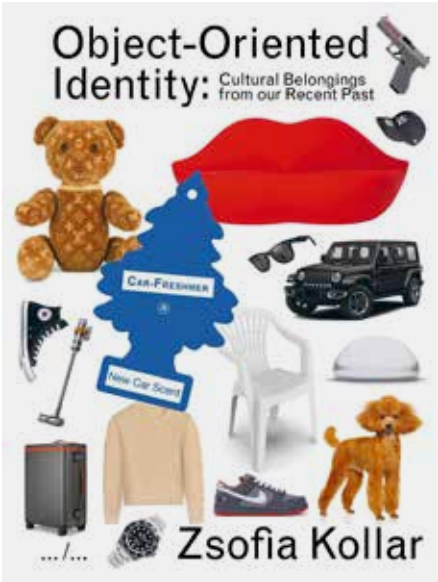




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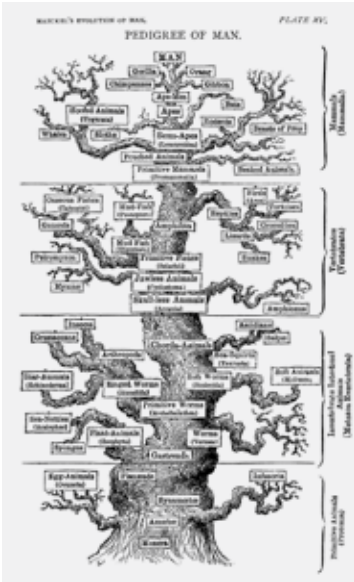
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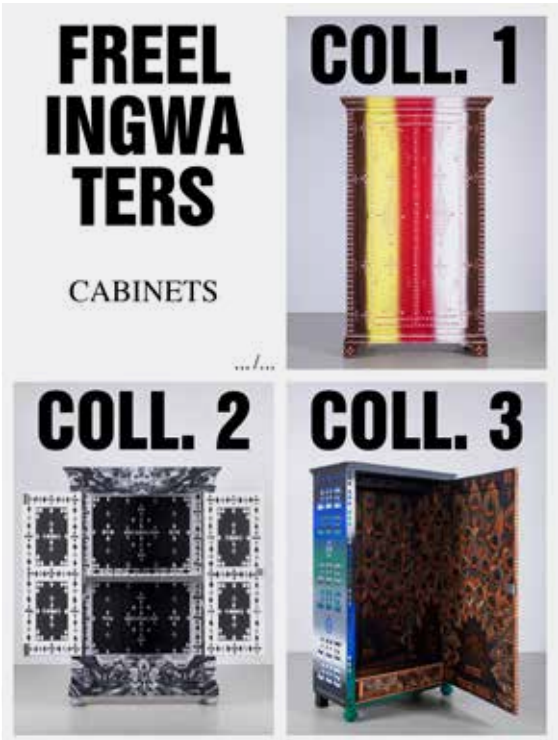
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Do not be dismayed by the brokenness of the world.
All things break. And all things can be mended.
Not with time, as they say, but with intention.
So go. Love intentionally, extravagantly, unconditionally.
The broken world waits in darkness for the light that is you. (L.R. Knost)

Hilde Bouchez

A Wild Thing

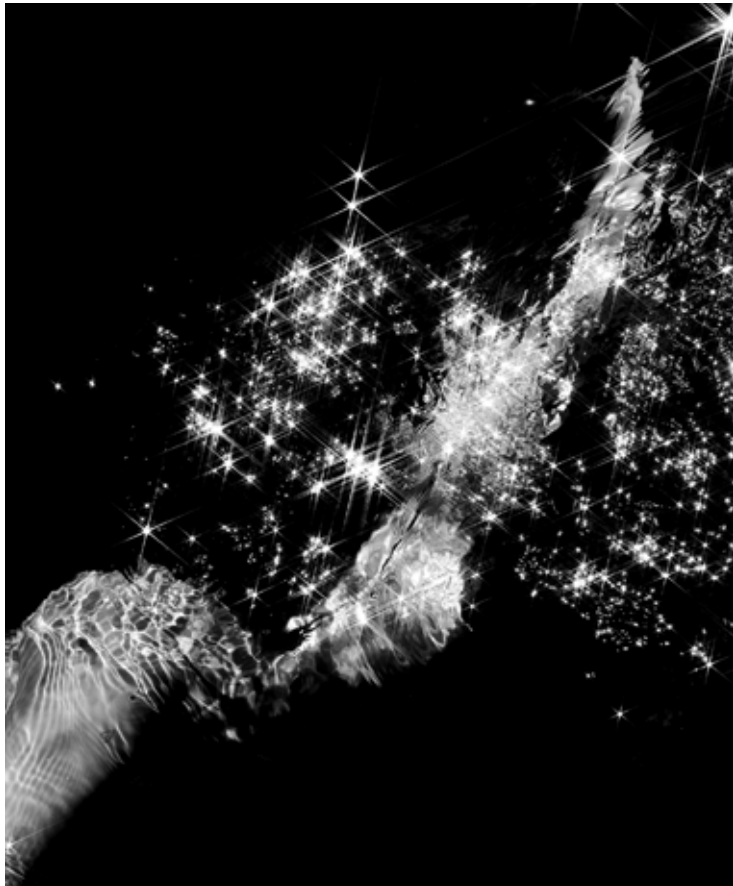
Essays on things, nearness and love

APE

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APE#238 Ives Maes & David Company in Conversation

16,5 x 23,5 cm, 96 p, ill. color, paperback with screenprinted pvc dustjacket
ISBN 9789083438467
edit: Ives Maes and Jurgen Maelfeyt
design: Jurgen Maelfeyt
Feb 2025
€25 \$30

David Company is a curator, writer and Creative Director of the International Center of Photography in New York. His exhibitions include *William Klein: Yes - Photographs, Paintings, Films 1948-2013* (2022); *ACTUAL SIZE! Photography at Life Scale* (2022); *A Trillion Sunsets: A Century of Image Overload* (2022); and *Gillian Laub: Family Matters* (2021). Recent books include *Victor Burgin's Photopath* (2022), *Indeterminacy: Thoughts on Time, the Image and Race(ism)*, co-written with Stanley Wolukau-Wanambwa (2022), *On Photographs* (2020), and *A Handful of Dust* (2015).

RELATED BOOKS

- Morten Barker, Terra Nullius (2019)
- Stefan Vanthuyne, Moving Through the Space of the Picture and the Page (2022)

display strategies for photography. Company has had a long career in curating and writing about photography exhibitions, with a focus on exhibition history, scale and design, temporality, and the role of both still and moving images within the exhibition context. Together, Maes and Company discuss their own expanded practices and a multitude of historical examples such as the *Crystal Palace* at London's Great Exhibition in 1851, Charlotte Perriand's *Agriculture Pavilion* for the International Exposition of Art and Technology in Modern Life in 1937, the *Pepsi-Cola Pavilion* for the Japan World Exposition in 1970, and Simon Starling's 2008 *Plant Room* for Kunstraum Dornbirn.



Ives Maes is a visual artist and researcher at KASK School of Arts Ghent. His work has been exhibited at institutions such as the Royal Museum of Fine Arts Antwerp (2022-2023), Museum Angewandte Kunst Frankfurt (2017), the 6th Moscow Biennial (2015), the National Museum of China in Beijing (2010), Künstlerhaus Bethanien in Berlin (2008), MAMCO Genève (2004), and the Yerba Buena Center for the Arts in San Francisco (2002). His work is part of public collections including the Nelson-Atkins Museum of Art in Kansas City, the Museo de Arte Carrillo Gil in Mexico City, and SMAK Ghent. He has published three monographic books: *Surville* (2018), *The Future of Yesterday* (2013), and *Recyclable Refugee Camp* (2008).

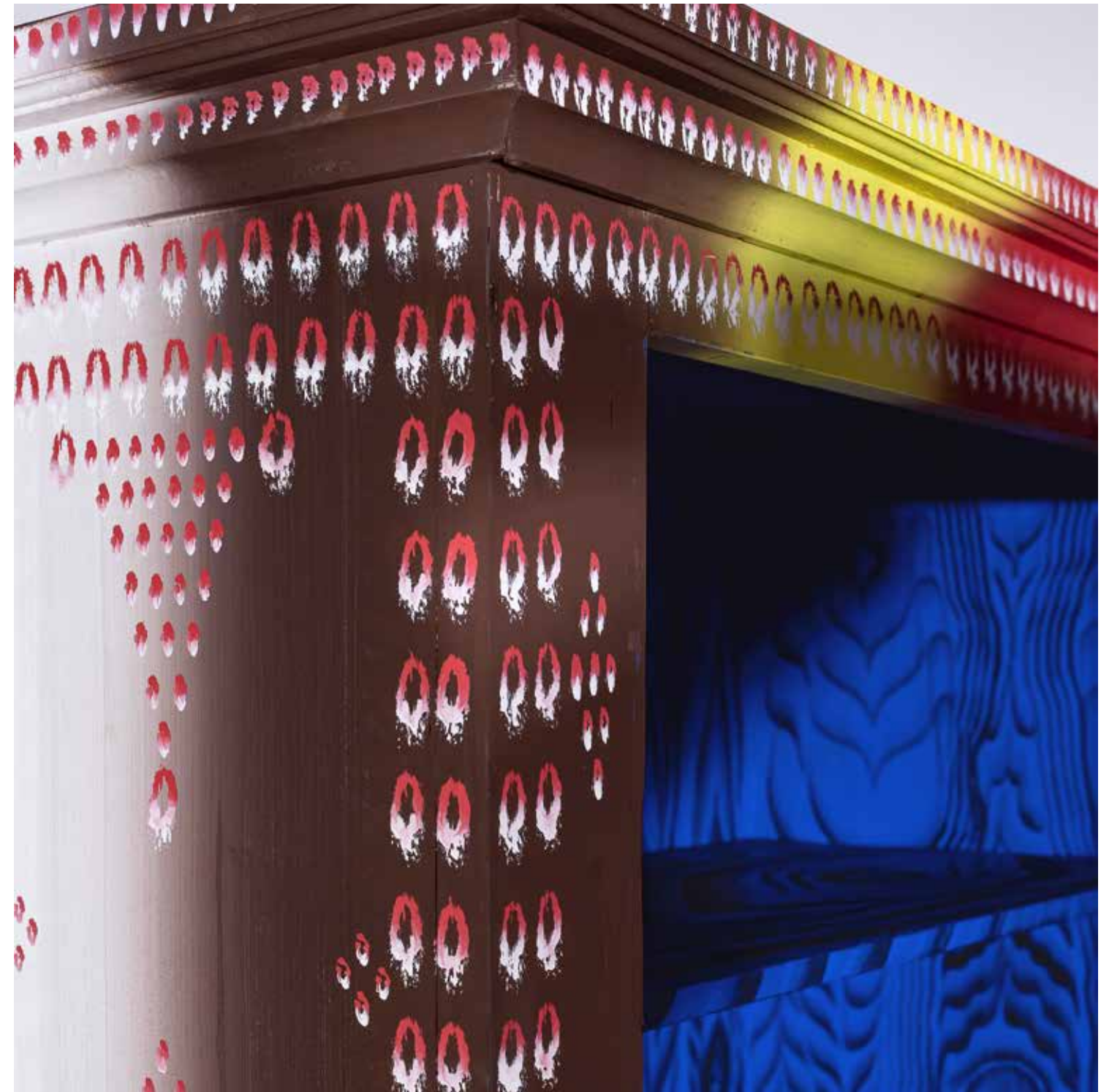


FreelingWaters Cabinets

22,5 x 30 cm, 80 p,
ills colour, paperback
ISBN 9789464770858
design and edit:
Jurgen Maelfeyt
text: Emmet Byrne
(Walker Art Center)
Mar 2025
€30 \$35

FreelingWaters is Gijs Frieling and Job Wouters. FreelingWaters works in art, design, fashion and educational contexts but they always paint. Large scale murals both temporary and permanent, ornamented antique cabinets and handcrafted objects, hand-painted designs for textiles and hand-lettering in all scales. FreelingWaters always works in commission but might conceive highly complex figurative, narrative and ornamental works. FreelingWaters makes its own paint from pigments and different binders dependent on carrier surfaces. FreelingWaters has a team of trained assistants to execute large works. FreelingWaters perceives the world as a living organism of layered rhythms. Their painting aspires to answer to this perception in the highest, widest and deepest sense.

Building upon a history of northern European painted-pine cabinets, Frieling, whose imagery is inspired by 18th-century folk art and pre-Renaissance wall painting, and Wouters, a specialist in typography and calligraphy, turn traditional ornamentation into a psychedelic wonderland. Through repetition and vibration, intricate patterns become joyful optical noise that suggests contemporary reference points: television static and cathode-ray tube glitch art, magic eye illusions, Rorschach tests, and even fractals. When researching traditional painted cabinets, the artists came across a phenomenon whereby some patterns (such as marble) were copied by successive artisans over the years to the point where, eventually, they lost all semblance of the original. This recursive game of telephone could be an apt description of FreelingWaters's work in general, though their distortion is intentional instead of accretional — reference points reimagined and reworked over and over through the embodied practice of painting and conceptual curiosity, coming out the other end as something alien yet still recognizable.



How satisfying it must be to arrive upon an idea that is large and rich enough to sustain years of experimentation. Painter Gijs Frieling and typographer Job Wouters have been lucky enough to find one. Known collectively as FreelingWaters, they have applied their imagery to a variety of surfaces, from walls and buildings to billboards, books, clothing, and even coffins. For their new project they have turned to antique cabinets, which they see as all accommodating vessels just begging to be invested by the imagination. But instead of cabinets filled with curiosities, FreelingWaters's cabinets are themselves the curiosity.

FREELINGWATERS CABINETS IS AN ONGOING PROJECT OF HAND PAINTED ANTIQUE PINE FURNITURE.
COLL. 1 WITH THE WRONG SHOP IN LONDON.
COLL. 2 WITH MUSEUM BOIJMANS VAN BEUNINGEN IN ROTTERDAM.
COLL. 3 WITH THE FUTURE PERFECT IN NEW YORK

AS SEEN IN

The New York Times
New York Magazine
PIN-UP Magaziine
It's Nice That
Dezeen
Metropolis Magazine
Hypebeast
Surface Magazine
Slanted
Design Milk

RELATED BOOKS

- Gijs Frieling, Ruigoorkerk (2025)
- Gijs Frieling, Het is alles een grote eenheid, Bert (2022)
- Gijs Frieling That very night in Max's room a forest grew... (2021)

39 Decentering Design Practice in a More-than-human World

This book is an invitation to journey beyond humancentric thinking and into the more-than-human world. By merging theory with practice, it offers strategies, insights, and exercises that cultivate a deeper sensitivity to the interconnected more-than-human community we form with all living beings.

[illegible]

the other than human life surrounding us, domesticating us, making us fearful, cheerful, *carnal*. Not just biologically, but also culturally we are relational creatures – or with Anna Tsing: human nature is an interspecies relationship. Precisely because of the basic natural/cultural fact of our existence, animals are often seen and used as art symbols and metaphors for human concerns or as anchors for human cultural identity.

In Henders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky,
The larks, still bravely singing, fly.
Scarce heard amid the guns below;
They turn all souls to stone by day.

In this well-trodden English classic, the landscape holds testimony to violence and suffering. Within that, there are plants, poppies, and animals, larks, which actively take part in this making of meaning. Still bravely singing, the larks' behaviour is testament to their character; they stand for the continuation of not just nature, or life, but culture, an opening to a future amidst human-driven death and destruction.

This poetic inspiration, acknowledging animals as cultural beings with us, may not always turn out well, however. At the end of the nineteenth century, a group called the American Acclimatization Society set itself the goal of introducing European animals for both utilitarian and cultural reasons in the United States. Most (infamously) they allegedly sought to introduce in the 'New World' all the birds mentioned in the works of Shakespeare. In the early 1890s, in Central Park they released up to a hundred starlings – which currently number 200 million in North America.

Olmsted and Vaux's park was considered not finished without being animated by the right set of cultural references, bringing the world of the bard alive in the New World. With the expansion of the Anglosphere, these animals, as the moving points of reference of literary landscapes that made sense to the colonists, followed suit. Although others have argued the purpose of the acclimatizers was to have the starlings perform military control of the urban pest, this dream of terraforming lands to become modelled after (as imagined) Europe is a relentless cultural project. Wildlife introduction as colonial appropriation of a landscape.

The poetic appreciation of wildlife, the making of more-than-human meaning, can easily turn into a matter of mere replication, projecting certain ideas of culture and civilisation onto other landscapes.

understand what a *terrestrial* was thinking and feeling. How does it perceive this world? It was really hard to answer those questions. It's certainly an *anthropological* experiment to pursue. On the one hand, it felt like another *subject* is decoding something and *anthropology* is whether understanding the *Chavali* is again an attempt of human control. Moreover, we cannot claim what we're *not* as a human. We cannot assume that *anthropology* is *human*. In the other hand, I am curious to explore how another species perceives the world because I want to understand how this self-individual can feel and sense. What are the animals, mechanisms? Is there some kind of shared locus that might surface a reciprocal feeling? What is the shared space where we meet or almost in contact?

In our Studio, we often focus on technological devices from the perspective of the drone. In a way, the question of perspective and the possibility of a shared locus is identical here as with biological species. In *Drone history* (2015), we were really interested in the perspective of the drone. During the project we were flying these drones, getting more and more excited about them. But at the same time, they have this extreme point. It's like getting this sense of disembodiment where you are holding control of something that is interpreting you and it is a way you can't do anything about it. From the perspective of the drone we are not human but activity points that move. It was a very strange sense of getting the invisible effect while being traced inside of objects. *Drone history* is actually one of our customary roles as we critically questioned the consequences of drones in our day to day life. We let drones do our definition, we use them to

fight wars, we are using their computers. They seem to be a great solution in a lot of problems. And even programming them as autonomous entities, we introduce different autonomous perspectives and it is important to question what the *anthropological* consequences are. We need to approach the things that we are making not simply in order to do our feeling, but rather as an inhabitants of the complex ecological system in which we are.

When we translate from technological tools, we discover *anthropology* not only different perspectives but new forms of agency as well. For example, in the project *The Fourth Electric* (2017), we let two AI bots have a conversation. We fairly quickly couldn't recognize the language anymore and we weren't able to follow the conversation. Suddenly we are confronted with the thinking of bioelectrics. How can we human agency and within that consciousness? What are we understand as agency? These are important philosophical questions. There have might be their own language and might us to develop new cognitive capacities and imagination power to understand that language and therefore explore uncharted territories instead of shared spaces. Acknowledging different agential forces: human, nonhuman, synthetic or artificial... might enable us to bring in the surface that which we otherwise have become so blinded to in our own technological thinking. In creating interfaces that connect other actors we might create a breathing machine, a collective breathing for humanity. Rejecting the division between machines, between creatures, and from the deep ecology that nature so intricately shares that human politics

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The image shows an open book with two pages. The left page contains a large vertical text block on the left and a small diagram on the right. The right page contains a large text block on the left and a grid of 12 small images on the right. The images in the grid show various biological structures, including cells, tissues, and organs. The book is open to a spread that shows the transition from text to a visual representation of the concepts discussed.

[illegible]

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Fig. 3

- Hilde Bouchez, *A Wild Thing* (2025)
- Urtzi Grau & Guillermo Fernández-Abascal, *Folk Costumes, Indo-Pacific Air* (2022)
- Els Roelandt & Catherine Willems (eds.), *Do You Want Your Feet Back? Barefoot Cobblers* (2018)

Object-Oriented Identity: Cultural Belongings from our Recent Past



... / ...

Zsofia Kollar

Hyper&Hyper
Hypebeast

Revised edition!

In today's world, the consumer spree carries on regardless, and a few of us are aware that we are still willing servants to a completely artificial injunction to consume and to define ourselves by what we consume.



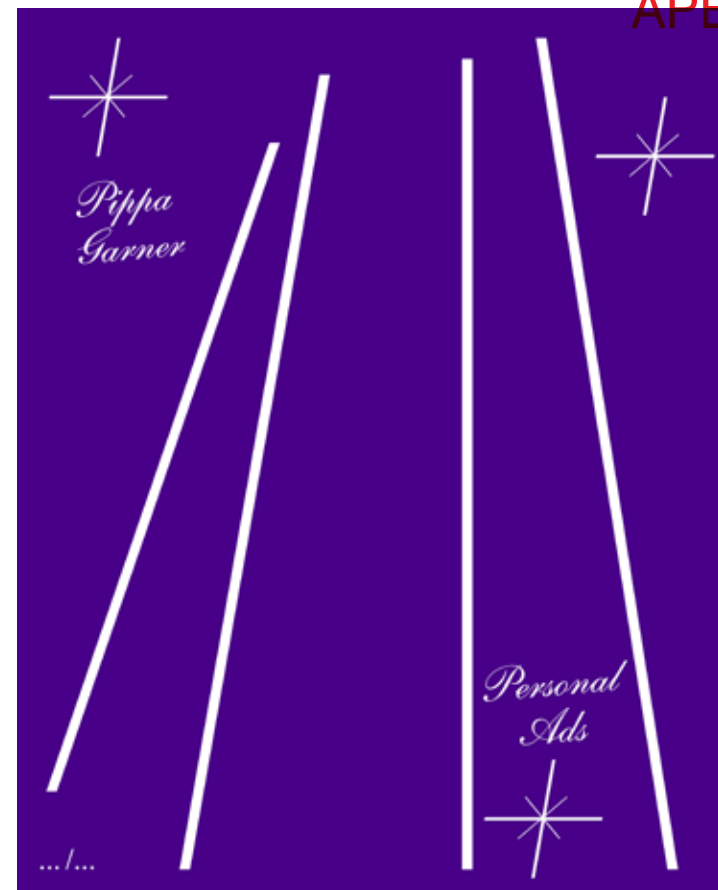
Zsofia Kollar is a designer and researcher whose idea of design is in a state of flux. Her quest to understand the relationship between objects and their contexts blurs the line between fiction and the realm of our reality. There is a compelling and often strange uncanniness in her approach, which not only reveals the secrets of existing materials and objects but also investigates scenarios of future and fictional behaviors. "Sometimes the truth is stranger than fiction" sums up the inherent eccentricities and subtleties evident in her cross-disciplinary practice.



Pippa Garner Personal Ads

24 x 30 cm, 112 p, ill. color,
paperback with dustjacket
ISBN 9789464775846
edit: Giorgia Basch and Jurgen Maelfeyt
design: Jurgen Maelfeyt
May 2025
€35 \$42

Personal Ads is focussing on Pippa Garner's relationship with fashion and the media, as opposed to art making. On one hand the the book shows how she managed to blend the two worlds by repurposing.



The publication includes an interview with Pippa by Luca Lopinto, former director of Macro museum (Rome), an artistic contribution by fashion collective BLESS and an introduction by Giorgia Basch, Creative Director of BilderAtlas.



“So the thing that seemed to absorb my interest was the anatomy and the way the body works. This is an object also, just like a lawnmower, a toaster. It moves around, it has warmth and it’s constructed differently, with the interior parts being a solid bone and then the layers of muscle, and so forth.” (Pippa Garner in conversation with Luca Lo Pinto)

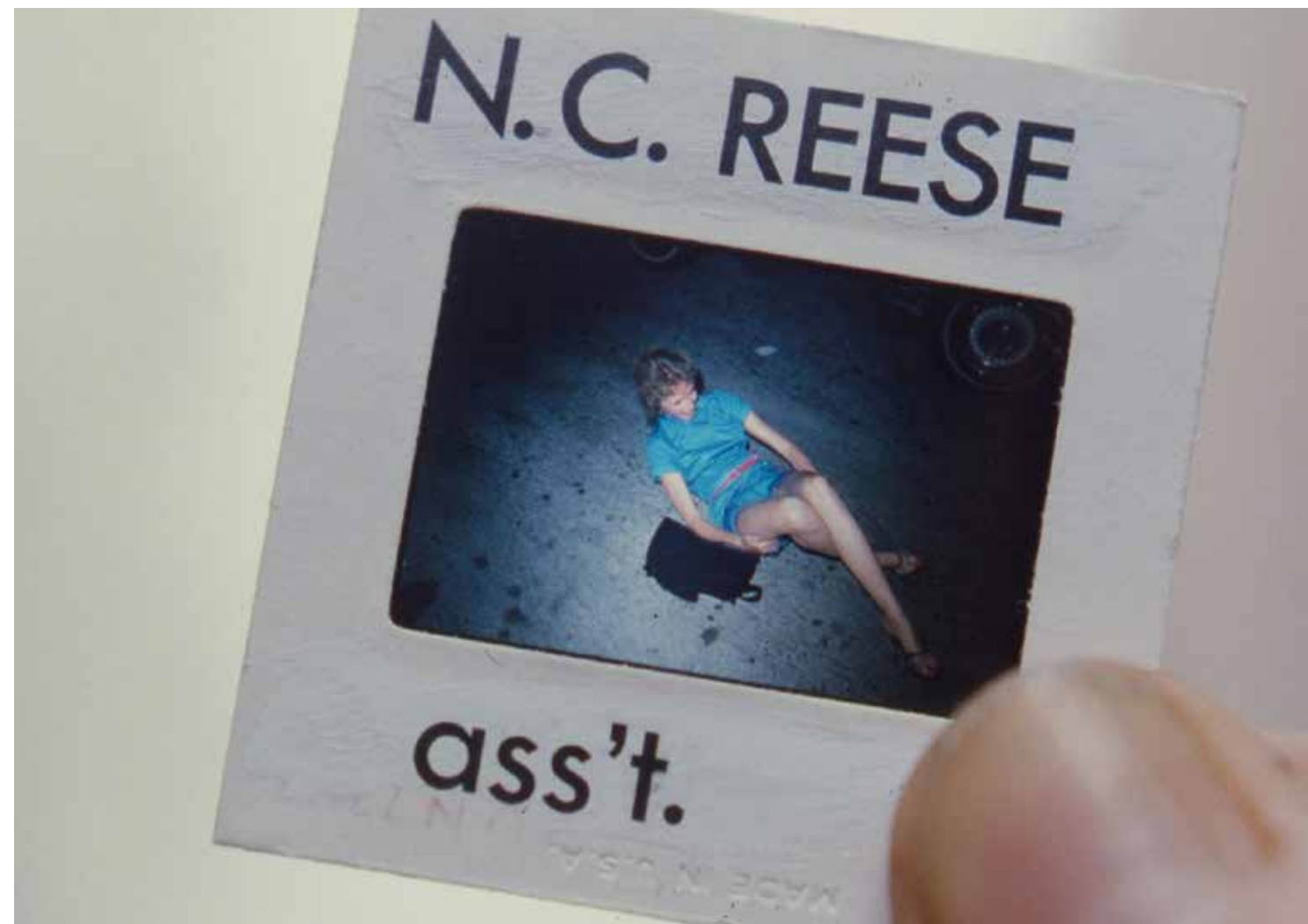


Pippa Garner studied transportation design at the ArtCenter College of Design in Los Angeles. Garner has shown at ICA LA (1980), MOCA LA (1985), and performed at the Whitney Museum of American Art with Chip Lord (1980). She appeared in character as a guest on talk shows including *The Tonight Show* Starring Johnny Carson, *The Merv Griffin Show*, and *Monster Garage*. Recently, Garner has had solo exhibitions at JOAN (2021), Kunstverein München (2022), Kunsthalle Zürich (2023), Frac Lorraine (2023), and Art Omi (2023).

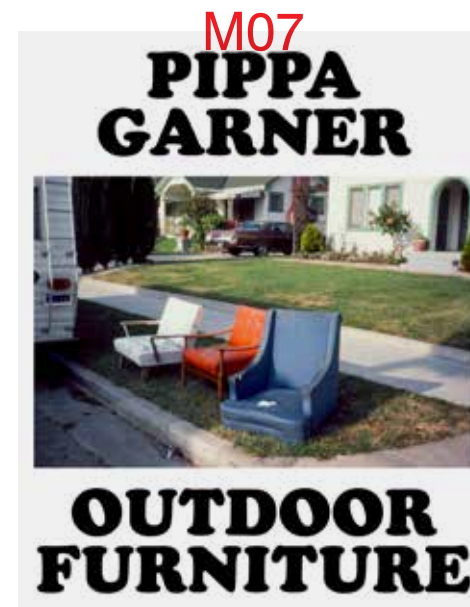


RELATED BOOKS

- Pippa Garner, Outdoor Furniture (2024)
- Pippa Garner, Bad cars (2024)
- Pippa Garner X Nancy Reese (2024)

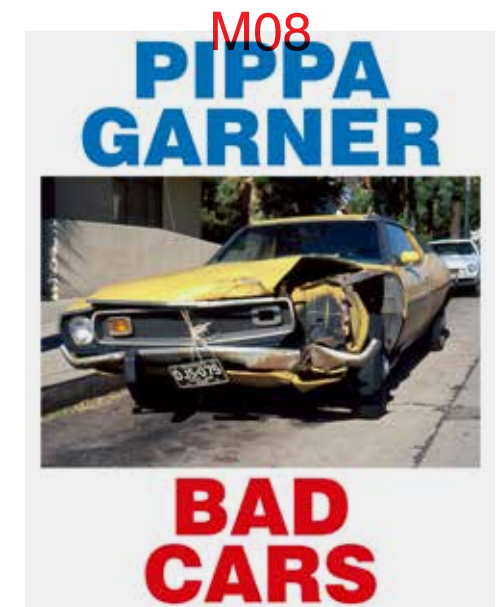


“ ...I don't have any broader view of the influence of anything I've done. I just work, I put it out there and see what happens.”



MONOGRAM 7
PIPPA GARNER, OUTDOOR FURNITURE

21 x 26 cm, 32p, ill. color, stapled
ISBN 9789083438405
Design and edit: Jurgen Maelfeyt
Limited edition of 500
Jun 2024
€25 \$30



MONOGRAM 8
PIPPA GARNER, BAD CARS

21 x 26 cm, 32p, ill. color, stapled
ISBN 9789083438412
Design and edit: Jurgen Maelfeyt
Limited edition of 500
Jun 2024
€25 \$30



MONOGRAM 9
PIPPA GARNER x NANCY REESE

21 x 26 cm, 32p, ill. color, stapled
ISBN 9789083438429
Design and edit: Jurgen Maelfeyt
Limited edition of 500
Jun 2024
€25 \$30

Pippa Garner's multidisciplinary practice, which is receiving a renewed visibility and institutional attention, features a wide, and for the most part still undiscovered, photographic archive of thousands of images. Consisting of personal documentations spanning fifty years, her photography work encompasses also street photography shots from the late 70s and early 80s, captured on her daily explorations of Los Angeles.

Outdoor Furniture collects a range of pictures of jiggered sofas that were abandoned in the streets of the Californian city. Bad Cars collects a series of 'repaired' cars .

In the series with Nancy Reese that was originally published in Lui and New West magazine in 1977 Pippa Garner (fka Philip Garner) and her artist friend Nancy Reese decided to dress not only the cars but also themselves.

Pippa Garner studied transportation design at the ArtCenter College of Design in Los Angeles. Garner has shown at ICA LA (1980), MOCA LA (1985), and performed at the Whitney Museum of American Art with Chip Lord (1980). She appeared in character as a guest on talk shows including *The Tonight Show Starring Johnny Carson*, *The Merv Griffin Show*, and *Monster Garage*. Recently, Garner has had solo exhibitions at JOAN (2021), Kunstverein München (2022), Kunsthalle Zürich (2023), Frac Lorraine (2023), and Art Omi (2023).

M11

MONOGRAM 11 LARA VERHEIJDEN, HOTEL AMOUR

21 x 26 cm, 16p, ill. color stapled
ISBN 9789464770803
Curator: Thomas Lelu
Design and edit: Jurgen Maelfeyt
Limited edition of 500
May 2025
€25 \$30

Lara Verheijden (b. 1990) is an Amsterdam-based photographer and filmmaker known for her raw, intimate portrayals of sexuality, identity, and human connection. Her work blends nudity and vulnerability with minimal staging and natural light. In 2018, she launched *De Amsterdamse Naaktkalender*, capturing locals nude in everyday city settings. Her filmmaking explores similar themes, with titles like *Coco* (2020) and *Jamaica a Year Ago* (2017).



In 2023, Lara Verheijden became the first artist invited for a residency at Hotel Amour by Thomas Lelu. Born in 1990 in Amsterdam, the photographer champions boldness and a lack of inhibition in her work. Her iconic nude photographs have paved the way for an intimate and shadowy aesthetic in photography. She is also known for her series of nude calendars that transform the ordinary into personal works of art.



DAVID BLACK THE DAYS

MONOGRAM 12

9789083519906

M12

MONOGRAM 12 DAVID BLACK, THE DAYS

21 x 26 cm, 48p, ill. color stapled

ISBN 9789083519906

Design and edit: Jurgen Maelfeyt

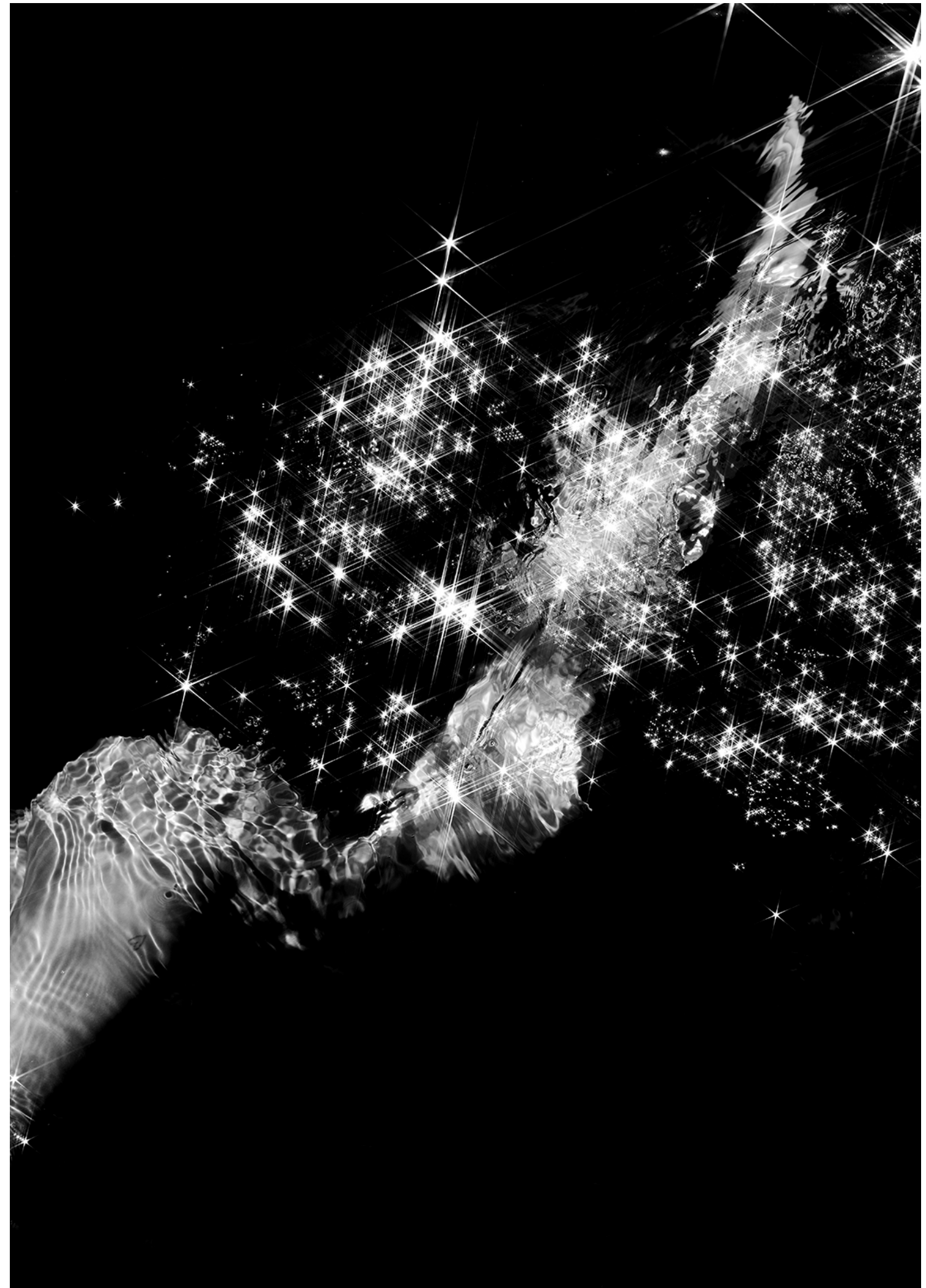
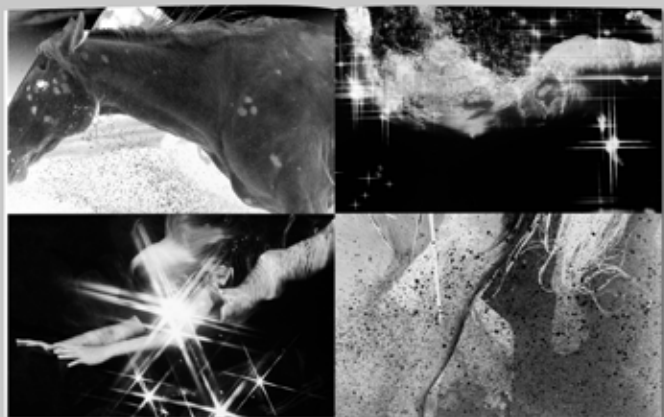
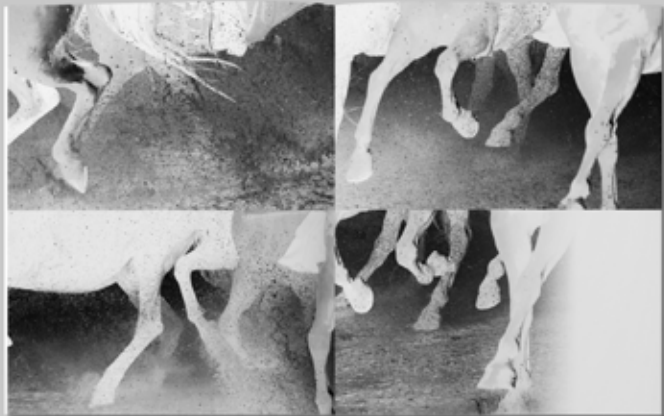
Limited edition of 500

May 2025

€25 \$30

David Black, an artist based in Los Angeles and Paris, is widely recognized for his raw, energetic style exploring themes of Western Americana and cinematic noir. His evocative photography has served as an origin point for longtime collaborations with several artists including Daft Punk, Kim Gordon, and Dua Lipa.

David Black's latest body of work extends his ongoing exploration of Western Americana into a more fluid meditation on energy, embodiment, and the inevitable impermanence of form. Here, the frame becomes a vessel for transmission, capturing not story but sensation: the spark that animates, the shimmer that moves between bodies, seen and unseen. These images invite us to consider our own physicality as a threshold - where motion becomes trace, and what lingers in the ether briefly takes shape before dissolving again into light.



APE#242

Thomas Nolf As Real As It Gets

24 x 30 cm, 200 p, ill. color, hardcover
ISBN 9789083438481
edit and design: Thomas Nolf &
Jurgen Maelfeyt
text: Arnon Grunberg
Mar 2025
€40 \$48

“As Real As It Gets” is a photography project by Thomas Nolf exploring humanity’s need for escape through aviation culture. Between 2020 and 2024, Nolf traveled the globe, engaging with flight simulator enthusiasts, aircraft spotters, and visiting the world’s largest model airport, Miniatur Wunderland in Hamburg.

During the COVID-19 lockdown, Nolf rekindled his childhood fascination with flying through Microsoft Flight Simulator, inspiring him to connect with others who similarly escape reality through aviation. Enthusiasts build elaborate home cockpits, ranging from desk setups to immersive recreations using real aircraft parts. This hobby provides a sense of control, structure, and autonomy, with some believing they could land an actual plane.

The project also highlights aircraft spotters who document planes with precision. At places like Maho Beach in Sint-Maarten, spotters and tourists gather to experience low-flying planes against stunning tropical backdrops, merging thrill and beauty.

Through photography, simulated images, and archival footage, Nolf examines the dreamy allure of aviation. His stylized compositions blur the lines between reality and fiction, reflecting on the romanticism and artificiality of escape.

As Real As It Gets

Thomas Nolf



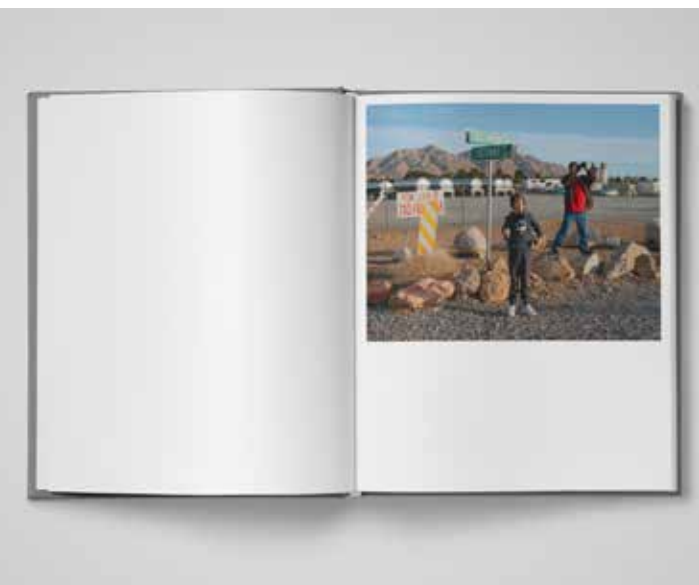
**“From runway resorts to plane spotters, Belgian photographer Thomas Nolf documents the aviation obsessed through his oft-comical work.”
(Wallpaper Magazine)**

RELATED BOOKS

- Thomas Nolf, Peculiar Artifacts in Bosnia & Herzegovina – an imaginary exhibition (2017)
- Morten Barker, Terra Nullius (2019)

AS SEEN IN

Wallpaper mMagazine
Bildersturm



Lucile Boiron Bouche

24 × 31 cm, 48 p, ill. color, paperback
ISBN 9789083438474
edit and design: Jurgen Maelfeyt
Apr 2025
€35 \$42

In line with her previous works, the series *Bouche* delves into the artist's family intimacy to probe the boundaries between the monstrous, the mundane, and the desirable. Fragments of bodies, striking close-ups of mouths, remnants of decomposed meals, altered skins, enigmatic still lifes, and indeterminate gelatinous materials are featured. Drawing inspiration from the reflections of Julia Kristeva and Barbara Creed on abjection and the monstrous feminine, these inquiries highlight the representation of bodily fluids as a central element. They embody what escapes the social framework. Through these representations, at times unsettling, disturbing, or enticing, *Bouche* seeks to explore the borders between the pure and the impure, the beautiful and the repulsive. This questioning of traditional classifications paves the way for a new perspective: one where alterity is renewed, and the monstrous becomes a source of fascination and contemplation.

AS SEEN IN
Libération

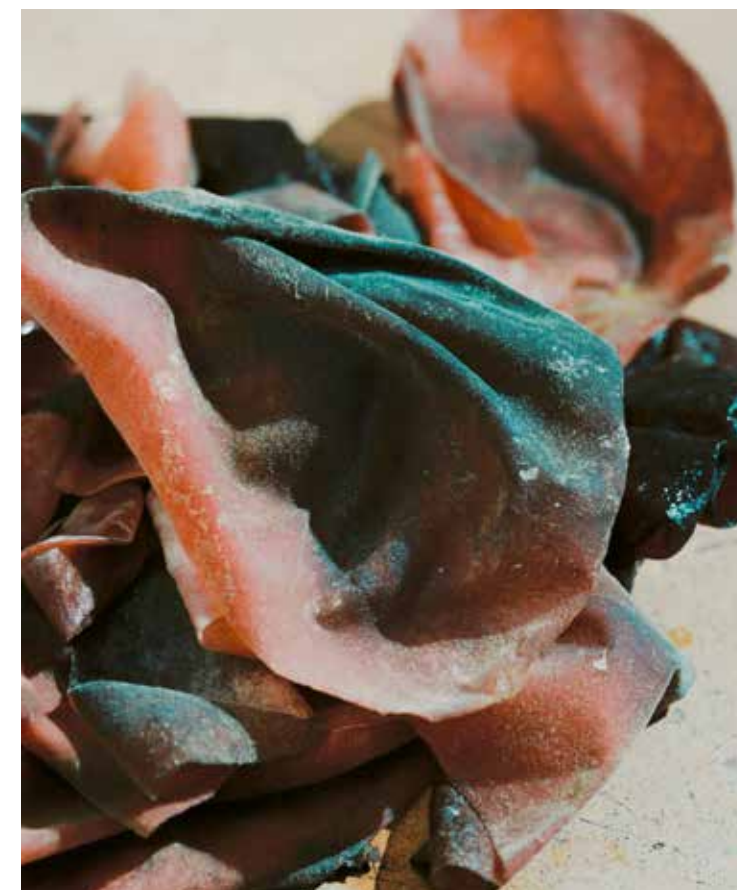
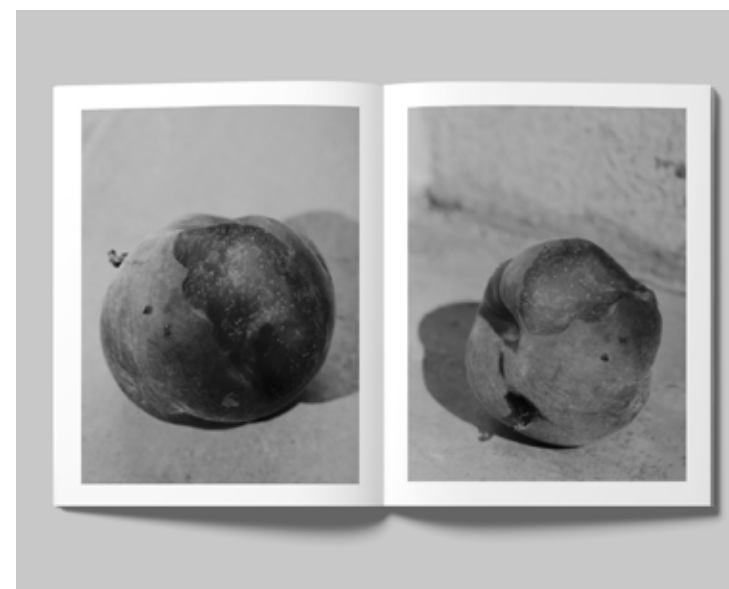
“When I take pictures, it feels like I’m watching the world through a microscope. Bodies and things lose their ‘corporeality’ to become pure matter. It suddenly moves them into a new dimension.” – Lucile Boiron (WÜL Magazine)



RELATED BOOKS

- Vincent Ferrané, *Inner* (2022)
- Vincent Ferrané, *Célestial* (2025)

Lucile Boiron (*1990, Paris) is a photographer and visual artist. Working as a colourist, the artist sculpts flesh and angles, questions the biological truth of bodies, sometimes fascinated its the infamous sensuality.



Vincent Ferrané Célestial

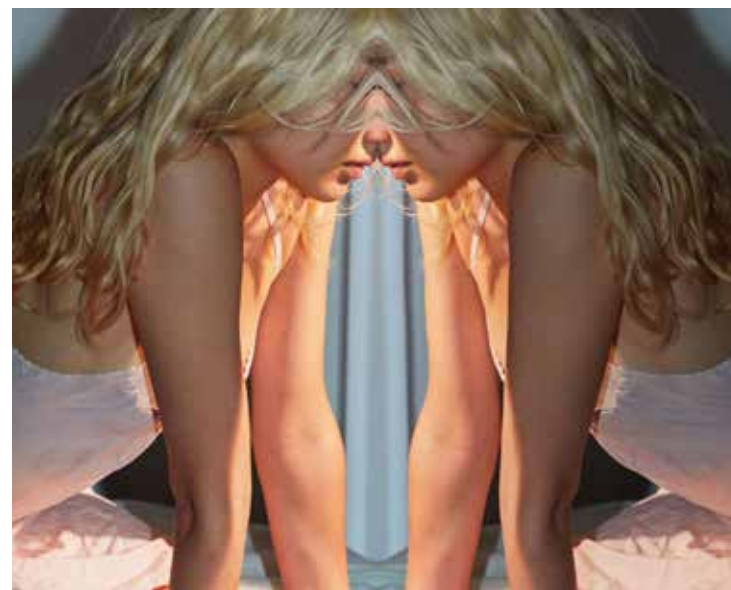
22 × 32,5 cm, 64 p, ill. color, paperback
ISBN 9789493146938
edit and design: Jurgen Maelfeyt
May 2025
€35 \$40

RELATED BOOKS

- Vincent Ferrané, Inner (2022)
- Lucile Boiron, Bouche (2025)



Vincent
Célestial
Ferrané



In his new photo book Célestial, French photographer Vincent Ferrané explores emotional functioning through a series that ventures into visual processing. The project is based on warm-up poses from contortion practices. The graphic treatment of the contorted body within a mundane interior takes on a higher dimension through the association of multiple images captured during the shoot—images that are slightly different but similar enough to allow axes of symmetry to align them, creating a new image altogether.



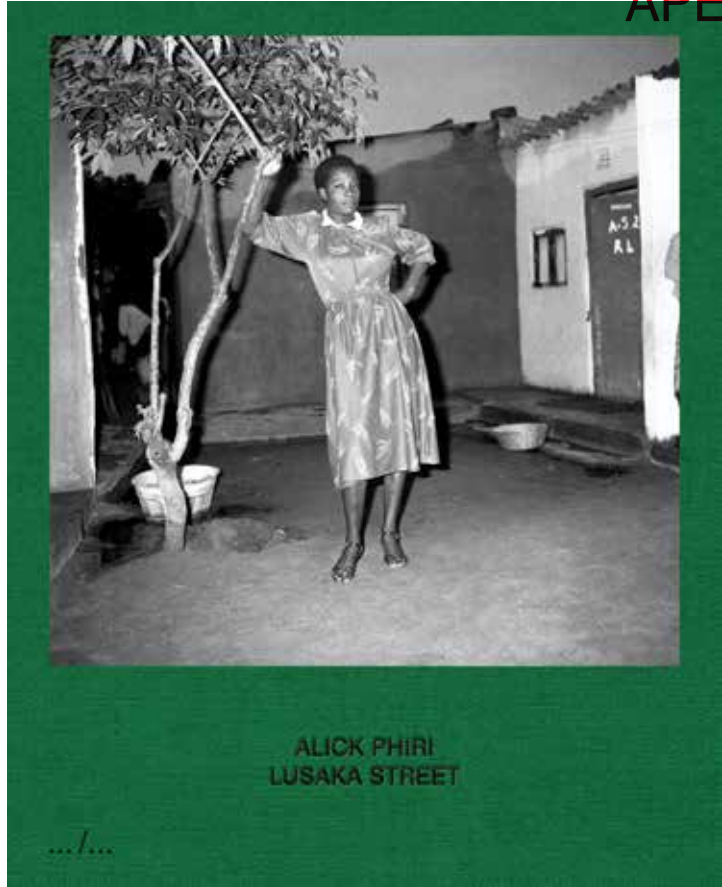
The result oscillates between hypnotic patterns, Rorschach tests, and a visual game where the center and periphery of the image seem intimately connected. As in the artist's previous book with Art Paper Editions (Inner, 2022), a female figure takes center stage. Here, the intimate space serves as a backdrop for a choreography organized into a rhythmic pattern. This figure is Céleste, a professional dancer portrayed as a supernatural and transformative subject. A kaleidoscopic exploration made possible by the book object.



Alick Phiri Lusaka Stree

21 x 26 cm, 64p, illls b/w, hardcover
ISBN 9789464665154
curator and text: Sana Ginwalla
Jun 2025
€32 \$38

Lusaka Street is an exploration of Zambia's photographic past through the eyes of Zambian image-maker Alick Phiri. One of the few surviving black photographers that had access to the medium from the 1960s through the 1990s in Lusaka – a time when the use of the camera was restricted in the country – Phiri was trained at Lusaka's Photo Art Studios before opening his own studio in Kanyama, making photography an integral part of his life. His unseen before photographic archive provides a rare insight into the everyday experience of people in the city. Even more importantly, his work is a document of the process of self-determination and self-representation of black Zambians at the time, recounted through situational portraits taken in the subject's domestic sphere. A testament to the relevance of lens-based media within Zambia's geographical, historical and social context, a tool for reimagining the past and reading the present.



RELATED BOOKS

- Eva Roefs, Amsterdam (2024)
- Arian Christiaens, In Camera (2023)
- Jan Hoek, New ways of photographing the New Masai (2015)



Alick Phiri is a 75-year-old Zambian photographer born in Umvurwi, Zimbabwe, in 1948. In 1965, at the age of 17, he learnt photography at Lusaka's Photo Art Studios on Cairo Road. Phiri was the youngest studio assistant and was trained in photography and film development by the studio's owner, Mr. Prabhubhai Patel. About twenty years later, in 1983, Phiri launched his own studio called Kwacha Photo Studio in Kanyama, Lusaka. Phiri is one of the few surviving black Zambian photographers who is professionally trained and was practising from the 1960s through the 1990s in Lusaka, a profession that was barely accessible to most Zambians at the time. He photographed people outside their homes, with their families, or in the street. As a result, his photographic archive is a rare insight of the everyday experience of people in the city. It bears witness to Lusaka's past and is a testament to the relevance of the photographic medium within Zambia's geographical, historical and social context. Through this book, Phiri makes a public debut of his signature street photographs, spotlighting the credibility and viewership of his work, as well as ensuring a reputable showcase of his archive, perhaps more pertinent now than ever.



RICHARD KERN

22 x 30 cm, 176 p, ill. colour, paperback
ISBN 9789464660630
design and edit: Jurgen Maelfeyt
First edition, second printing
May 2025
€45 \$55

RELATED BOOKS

- Richard Kern, Medicated (2020)
- Donna Trope, La Petite Morte (2024)
- Jurgen Maelfeyt, WET (2021)
- Jurgen Maelfeyt, TOY (2024)
- Jurgen Maelfeyt, FURS (2019)
- Lara Verheijden, Hotel Amour (2025)

POLAROIDS

.../...

For more than three decades Richard Kern has sought to unravel and illuminate the complex and often darker sides of human nature. Kern makes the psychological space between the sitter, photographer and audience his subject. With his dry, matter of fact approach, he underlines the absurdity of truth and objectivity in photography while playing with our reliance upon taxonomies around sexual representation. This publications contains more than 200 polaroids taken during his several projects over the past 35 years.

AS SEEN IN

Dazed
THE FACE Magazine
Muse Magazine

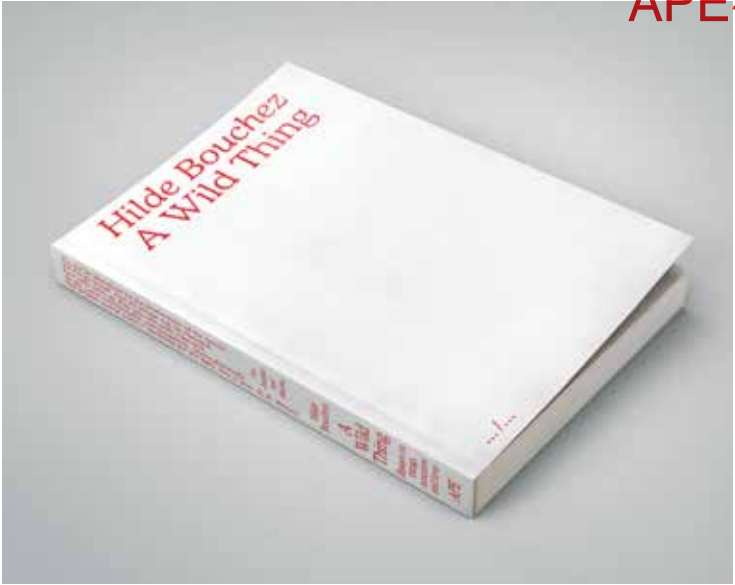


Richard Kern, photographer and filmmaker remains, first and foremost, a portraitist. For more than two decades Kern has sought to unravel and illuminate the complex and often darker sides of human nature. Kern makes the psychological space between the sitter, photographer and audience his subject.

“They’re the same. In spite of all the hoopla of everything our world has seen, and all these preachings of cancel culture and censorship, people are the exact fucking same. They may be more aware of stuff, but just below the surface, nothing has changed.”

— Richard Kern (THE FACE Magazine)

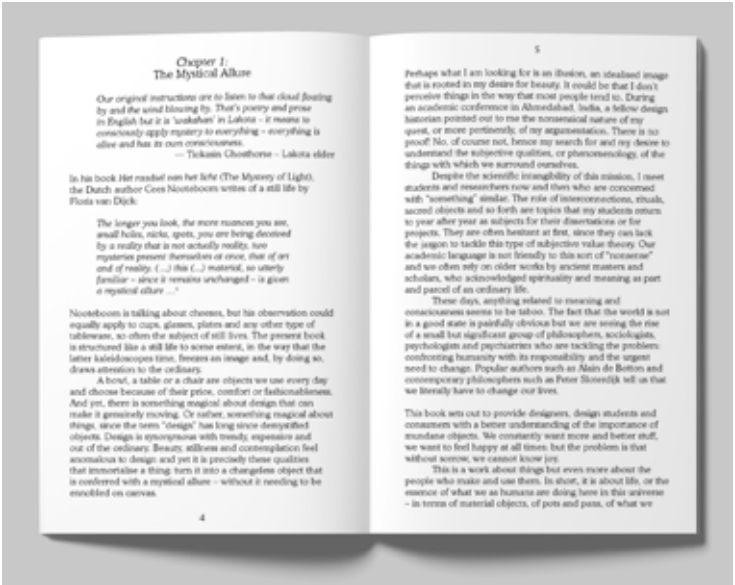




Hilde Bouchez writes, thinks and teaches on the subject of our material culture and especially on the aspects that are closest to humans. She worked as a journalist, founded BEople, was editor-in-chief of A-magazine and a lecturer at Design Academy Eindhoven. Bouchez holds a doctorate in Fine Arts from KU Leuven and teaches at KASK

Everyday objects can have an extra dimension or quality that has no relation to functionality, form, a concept or a trend. So what is it that gives a particular glass an “aura”? Why should one thing have more shine, passion and “mystical allure” than another? A Wild Thing attempts to identify and describe these often intangible qualities.

There seems to be an inner light that shines from certain things. Unlike the blinding spotlight of media and marketing, this light is gentle and clear and reflects the methodology and intention of the maker. Ancient craftsmen designed from a place of unity with matter and the cosmos, putting themselves at the service of the making process and thereby creating a moment of transference from maker to thing.

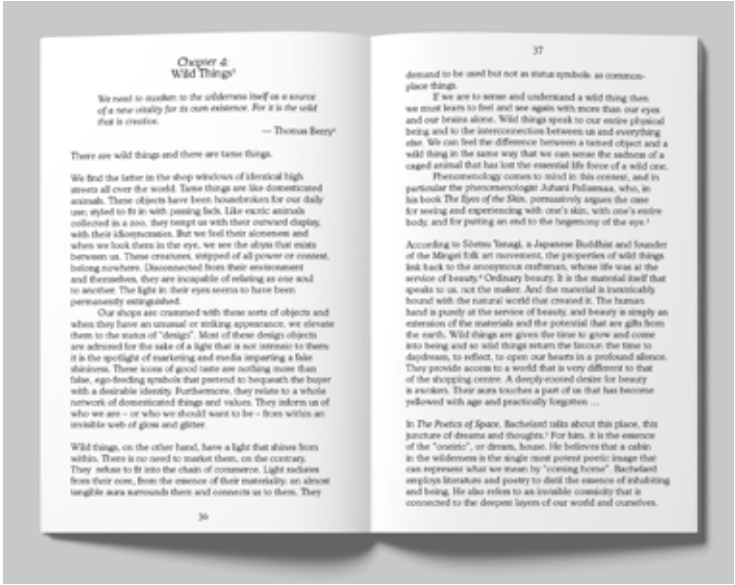
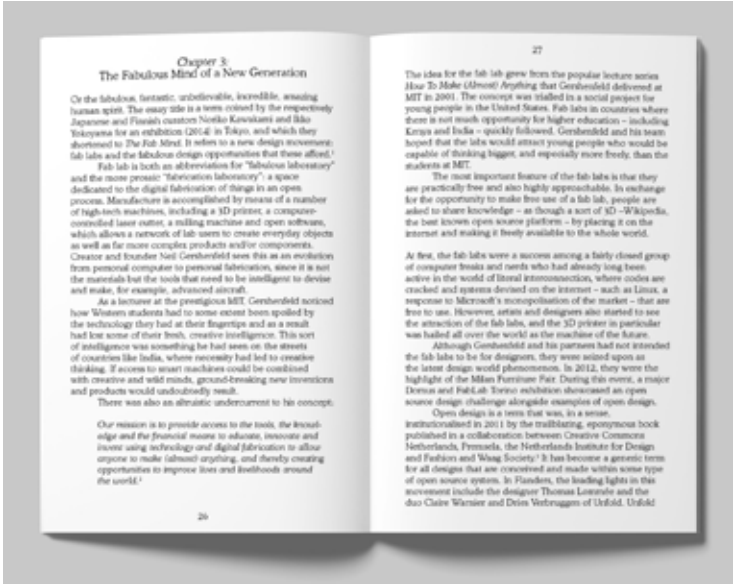
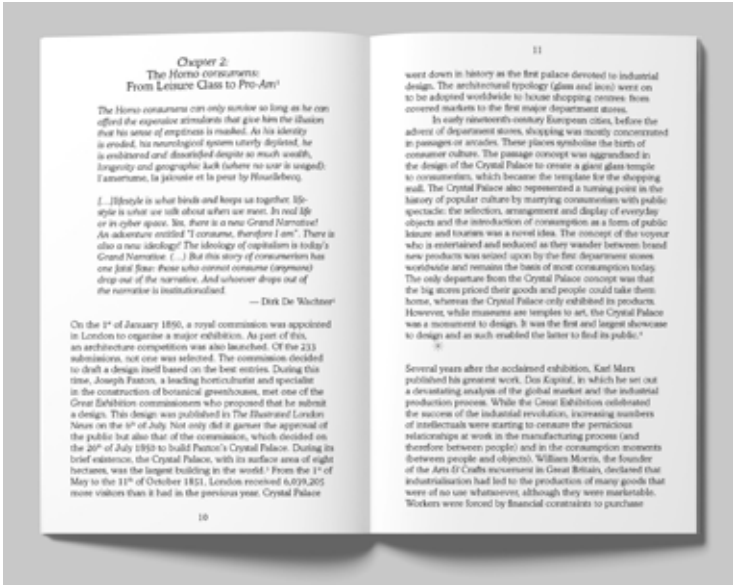


APE #241 Hilde Bouchez A Wild Thing

12 x 18 cm, 296 p, ill's colour, paperback
ISBN 9789493146464
design: 6m56s
language: English
First edition, third printing
May2025
€25 \$25

A Wild Thing focuses on how this unity between a person, a thing and the universe can be attained through a particular manner of both designing and experiencing objects. This approach is in stark contrast to that of the star designer, who frequently conceives useless products that are nothing more than status symbols designed to generate wasteful consumption.

In a series of essays, Hilde Bouchez reflects on design history and the latest movements within the design world. She also presents a phenomenological methodology that opens up a new, more poetic approach to everyday objects for both maker and consumer. The texts are linked by the author's search for a sustainability and meaning that transcends the organic component of materials.



APE#247 Gijs Frieling, Ruigoordkerk

22 x 30 cm, 48 p, ill's colour, stapled
ISBN 9789083438498
design and editing: Jurgen Maelfeyt
Photographs: Jan Hoek
May 2025
€15 \$18



Art Paper Editions

APE#218 Bennie Julian Gay Expressions

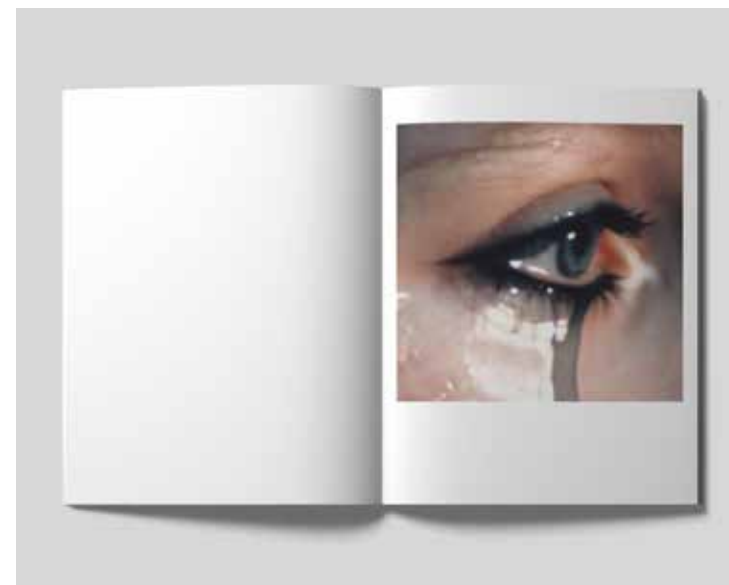
21 x 28 cm, 96 p, ill's colours, open spine
selfcover, dustjacket
ISBN 9789464665147
design and edit: Jurgen Maelfeyt & Bennie
Julian Gay
Sep 2024
€30 \$35



The collection titled "Expressions" consists of 50 computer-generated images, each featuring a female eye. The eyes portrayed in these images are not real, but rather a product of digital rendering. They do not belong to any particular person, yet at the same time, they belong to everyone. Although they appear to gaze at nothing in particular, their gaze is all-encompassing, directed towards all of us. The eyes are adorned with makeup that was never actually applied by anyone, but represents every type of makeup that has ever been used. Using Artificial Intelligence software called "Text to image," each image is generated by composing a line of text, which led to a series of eyes and a set of unanswerable questions.

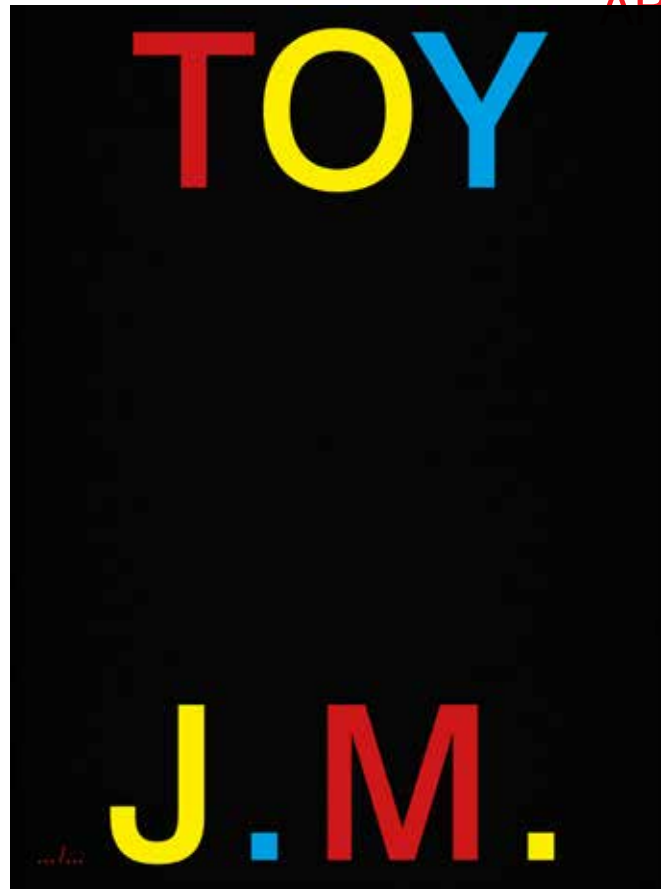
RELATED BOOKS

- Jurgen Maelfeyt, LIPS (2018)
- Jerry Galle, A MEMORY IS A DELAY IS A MEMORY (2024)



.../...

APR #226



Jurgen Maelfeyt
TOY

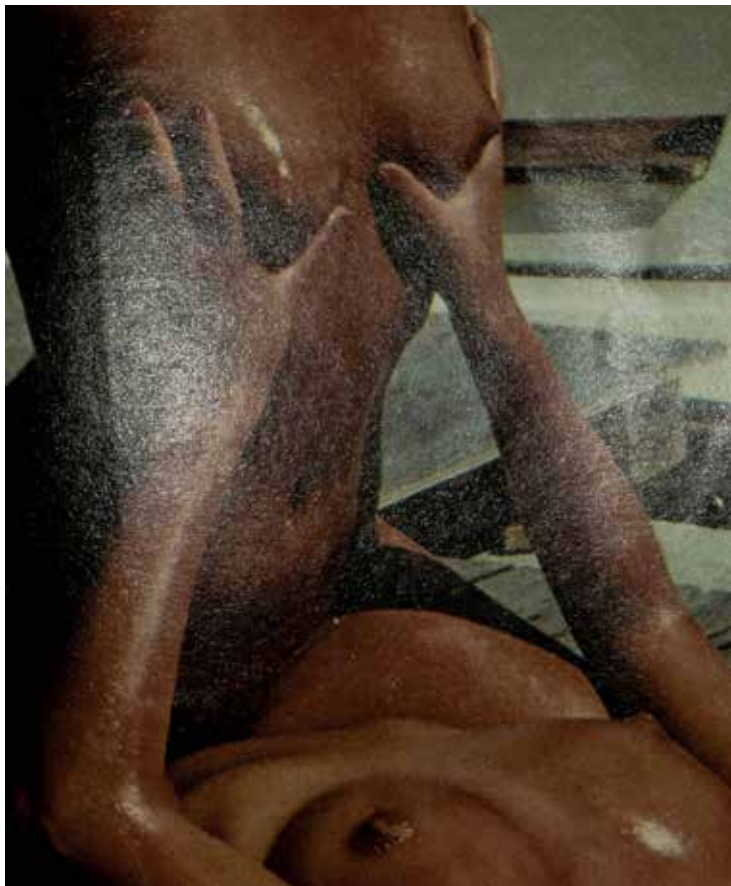
23 x 30 cm, 48 p, ills colours,
linen hardcover
ISBN 9789464660609
Nov 2024
€35 \$42

RELATED BOOKS

- Jurgen Maelfeyt, WET (2021)
- Jurgen Maelfeyt, FURS (2019)
- Jurgen Maelfeyt, LIPS (2018)
- Lara Verheijden, Hotel Amour (2025)
- Richard Kern, Polaroids (2025)

To be explicit or not to be explicit? That's what Jurgen Maelfeyt questions in his new book, TOY. Inspired by his personal collection of vintage erotica, the Belgium-based photographer's latest page-turner features a series of reproduced photographs taken from '70s and '80s porn magazines. TOY arrives as the third instalment of Maelfeyt's book trilogy. While still exploring themes of intimacy, desire and the human form, TOY deviates from the on-the-nose titles of his first and second books, WET and FURS, which quite literally explore water and, well, fur, as found in '70s porn. "There's actually no toys in this book, they're just alluded throughout," Maelfeyt says. "In fact, I wanted to hide a lot more in TOY." From images of bodies strewn across sun loungers to close-ups of hands clasping glasses of red wine and stiletto-clad feet tucked under legs on sofas, TOY examines how images in erotic magazines aren't always about explicit, hardcore sex. They also showcase intimacy in all of its glorious, sexy manifestations.
(THE FACE MAGAZINE)

Jurgen Maelfeyt is a Belgian photographer known for his use of found imagery to explore themes of sensuality and the human form. His publications include *The Game* (2010), *Breasts* (2013), and *Les Pierres* (2014), each investigating cultural representations of desire. With works like *LIPS* (2018) and *FURS* (2019), he isolates details from vintage erotica and advertising to question intimacy and commercialization. In *WET* (2021) and *TOY* (2024), Maelfeyt deepens this exploration, focusing on the tension between vulnerability, aesthetics, and eroticism.



Art Paper Editions



"There's actually no toys in this book, they're just alluded throughout,"
(THE FACE MAGAZINE)

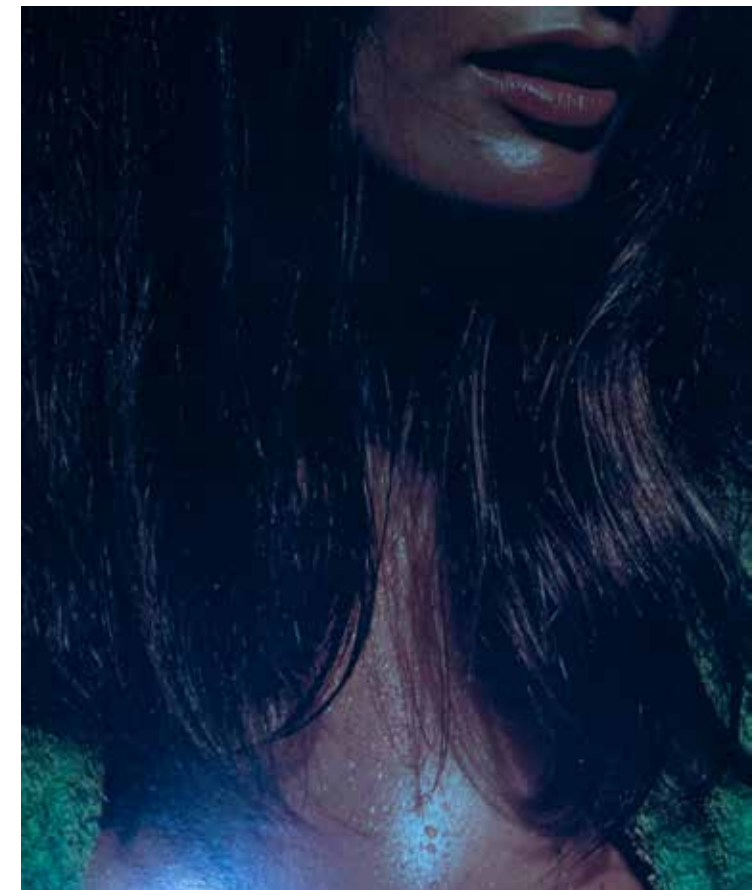
AS SEEN IN

Office Magazine
THE FACE Magazine

"It's the same as *Wet* and *Furs* but the only difference is that *Toy* is more suggestive, less a literal translation of the title."
(Office Magazine)



.../...



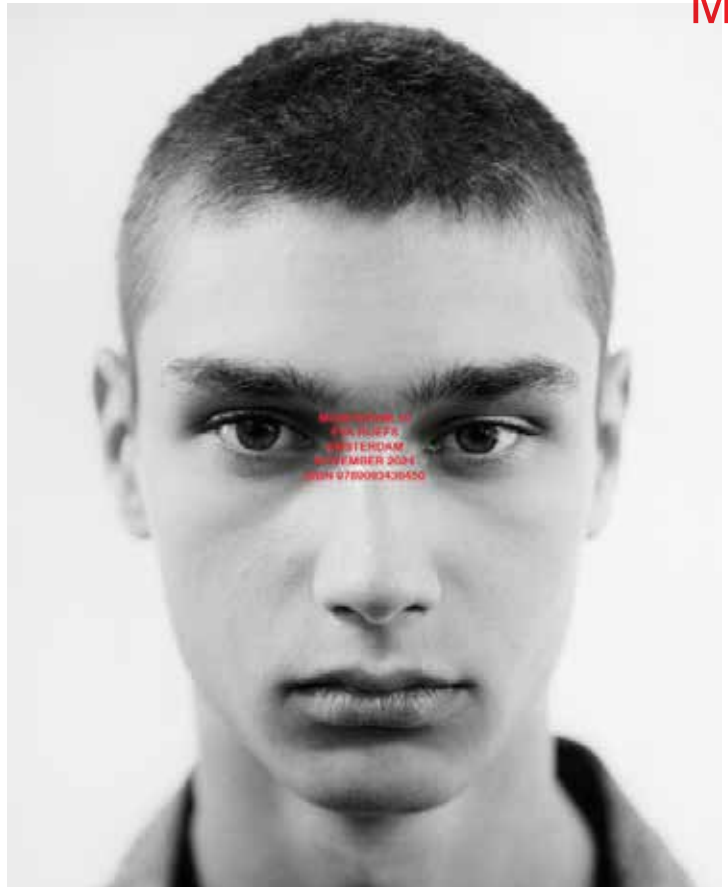
ALSO AVAILABLE



Jurgen Maelfeyt
WET
9789493146662
€30 \$35
LAST COPIES!



Jurgen Maelfeyt
FURS
9789493146129
€30 \$35



M10

MONOGRAM 10
EVA ROEFS, AMSTERDAM

21 x 26 cm, 24p, ill. b&w stapled
ISBN 9789083438450
Design and edit: Jurgen Maelfeyt
Limited edition of 500
Nov 2024
€25 \$30

Eva Roefs' AMSTERDAM is a visual study of young people living in the Dutch capital, approached in the streets and portrayed by the artist in her studio in the Red Light District. However, the close-up, analytical photographs estrange the participants from the urban environment, resulting in a solid, black and white series whose focal point is the human experience.

With this collection of characters gazing back at the camera, Roefs creates a portrait of the city without its landscape – it is the expressiveness of her subjects that defines Amsterdam, by standing against a stark white background and engaging with the medium and the artist. Each portrait feels carefully crafted, with the photographic process shining through the darkroom, delivering images that stand out for their rich tones and depth obtained through hand printing.

RELATED BOOKS

- Jan Philipzen, Ravedeath Convention (2020)
- Liv Liberg, Willemijn (2022)
- Hans Eijkelboom, Together (2023)
- Willy Vanderperre, prints, films, a rave and more... fanzine (2024)



APE#231

Willy Vanderperre
prints, films, a rave and more... fanzine

23 x 30 cm, 64 p, ill. color, stapled
ISBN 9789464775891
design: Jelle Jespers
text: Jelle Van Riet
Apr 2024
€25 \$30

The fanzine coincides with the exhibition 'Willy Vanderperre, prints, films, a rave and more...' at MoMu Antwerp in the summer of 2024. The fanzine is a visual essay of the exhibition.

The exhibition highlights how Vanderperre's fascination with youth has been a motivational force for almost three decades. In dialogue with his photographs he selected several artworks that have been an important source of inspiration in the ongoing development of his universe. The overview of his photographic practice explores the evolution of its visual language, as well as the years of collaboration with Olivier Rizzo and Raf Simons.



APE #233

Mat Maitland Collages For Magazines

24 x 30 cm, 88 p, ill. colour, linen
hardcover
ISBN 9789464775884
design and editing: Mat Maitland & Jurgen
Maelfeyt
Sep 2024
€40 \$55

“Collages For Magazines” is the debut book by acclaimed artist and creative director, Mat Maitland. Throughout his career, Maitland has consistently created captivating imagery for a multitude of magazines. This body of work serves as a testament to his creative journey, tightly curated from 15 years of contributions across diverse publications and collaborations. Maitland led the resurgence of collage art in the early 2000s, pioneering a distinctive and singular vision in the realm of image making. Mat is also widely recognised for his role as a creative director in the music industry, creating designs, imagery, and films for a plethora of iconic artists including Michael Jackson, Prince, Lana Del Rey, Beck, Elton John, and numerous others.

“The artistic heir to Warholian tradition, recalibrated in the digital age, Mat’s work blurs the boundary between high and low culture. His collages are pop, playful, cerebral and surreal. They’re steeped in nostalgia as much as they reference future worlds, as witty commentaries on contemporary culture.” (Dazed Beauty)

“Maitland’s digital renderings make the eyes skip and the mind race with their unusual juxtapositions, as he pits the futuristic against the nostalgic and the phantasmagorical against the familiar. Unusually, a quiet cerebral quality sits comfortably alongside palpable accents of pulp melodrama.” (Sotheby’s)

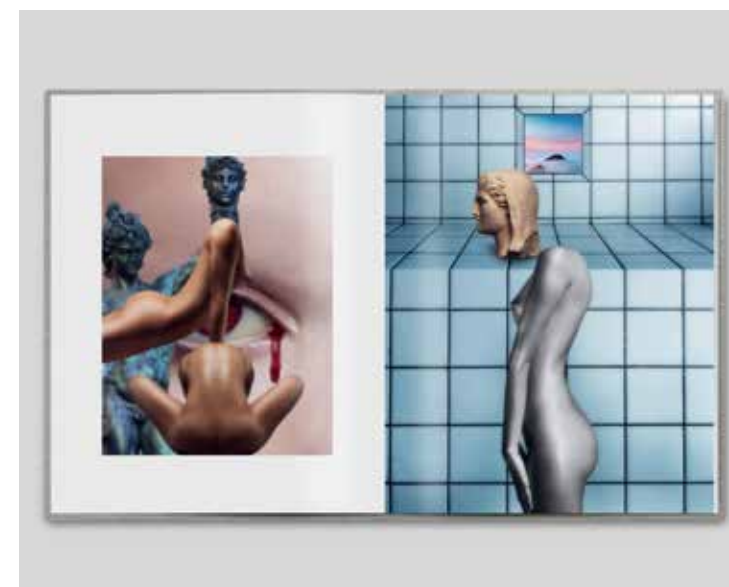
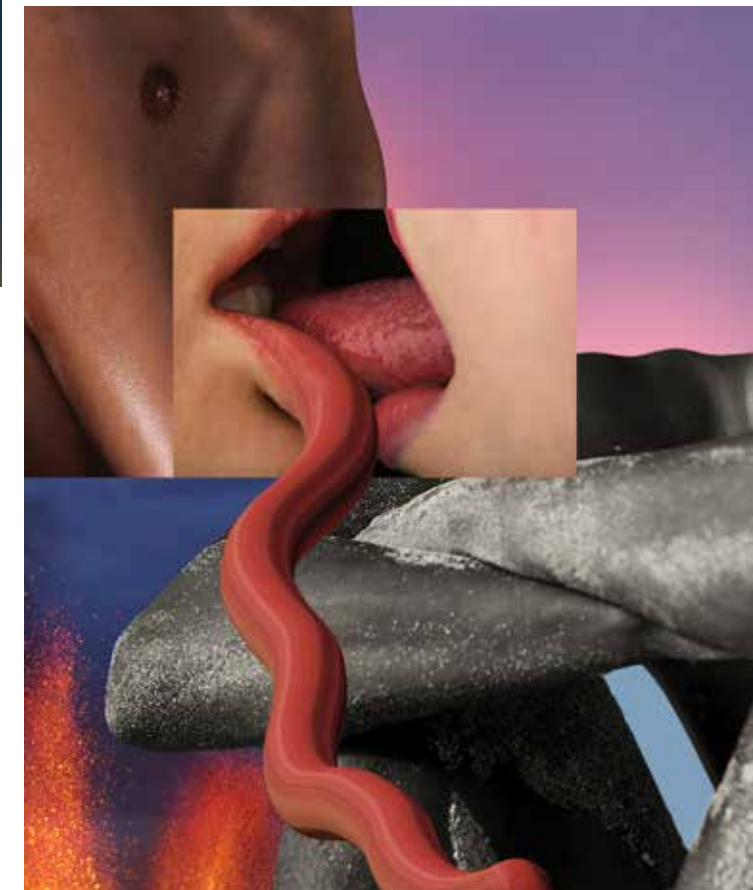


RELATED BOOKS

- Nico Krijno, Collages 2020-2022 (2022)
- Gijs Assmann, For H. 2019)
- Willy Vanderperre, prints, films, a rave and more... fanzine (2024)

AS SEEN IN

V Magazine
It's Nice That
Schön Magazine
Creative Review
Hunger Magazine
Oneg magazine
la Repubblica



Ivo Sekulovski
Down the Jade Mountain

22 x 27 cm, 80 p, ill. colour, hardcover
ISBN 9789464775815
design: Jurgen Maelfeyt
Apr 2024
€30 \$35

AS SEEN IN

Ph Museum
C41 Magazine

'Down the Jade Mountain' is a concise exploration of identity crises across person, artist, family, country, and photography itself. Ivo Sekulovski, living in Italy and wrestling with belonging, embarks on a project in his hometown Ohrid, North Macedonia.

The book reads like a series of visual riddles, every page bustling with hints and symbols; some universally readable, some deeply and irredeemably personal. In it, Ivo explores and dissects his family dynamics, the multitude of cultures that compose his native country, and his scattered sense of self while all the time playing with the everconflicted relationship between photography, reality, and truth. With an unsettling ability to blur the lines between all these themes, we see family archival images intersecting with staged images of his parents and immaculate, eerie still lifes.

The medium suits the story—images hold mystery, blurring reality. Ivo's play with photography raises questions on time, truth, memory, and reality.
(Chiara Bardelli Nonino)

RELATED BOOKS

- Hassan Kurbanbaev, One Head and Thousand Years (2024)



Art Paper Editions



.../...

APE#228

Hassan Kurbanbaev One Head and Thousand Years

21,7 × 30 cm, 80 p, ill. b&w, paperback
ISBN 9789464775808
design and edit: Jurgen Maelfeyt
May 2024
€35 \$42

“The images capture moments that arise when lost in thought, evoking a connection to memories. This sensation dwells in my chest, ascending like an elevator into my brain—the essence of my narrative.

Drawing from personal experiences, I used them as the foundation. Delving into scattered memories and anxieties, I forged a nonlinear storyline centered on myself. As both narrator and subject, I embarked on a complex journey. This exploration pushed my inner and outer boundaries, confronting vulnerabilities from family ties, especially my younger sister. I faced my humanity, photographer identity and existence in the post-Soviet Muslim context.

Curiously, everyday natural phenomena and objects began speaking to me differently. Peeling mental layers like an onion, I found an unfamiliar yet satisfying experience. Compelled, I delved deeper, feeling like an unknown entity seeking answers, like radar blips on a dark road. Internally, sporadic and intense breathing prevailed. This journey led to the core of puzzling thoughts, like a spinning top without place in the vast universe.” (Hassan Kurbanbaev)

Hassan Kurbanbaev (1982, Tashkent) is independent photographer who lives and works in Tashkent, Uzbekistan. He is one of the pioneers of 'new photography' in Uzbekistan. In recent years he did a few projects reflecting on a country modern representation.

RELATED BOOKS

- Ivo Sekulovski, Down the Jade Mountain (2024)



Art Paper Editions



.../...

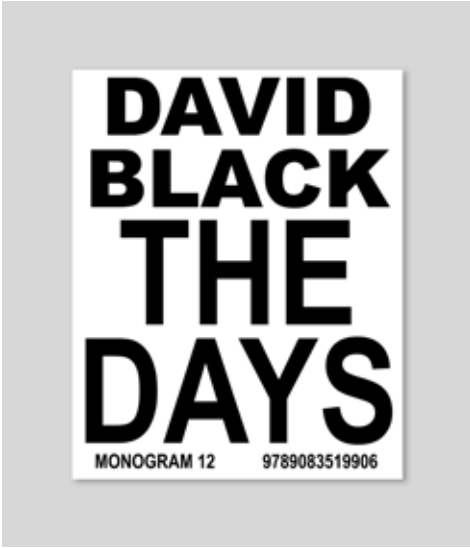
Paris Photo-Aperture PhotoBook Awards 2024 Shortlist



MONOGRAM is
One artist
One series
One format

MONOGRAM

MONOGRAM



12 The Days David Black
978908351990 €25 \$30



09 Bad Cars Pippa Garner
9789083438412 €25 \$30



08 Pippa Garner X Nancy Reese Pippa Garner
9789083438429 €25 \$30



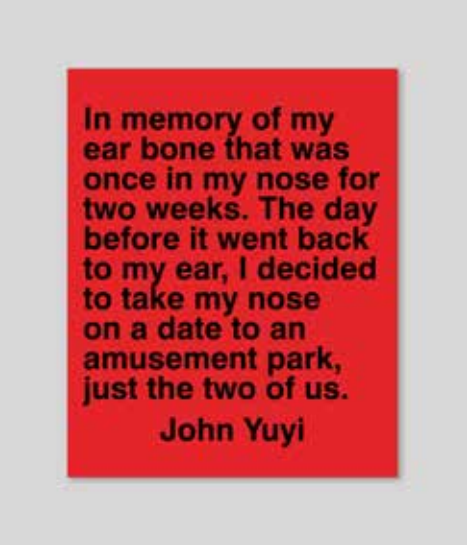
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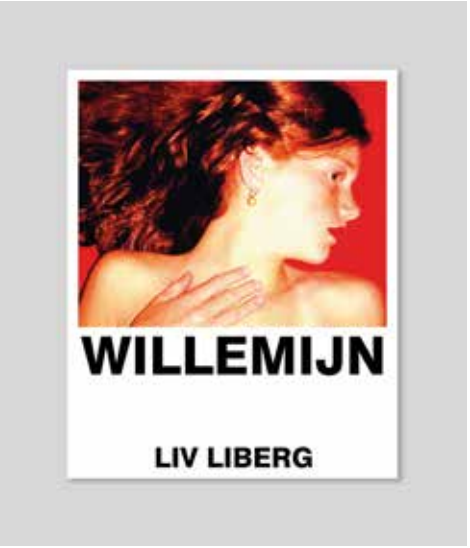
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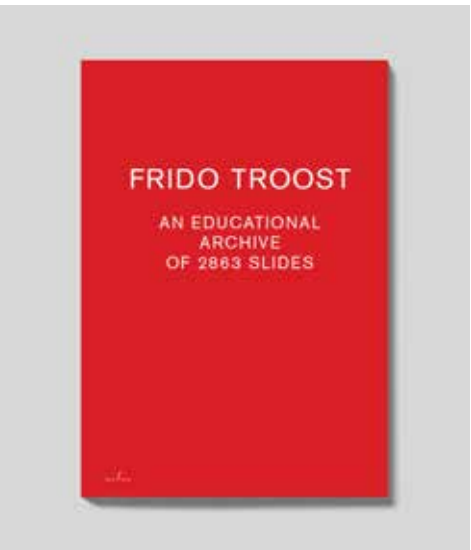
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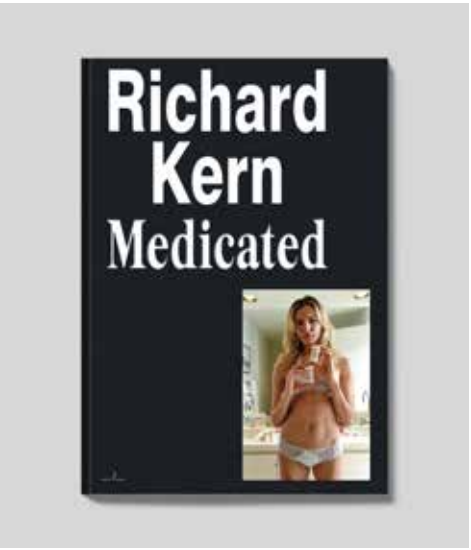
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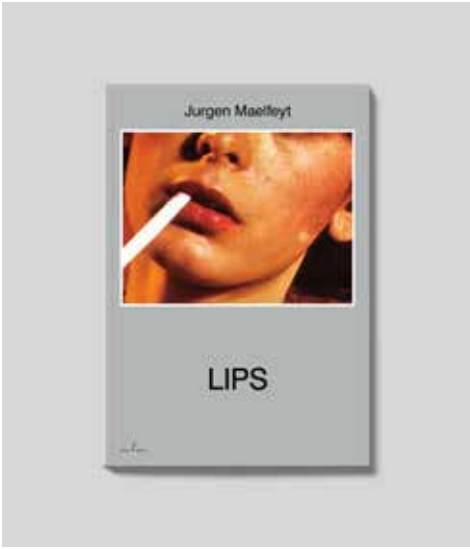
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the Picture and the Page
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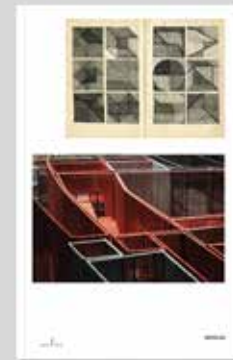


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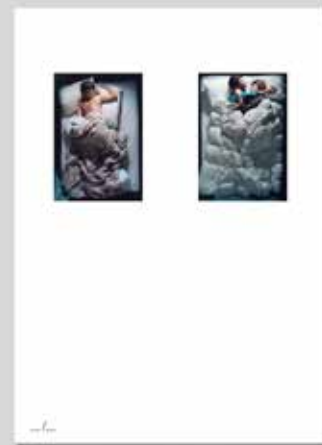
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Lien Van Leemput
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