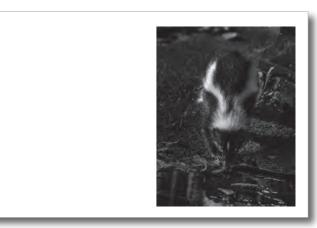
# Adam Pape **Dyckman Haze**





In the city there are ways to escape the grid and walk along lines unseen. The city parks of New York offer this escape, eliciting both alienation and intoxication. They allow citizens and nature both a space for growth, a second city away from eyes on the street. Adam Pape's photographs utilize the city parks in Washington Heights and Inwood as the backdrop for a narrative that unfolds in between day and night. Like a church or temple, parks are transformative. Here, young people have a public stage where they can try on different roles in the dark. Other citizens wander, fish, smoke, and pass time while animals lurk in the urban fringes, a reminder of nature's promises and perils. These monochromatic images, directed by Pape and artificially lit, depict an ongoing exchange between humans, animals, and the landscape. In the furthest reach of Manhattan, sectioned off from further development, history and myth are at play.





Adam Pape was raised in Smithfield, Virginia. He left Smithfield for college, and in 2006 received his BFA from Maryland Institute College of Art. After graduating he received the Meyer Traveling Fellowship to work on a collaborative photography project in Turkey. In 2007 he moved to Chicago and began work as the photography department Studio Manager of the School of the Art Institute of Chicago. In 2011 he moved to New York spending his week days working as a production manager and his nights and weekends in the wooded areas of the city making pictures. He has recently graduated with an MFA in Photography at the Yale School of Art.

OTA bound paperback

Publication date: November 2018 €30 £27 \$35



### Mark Ruwedel

### **Ouarzazate**



Ouarzazate is a small city in the Moroccan desert famous for its movie studios and filming locations, an industry which began with David Lean and Lawrence of Arabia.

Invited by the American Friends of the Marrakech Museum for Photography and the Visual Arts to propose a project for his artist residency there, Ruwedel photographed the movie sets in 2014 and 2016.

Much of the filming activity in Ouarzazate has been for costume and Biblical epics. Cleopatra, The Garden of Eden, The Mummy, The Last temptation of Christ; but also The Sheltering Sky and The Hills Have Eyes. Many of the sets appear to have been abandoned while others are constantly repurposed.

An Egyptian portal leads to a medieval village. An authentic Kasbah in ruins is actually a ruined replica of a "real" Kasbah elsewhere. Shepherds drive their flocks past "ancient" siege machines and Roman columns. "I was reminded of certain passages in Nathaniel West's Day of the Locust."

Far from the American deserts where he has produced much of his work of the past thirty years, in Morocco Ruwedel continues his long term interest in contemporary ruins and the histories of both landscape and landscape photography. The photographs are eerily reminiscent of 19th century European photography of ancient Egypt and the Middle East.

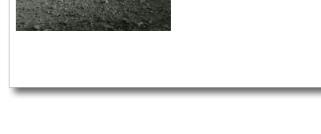
Mark Ruwedel (b. 1954) lives and works in California. He has exhibited and published internationally for over thirty years, and his work is represented in museums throughout the world: Tate Modern; the J. Paul Getty Museum; LACMA; The Met, New York; National Gallery of Australia, National Gallery of Canada; SF MoMA; and the National Gallery of Art, Washington, amongst others. Previous books include Westward the Course of Empire (Yale University Art Gallery, 2008); 1212 Palms (Yale University Art Gallery, 2010) and Pictures of Hell (RAM Pubs, Los Angeles, 2014). In 2014 he was the recipient of both a Guggenheim Fellowship and the Scotiabank Photography Award. Most recently, in 2018, his work from 1995-2012 has been exhibited at the Boiler House, Tate Modern.











Publication date: November 2018 €80 £75 \$85

Signed and numbered limited edition of 750 copies





Ruwedel merges documentary and conceptual methods of imagemaking. He repeatedly photographs the same subject or type of subject, an approach that relates to conceptual art practices of the 1960s and 1970s. He is also influenced by land artists who created large-scale outdoor artworks in the late 1960s using materials such as earth and rock.'

Tate





STATIONERY STATIONERY





Hibi Postcards Masahisa Fukase

Publication date: September 2016
18 postcards housed in a printed sleeve
13.5 cm × 10.9 cm
€12 £10 \$13
ISBN 978-1-910164-67-9





Hibi Notebook Masahisa Fukase

Publication date: Fall 2018
Flexibound printed paper hardback notebook
128 pages, printed endpapers wqith lined pages
and interspersed images
13.5cm × 19.5cm
€15 £13 \$17
ISBN 978-1-910164-69-3





Gathered Leaves Postcards Alec Soth

Publication date: April 2016
28 postcards housed in a clamshell box with accompanying 56pp booklet
15 cm × 12.2 cm
€20 £15 \$20
ISBN 978-1-91016461-7





MACK 5th Anniversary Notebook Carly Steinbrunn

Publication date: April 2016 96 pages 13.5 cm × 19.5 cm €12 £10 \$13 ISBN 978-1-910164-66-2

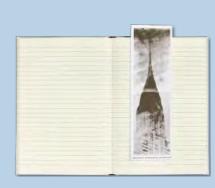




Luigi Ghirri Postcards Luigi Ghirri

Publication date: October 2016
18 postcards housed in a printed sleeve
14.8 cm × 10.5 cm
€12 £10 \$13
ISBN 978-1-910164-68-6





Thr Narcissistic City Notebook Takashi Homma

Publication date: October 2016 128 pages 13.5 cm × 19.5 cm €15 £13 \$17 ISBN 978-1-910164-75-4 BACKLIST

Ravens Masahisa Fukase

Publication date: May 2017
Embossed linen bound hardback,
housed in a silkscreened slipcase
148 pages 80 tritone plates 13 colour plates
26.3 cm × 26.3 cm
€80 £75 \$85
ISBN 978-1-910164-83-9

- Includes a newly commissioned text by Tomo Kosuga, Director of the Masahisa Fukase Archives
- Considered to be one of the most important photobooks in the history of the medium
- 'Best Photobook in 25 years' according to panelists Chris Killip, Ute Eskildsen, Gerry Badger, Jeffrey Ladd and Yoko Sawada for British Journal of Photography

Sleeping by the Mississippi Alec Soth

Publication date: September 2017 Printed linen embossed hardback 120 pages 46 colour plates 28 cm × 27.5 cm €45 £40 \$50 ISBN 978-1-910164-89-1

- First published in 2004, sold through numerous print runs and now sells on the secondary market for significant sums
- Follows bestselling titles Songbook (2015) and Gathered Leaves (2015)

























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BACKLIST

Pictures from Home Larry Sultan

Publication date: April 2017 Embossed hardback with tipped-in image front and back 192 pages 140 colour plates 23 cm × 27 cm €45 £40 \$50 ISBN 978-1-910164-78-5

- New design of a classic photobook including previously unpublished material
- 'This is one of the most significant American photobooks of the 1990s' Martin Parr & Gerry Badger



Publication date: May 2017 Hardback with printed paper cover 152 pages 48 colour and 51 duotone plates 24 cm × 28.8 cm €40 £35 \$45

- Shortlisted for thr Paris Photo Aperture Foundation PhtoBook Award 2017
- 'A seamless, pensive, masterly book.' The New York Times
- 'Contis explores the traditional idea of masculinity in the American west in a subtle, thought-provoking way.' – The Guardian

























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You Get Me? Mahtab Hussain

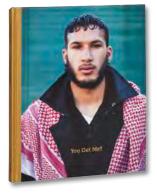
Publication date: June 2017
Printed paper hardback
120 pages
20 cm × 25 cm
€35 £30 \$40
ISBN 978-1-910164-84-6

- Hussain was the recipient of the international Discoveries Award 2016 and was a finalist at Open Photography Salon at Arles Photography Festival 2012
- Press coverage in BBC, British Journal of Photography, New York Times, Channel 4 and Dazed Digital

Incoming Richard Mosse

Publication date: February 2017
OTA-bound softback with metallic silkscreened cover and black painted edges
576 pages 280 metallic tritone plates
17.5 cm × 19.7 cm
€40 £35 \$45
ISBN 978-1-910164-77-8

- Winner of the 2017 Prix Pictet and the Deutsche Börse Photography Prize 2014
- Shortlisted for Kassel Photobook Award 2017
- Includes texts by Richard Mosse and renowned philosopher Agamben

























BACKLIST

### Corbeau Anne Golaz

Publication date: September 2017
Printed swiss-bound softcover with flaps
196 pages
23 cm × 29 cm
€40 £35 \$45
ISBN 978-1-910164-74-7 (English Edition)
ISBN 978-1-910164-97-6 (French Edition)

- Corbeau follows Golaz's acclaimed title Metsästä [From The Woods] which was nominated for the 2012 Paris Photo–Aperture First PhotoBook Award
- French and English editions bring together photographs, drawings and texts to create a multifaceted drama of rural life

The Model Torbjørn Rødland

Publication date: September 2017 Prined paper hardback 18.5 cm × 22.8 cm €35 £30 \$40 ISBN 978-1-910164-94-5

- 5th title by Rødland published by MACK, following critically acclaimed *Confabulations*
- 2017/2018 touring solo exhibition at Serpentine (London), C/O Berlin, Fondazione Prada (Milan)

























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BACKLIST **BACKLIST** 

What the Living Carry Morgan Ashcom

Publication date: September 2017 144 pages 21.6 cm × 29.2 cm €35 £30 \$40 ISBN 978-1-910164-93-8

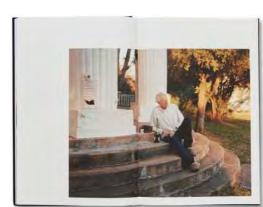
- A fictional narrative about a curious town in the American South built from photographs, type written letters and a hand-drawn map
- Winner of the German Photography Book Award 2016
- Author of critically acclaimed *Leviathan* (2015)Solo exhibition at Houston Center for Photography and Candela Gallery Virginia in

Nothing but Clouds Kristina Jurotschkin

Publication date: November 2017 Softback with taped linen spine 260 pages 22.6 × 34 cm €35 £30 \$40 ISBN 978-1-910164-98-3

- A dreamlike collection of photographs taking its title from Andrey Tarkovsky's 1972 Film
- Shortlisted for the First Book Award 2017











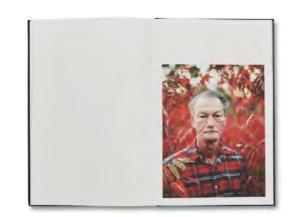
















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Photography Against the Grain: Essays and Photo Works, 1973–1983 Allan Sekula

Publication date: October 2016 Silkscreened OTA-bound softback 250 pages 70,000 words 21.5 cm × 27.7 cm €35 £30 \$40 ISBN 978-1-910164-49-5

- 'Sekula's landmark book remains as significant as ever. Committed and critical, his images and essays cut through art world nonsense and mass media distraction, to open a radically different culture of photography' – David Campany
- 'In a time when theory is often a sort of opaque artistic window dressing (...) Sekula's work stands as an example of what truly critical art can be' – 1000 Words





PHOTOGRAPHY AGAINST THE GRAIN







#### ZZYZX Gregory Halpern

Publication date: September 2016
Silkscreen printed hardcover
128 pages 77 colour plates
24 cm × 29 cm
€40 £35 \$50
ISBN 978-1-910164-65-5
First edition, third printing



- Named after a small town in California, this breathtaking book traces a journey from the desert to the sea. A study of people, landscapes and animals, it tenderly captures the beautiful in proximity to the despairing
- Winner of the Paris Photo-Aperture Best Photobook of the Year Award 2016
- 'What astonishes here is the sheer quality of Halpern's eye. The photographs are animated by a gentle surrealism' – New York Times
- 'Unflinchingly honest and brutally poetic'
   Photo Eye













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**BACKLIST BACKLIST** 

The Complete Essays Luigi Ghirri

Publication date: June 2016 68 essays, 65,000 words 240 pages 50 colour plates 14 cm × 22.8 cm €19 £15 \$25 ISBN 978-1-910164-14-3 First Edition, second printing

- A long-awaited translation of this seminal collection of short, illustrated texts by the Italian master of photography Luigi Ghirri offers a unique treatise on the history and theory of the photographic medium
- 'No Italian photographer of the 20th century was more influential' – New York Times
- 'There is something in Ghirri's essays for everyone' - Photo District News







Ghirri The Complete Essays 1973-1991







a Handful of Dust David Campany

Publication date: October 2015 Second edition: 07 June 2017 Two paperback books 232 pages 180 colour plates 20 cm × 24 cm €35 £30 \$40 ISBN 978-1-910164-96-9

- a Handful of Dust is David Campany's speculative history of the last century, and a visual journey through some of its unlikeliest imagery, beginning with Man Ray's enigmatic 1922 photograph of Duchamp's Large Glass
- Touring to Moderna Museet (Stockholm), September – December, 2018
- '(Although) about something filthy, a Handful of Dust glitters with brilliance' – Aperture
- 'The cumulative effect (of images) is brilliant, almost novelistic' New York Times
- Shortlisted for Aperture-Paris Photo Photobook Award 2016













The Home Front Kenneth Graves

Publication date: September 2015 Swiss bound paperback 80 pages 45 tritone plates 23 cm × 17 cm €30 £25 \$35 ISBN 978-1-910164-15-0

- Daily life in the San Francisco Bay Area of the 60s and 70s against a backdrop of war, protest and the 'flower power' movement.
- 'Hilarious and sensitive' New Yorker
- 'Revealing the inordinate strangeness of the everyday' Wallpaper\*
- Graves' astute eye for idiosyncratic details captured happy accidents and improbable episodes among soldiers, fair-goers, beatniks, dog-walkers, solitary ball dancers and poodles alike.











The Whiteness of the Whale Paul Graham

Publication date: August 2015 Silkbound hardback book, embossed and with tipped in image, all housed in a red printed mailing box 240 pages 24 cm × 30.5 cm €65.00 £50.00 \$75.00 ISBN 978-1-910164-32-7

- Brings together Graham's three critically acclaimed series which reflect the social fabric of contemporary America: American Night, a shimmer of possibility and The Present, made from 1998 to 2011.
- 'Graham redefines what a photobook can be'
  Photo Eye
- 'Paul Graham is among Walker Evans's most consequential heirs' New York Times













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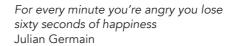
**BACKLIST BACKLIST** 

Songbook Alec Soth

Publication date: March 2015 Embossed hardcover 144 pages 75 tritone plates 28.5 cm × 27.3 cm €50 £40 \$60 ISBN 978-1-910164-02-0 First edition, third printing



- 'America's most intriguing photographer' - Guardian
- 'Breath-takingly rendered photographs' – Wallpaper\*
- 'Best photography book of the year \*\*\*\*\* ' – New York Times



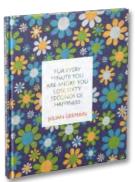
Publilcation date: November 2011 Hardback with a full-colour printed cloth cover 80 pages 42 colour plates 23.5 cm × 28 cm €35 £30 \$45 ISBN 978-1-907946-13-4 Fourth printing

- This best-selling photobook is a colourful, heart-warming portrayal of an elderly man and flower lover named Charlie Snelling, who Julian Germain met by chance one day in Portsmouth. Germain spent the next eight years documenting his quiet, contemplative life.
- 'An affectionate portrait of a gentle man in his twilight years' - Lens Culture
- 'As usual, MACK's production quality is excellent' – Photo Eye















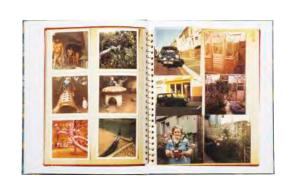












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The Dailies
Thomas Demand

Publication date: September 2015
Flexible hardback with tipped-in image
80 pages 26 colour plates
18 cm × 21 cm
€30 £25 \$35
ISBN 978-1-910164-40-2

- A collection of everyday still-lives that meticulously rework scenes from mobile phone snapshots, luring us into an uncanny, minimalist world in which time seems to stand still
- Includes an essay by celebrated art critic Hal Foster
- 'Paper sculptures rendered superbly vivid'
   New York Times
- 'Characterised by blankness but loaded with signification' Dazed & Confused















The Flying Carpet Cesare Fabbri £ 35 £ 30 \$ 40 ISBN 978-1-910164-58-7



Nausea Ron Jude €30 £25 \$35 ISBN 978-1-910164-79-2



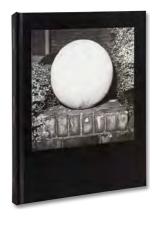
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Forever Anthony Hernandez €35 £30 \$40 ISBN 978-1-910164-21-1

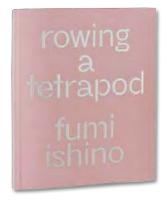


Nothing's in Vain Emmanuelle Andrianjafy €25 £20 \$30 ISBN 978-1-910164-76-1



A Glass Darkly
Kevin Lear

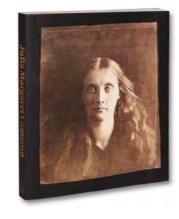
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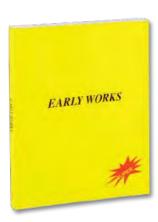
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I went to the worst of bars hoping to get killed. but all I could do was to get drunk again Ciáran Óg Arnold €25 £20 \$30

ISBN 978-1-910164-31-0



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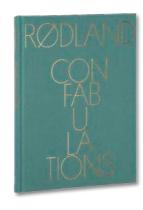
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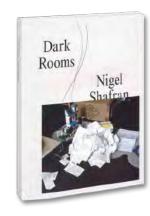
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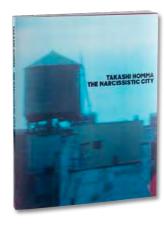
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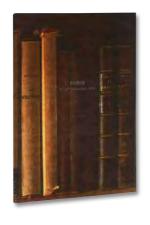
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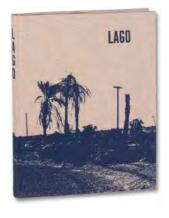
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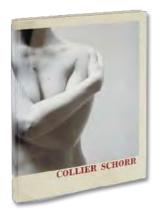


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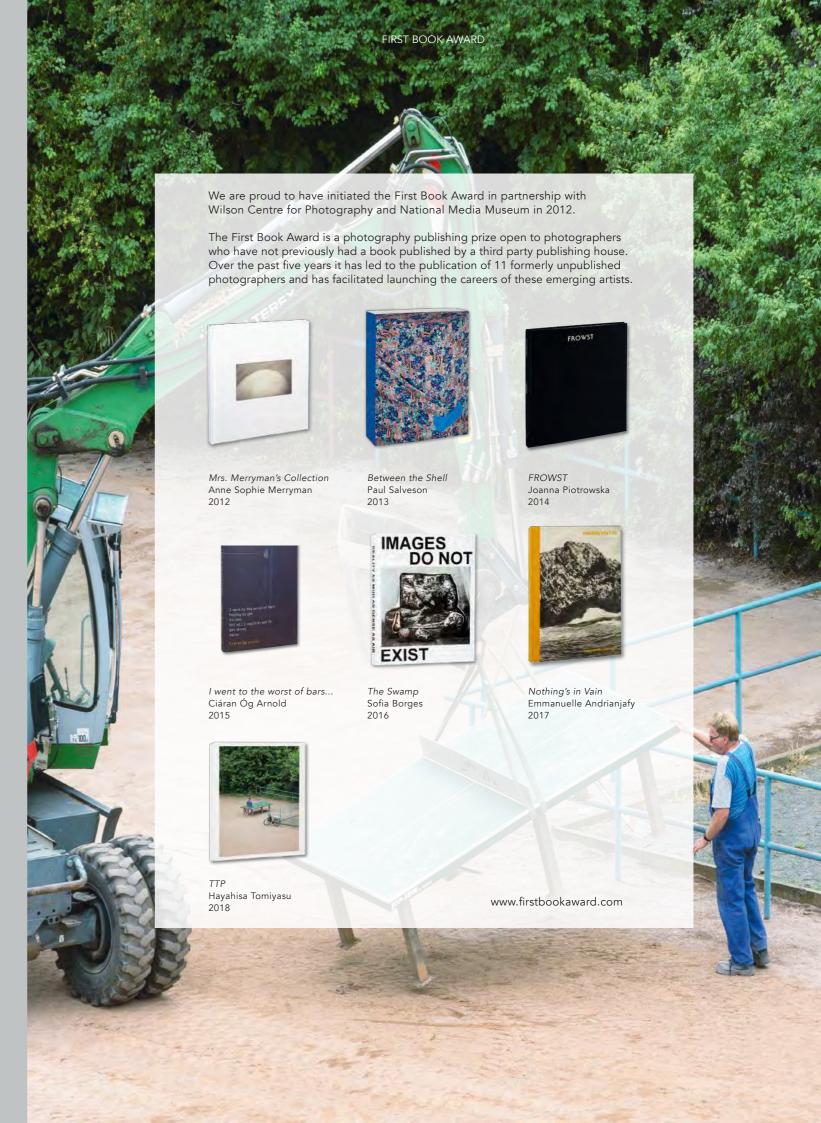
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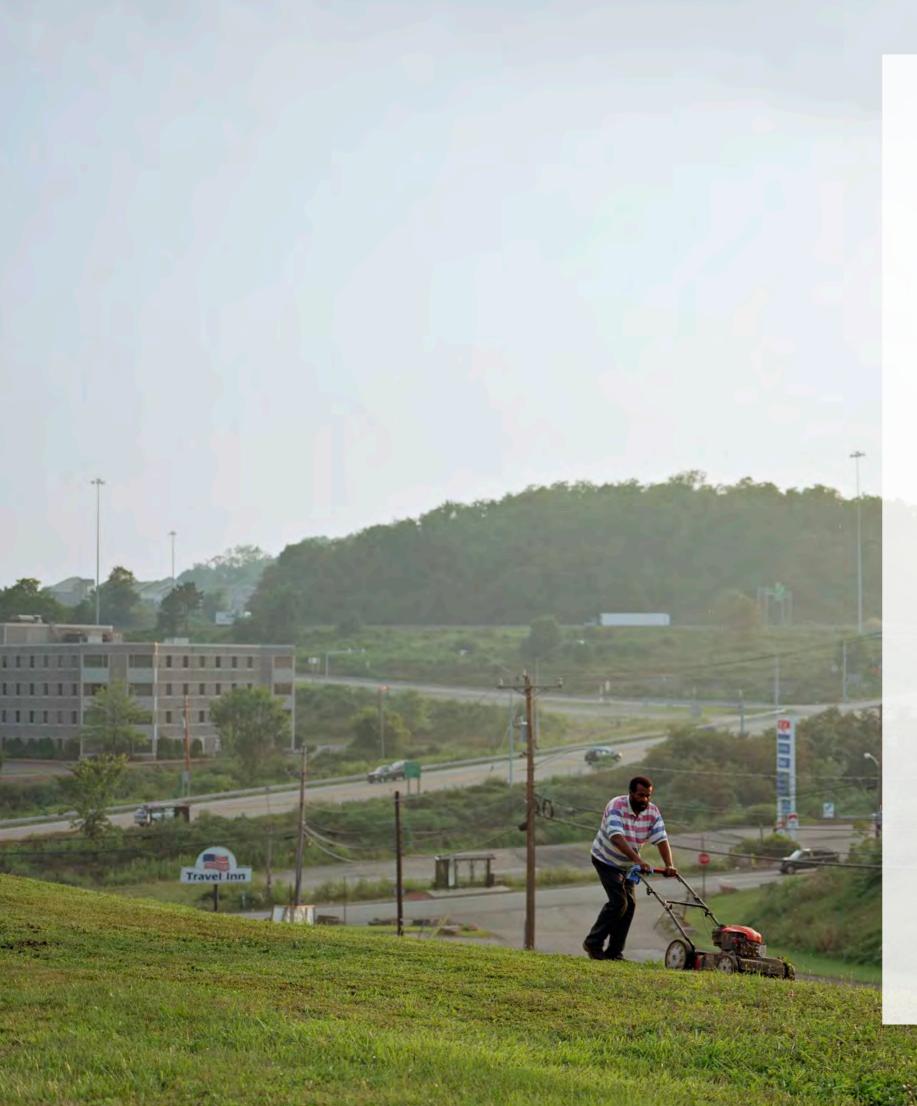
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