



[DAMIANI]

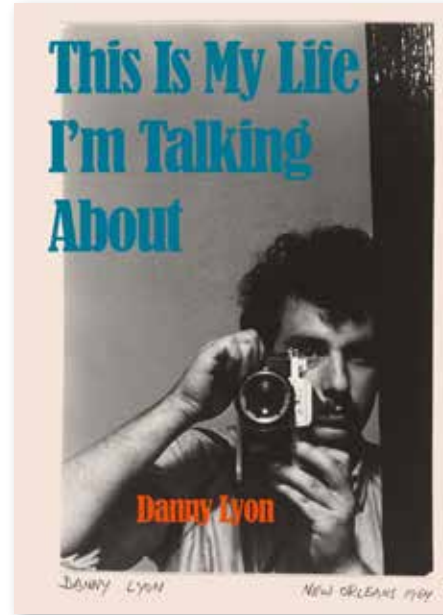
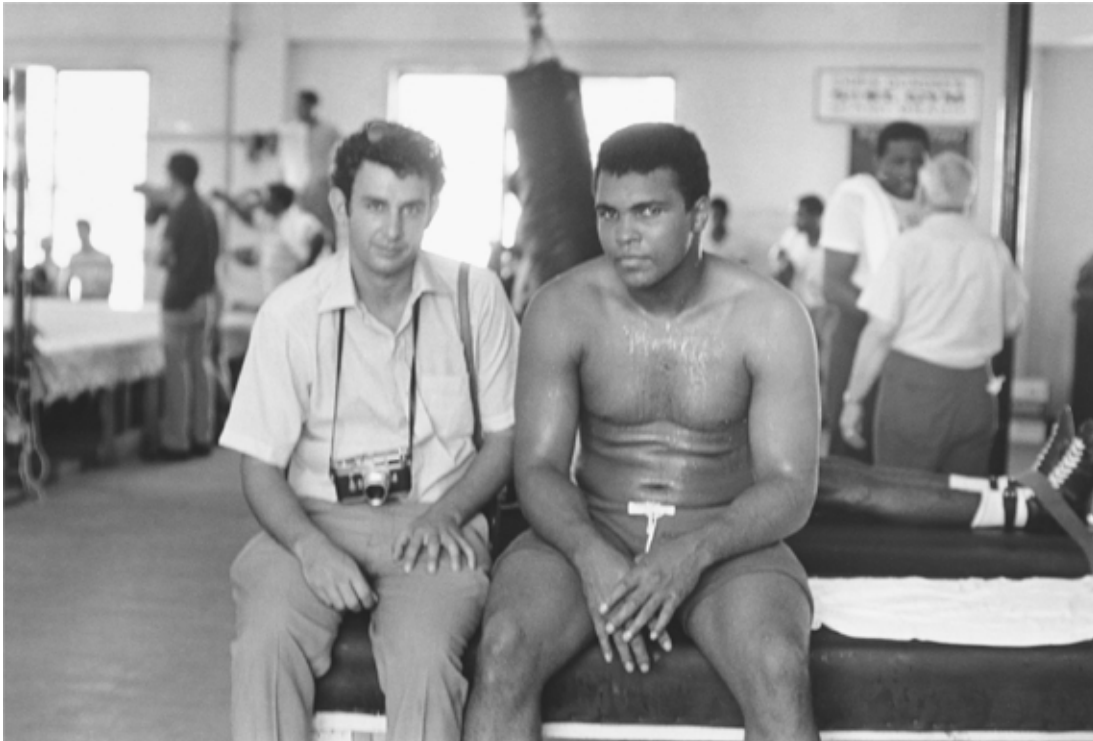
Spring 2024

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New Titles





16.8 x 23 cm | 6 7/8 x 9 inches  
 224 pages, 34 color and b&w, hardbound  
 ISBN 978-88-6208-809-1  
 Spring 2024  
 \$49.95 | €45 | £39

## Danny Lyon This Is My Life I'm Talking About

*This Is My Life I'm Talking About* by Danny Lyon is a picaresque memoir written from inside the heart of the revolutionary twentieth century by one of its most crucial witnesses. A love story of a beautiful friendship with the great American hero John Lewis. Danny Lyon writes with the tremendous and generous feeling, humor, and a selection of unpublished and unseen pictures ties in Danny Lyon's life to *The Bikeriders*. His story begins in Russia under the Czar, when in 1905 Lyon's uncle Abram is involved in the murder of a policeman during a pogrom and fled to Brooklyn, where, during World War Two, Lyon was born.

Danny Lyon (New York, 1942) is one of the most influential documentary photographers of the last six decades. While still a student at the University of Chicago he was jailed in the South and became the first staff photographer of the Student Nonviolent Coordinating Committee (SNCC). His photographs made up 75% of the pictures in the book *The Movement*. He returned to Chicago in 1965 and joined the Chicago Outlaw Motorcycle Club. His two-year stint with the club resulted in the seminal book, *The Bikeriders*. In 1967 Lyon obtained access to the Texas prison system and produced the series *Conversations with the Dead*. On completing his prison work Lyon returned to New York, where he met the photographer and filmmaker Robert Frank. Together they formed a company called Sweeney Films. The movie, *The Bikeriders*, directed by acclaimed filmmaker Jeff Nichols and inspired by Lyon's photographs and the words he recorded, will be released in early 2024 in the USA.



24.5 x 33 cm | 9 7/8 x 13 inches  
 96 pages, 82 color and b&w, hardbound  
 ISBN 978-88-6208-814-5  
 Spring 2024  
 \$55 | €50 | £45

## Michael Stipe Even the birds gave pause

*Even the birds gave pause* is the fourth photographic book by Michael Stipe presenting a series of works-in-progress that continue an exploration of contemporary portraiture, instinct and abstraction. Classical and conceptual forms create a cohesive whole from seemingly disparate elements, and build what is hopefully an inclusive and complete vision, in which the familiar and unfamiliar are given equal grounding. These works-in-progress include plaster, concrete, rotocast plastics, ceramics, bookmaking, and darkroom photographic printing. Process and the documentation of process becomes a part of the whole. All of this is done in the buildup to a one person exhibition at the Ica Milano Foundation, opening in December 2023 into March 2024 and titled *I have lost and I have been lost but for now I'm flying high*.

As an undergraduate studio art major at the University of Georgia, Michael Stipe (Decatur, GA, 1960) studied photography and painting before leaving school upon the formation of R.E.M., the band for which he served as frontman and singer/songwriter until its dissolution in 2011. The sensibility that he began to develop during his time as an art student transferred to the spectrum of his work for R.E.M., from art directing all graphic, video and stage design, to writing, composing and performance, and his iconoclastic personal style. Michael Stipe has published four monographs to date with *Damiani: Volume 1* (2018), *Our Interference Times: a visual record* (2019), *Michael Stipe* (2021), *Even the birds gave pause* (2023).

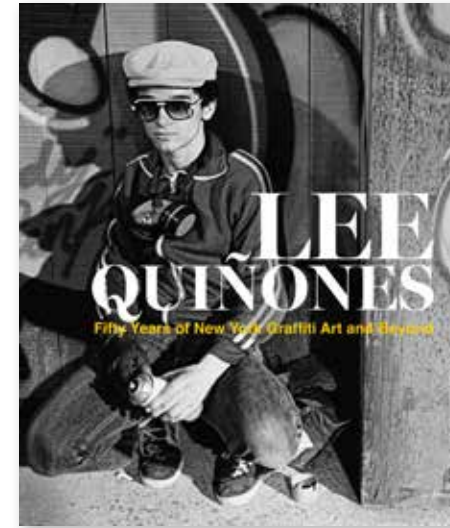


Edited by Miss Rosen  
 Foreword by Charles Sampson  
 28.5 x 23 cm | 11 1/8 x 9 inches  
 128 pages, 118 color, hardbound  
 ISBN 978-88-6208-812-1  
 Spring 2024  
 \$49.95 | €45 | £40

## Ivan McClellan **Eight Seconds: Black Rodeo Culture**

*Eight Seconds: Black Rodeo Culture*, the first book by Ivan McClellan, offers an inside look at Black cowboy culture across the United States in the 21<sup>st</sup> century, creating a bridge between present and past through sports, community, and love of the land. In 2015, photographer Ivan McClellan attended the Roy LeBlanc Invitational in Oklahoma, the country's longest-running Black rodeo, at the invitation of Charles Perry, director and producer of *The Black Cowboy*. Over the next decade, McClellan embarked on a journey across the nation, crafting a multi-layered look at contemporary Black rodeo culture for the new book, *Eight Seconds*. Whether photographing teen cowgirl sensation Kortnee Solomon at her family's Texas stables, capturing bull riding champion Ouncie Mitchell in action, or kicking it with the Compton Cowboys at their Los Angeles ranch, McClellan chronicles the extraordinary athletes who keep the magic and majesty of the "Old West" alive with high-octane displays of courage, strength, and skill. The book's title refers to the sport of bull riding — athletes must stay on a bull for eight seconds while it bucks and the more hectic the ride, the higher they score.

Ivan McClellan (Kansas City, 1982) is a photojournalist and designer based in Portland, Oregon. McClellan has collaborated with western brands like Wrangler, Stetson, and Ariat to elevate Black rodeo athletes, ranchers, and farmers on their platforms. He has also led creative projects for Apple and Instagram. McClellan has exhibited works from *Eight Seconds* in museums and galleries nationwide including Booth Museum Griffin Museum of Photography, as well as his first solo exhibition at the Buffalo Bill Center of the West in 2022. His work has been published in *Washington Post*, *ESPN*, *Elle*, *i-D*, *Dazed*, and *Atmos*, among others. McClellan was selected to the 2022 PDN 30.



Essay by Franklin Sirmans  
 Text by Isolde Brielmaier, Bisa Butler,  
 William Cordova, Futura, Debbie Harry,  
 Leslie Hewitt, Jenny Holzer, Barry McGee,  
 Odili Donald Odita, José Parlá, Allan Schwartzman  
 24 x 27.9 cm | 9 7/8 x 11 inches  
 192 pages, 172 color and b&w, hardbound  
 ISBN 978-88-6208-811-4  
 Spring 2024  
 \$55 | €50 | £45

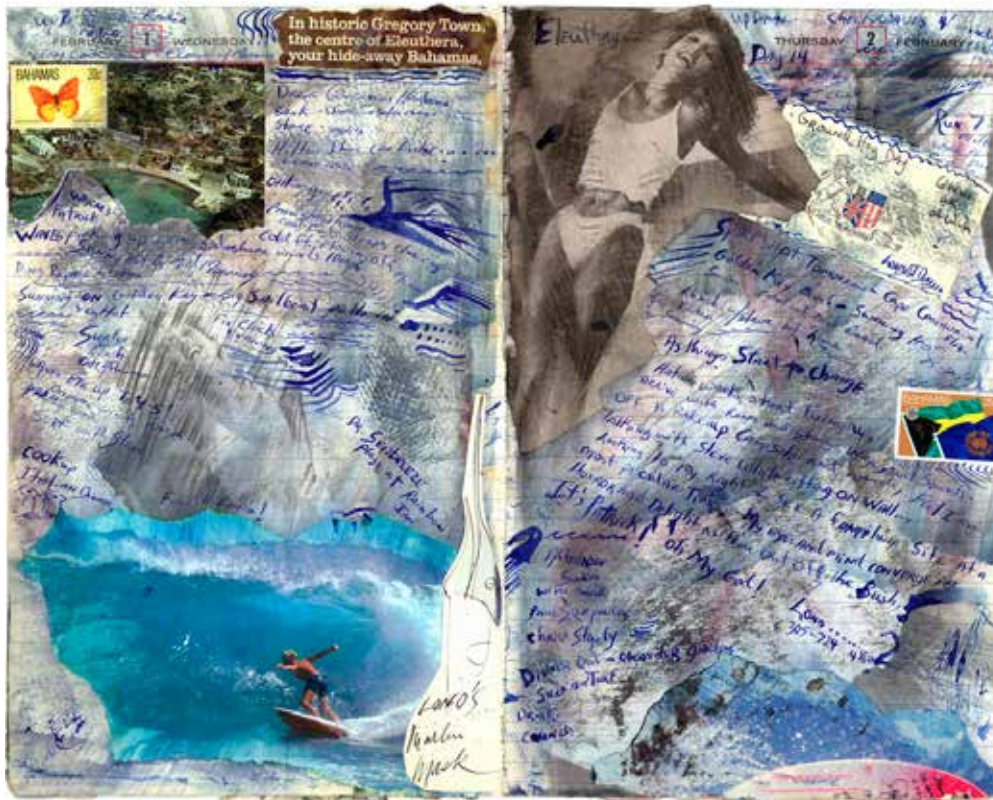
## Lee Quiñones Fifty Years of New York Graffiti Art and Beyond

*Fifty Years of New York Graffiti Art and Beyond* is the first monograph of Puerto Rican born artist Lee Quiñones presenting his monumental work and following his evolution over five decades. When 14-year-old Lee embarked on his first spray paint mural in 1974, he carried marker drawings into the New York City subway train yards that served as studios to his 52-ft long rolling murals. Drawings, artifacts, and subway photography illustrate how Lee's emergence served as a catalyst for what is now acknowledged as the street art movement. Before Lee, graffiti art was accessed by a small audience of young people who coveted style and scale. Images of Lee's trains illustrate how he changed the face of the movement, infusing kinetic elements of futurism in over 120 subway car murals across the transit system. Lee invented the concept of the freestanding urban mural in his iconic 1978 *Howard the Duck* handball wall. He introduced spray-paint based work internationally when he opened his first formal exhibition in Rome, Italy in 1979, alongside Fab 5 Freddy. He influenced peers Jean-Michel Basquiat, Keith Haring, Jenny Holzer, among others, who are shown viewing Lee's work. Lee and Basquiat were the youngest artists to exhibit at Documenta 7. Lee starred as the semi-autobiographical Zoro in *Wild Style*, the first feature film about hip hop. Images show the social commentary and poetry used in his early expressionistic work. Subsequent paintings show how Lee's practice has shaped a generation of contemporary artists as he further developed his technique. The imagery captures the mood and urgency of 1980s New York and moves from the streets to the intimacy and maturity of Lee's contemporary studio environment.

Born in Ponce, Puerto Rico in 1960, and raised in the Lower East Side, Lee Quiñones has had numerous solo shows and exhibited internationally in the most prestigious museums. He lives and works in Brooklyn, New York.



## Tony Caramanico Montauk Surf Journals



*Montauk Surf Journals* by surfer, artist and world traveler Tony Caramanico presents a stunning selection of Tony's art representing his 60 years in and around surfing. Since the early 1980s, Caramanico has been chronicling his extensive travels via daily journals that combine words, original art, pictures and magazine clippings. These legible journals provide a unique window into the day to day of a traveling surfer in the 70s, 80s, and 90s. Beginning with a foreword by surfer and editor Zack Raffin, the book takes readers on Tony's journey through surfing as the world progresses through four decades of immense change. From his first wave in 1963, living and working with Peter Beard at his home in Montauk, and endless days of perfect waves, Tony's unique, colorful visions shine through on the page.

Tony Caramanico has lived a full surfing life as a competitive surfer, TV producer, surf shop owner, astute traveler, businessman and artist. Catching his first wave at 13 years old in Gilgo Beach, New York, Tony's 60 years of surfing has spanned the breadth of the sport itself. After meeting renowned artist Peter Beard in Montauk, Tony began keeping daily journals. What started as him recording the weather and days waves turned into so much more. Melding collage work, stream of consciousness writing and both surf/pop cultural references Tony paints an intricate picture of freedom, joy and his undying passion for a surfing life.

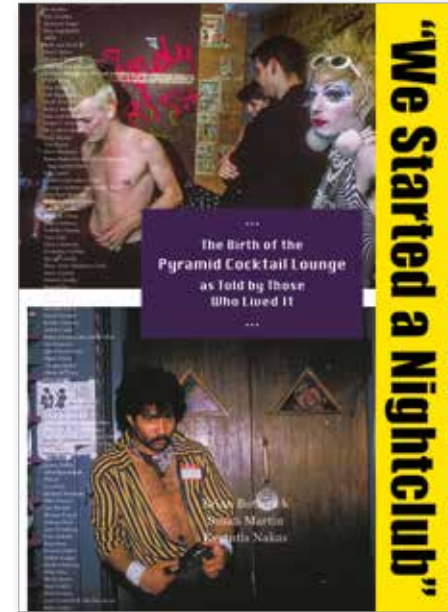
Edited and foreword by Zack Raffin  
23 x 30.5 cm | 9 x 12 inches  
120 pages, 160 color and b&w, hardbound  
ISBN 978-88-6208-810-7  
Spring 2024  
\$55 | €50 | £45



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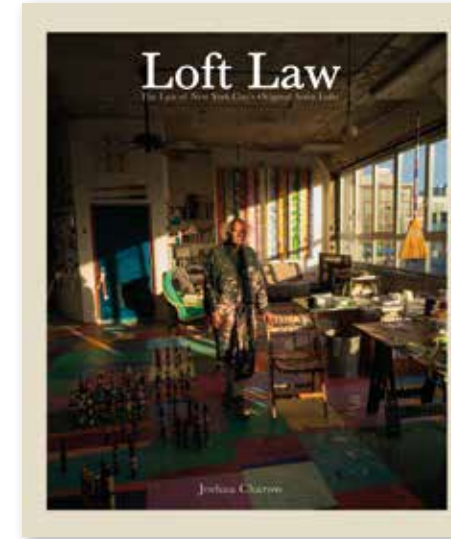
17.8 x 24 cm | 7 x 9 1/8 inches  
 416 pages, 143 color and b&w, flexibound  
 ISBN 978-88-6208-816-9  
 Spring 2024  
 \$55 | €50 | £45

Brian Butterick, Susan Martin, Kestutis Nakas  
**"We Started a Nightclub"**  
**The Birth of the Pyramid Cocktail Lounge**  
**as Told by Those Who Lived It**

What Studio 54 was for disco, the Pyramid Cocktail Lounge was for the alternative scene of 1980s downtown New York. Located at 101 Avenue A, the Pyramid offered a mixture of cultures: from groundbreaking, irreverent theater and experimental music to "anti-drag" that challenged the norms of gender binaries. It began in 1981 when the East Village was considered a dangerous no man's land, rents were cheap, AIDS was still unknown and a new generation of creators broke the mold and went on to make art in an atmosphere of unbridled celebration. Theme nights and bar dancers, fixtures of the downtown avant-garde and kids escaping their past all added to the club's popularity. At the Pyramid, John Jesurun and Ann Magnuson rubbed elbows with They Might Be Giants, the Red Hot Chili Peppers and 3 Teens Kill 4, who shared a stage with Lady Bunny and Hapi Phace. By offering a home to obscure, genre-defying and unpolished acts, the Pyramid played a crucial role in shaping the city's underground cultural scene for decades to come. In 2021, the Pyramid closed permanently. Though the venue was no longer the hotspot of its early years, its closure prompted an outpouring of reminiscence and mourning for a bygone era, amid a broad renewed interest in the art and culture of 1980s New York. *"We Started A Nightclub"* is an inside look at the cultural history of the East Village in the early 1980s. The project, which began in 2006, represents the only in-depth exploration of the Pyramid's origins. An oral history comprising more than 75 interviews, it covers the early years of the Pyramid from the time of its founding through its rise, near demise and rebirth. The book includes previously unpublished photos, flyers and other ephemera, as well as excerpts from more than 50 press releases written between 1983 and 1986.



Joshua Charow  
**Loft Law. The Last of New York City's  
 Original Artist Lofts**



24.5 x 28.4 cm | 9 7/8 x 11 1/8 inches  
 192 pages, 108 color, hardbound  
 ISBN 978-88-6208-815-2  
 Spring 2024  
 \$55 | €50 | £45

Joshua Charow spent the past two years creating his first photography book about artists living under the protection of the Loft Law. The law, enacted in 1982 (Article 7-C of the Multiple Dwelling Law), granted protection and rent stabilization to thousands of artists who were living illegally in commercial and manufacturing zoned lofts in neighborhoods like Soho, Tribeca, and the Bowery after the manufacturing industry predominantly left Manhattan. Two years ago, he found a map of the remaining protected buildings, rang hundreds of doorbells, and photographed and interviewed over 50 artists who are still living in these incredible lofts to this day. As New York currently faces an unprecedented amount of vacant commercial space, this is the perfect timing for this incredible untold story.

Joshua Charow is a documentary photographer and filmmaker based in New York City. As a teenager, Charow would go to New York City to ascend skyscrapers, climb to the tops of bridges, and walk the subway tunnels to photograph beautiful, hidden locations. These early experiences inform the subject matter and style of cinematography that he brings to his documentary work. His projects aim to unveil unseen stories and subcultures across New York City. Charow has directed and shot documentary films for *The New York Times*, *TIME Magazine*, Amazon Prime Video, and Hulu.



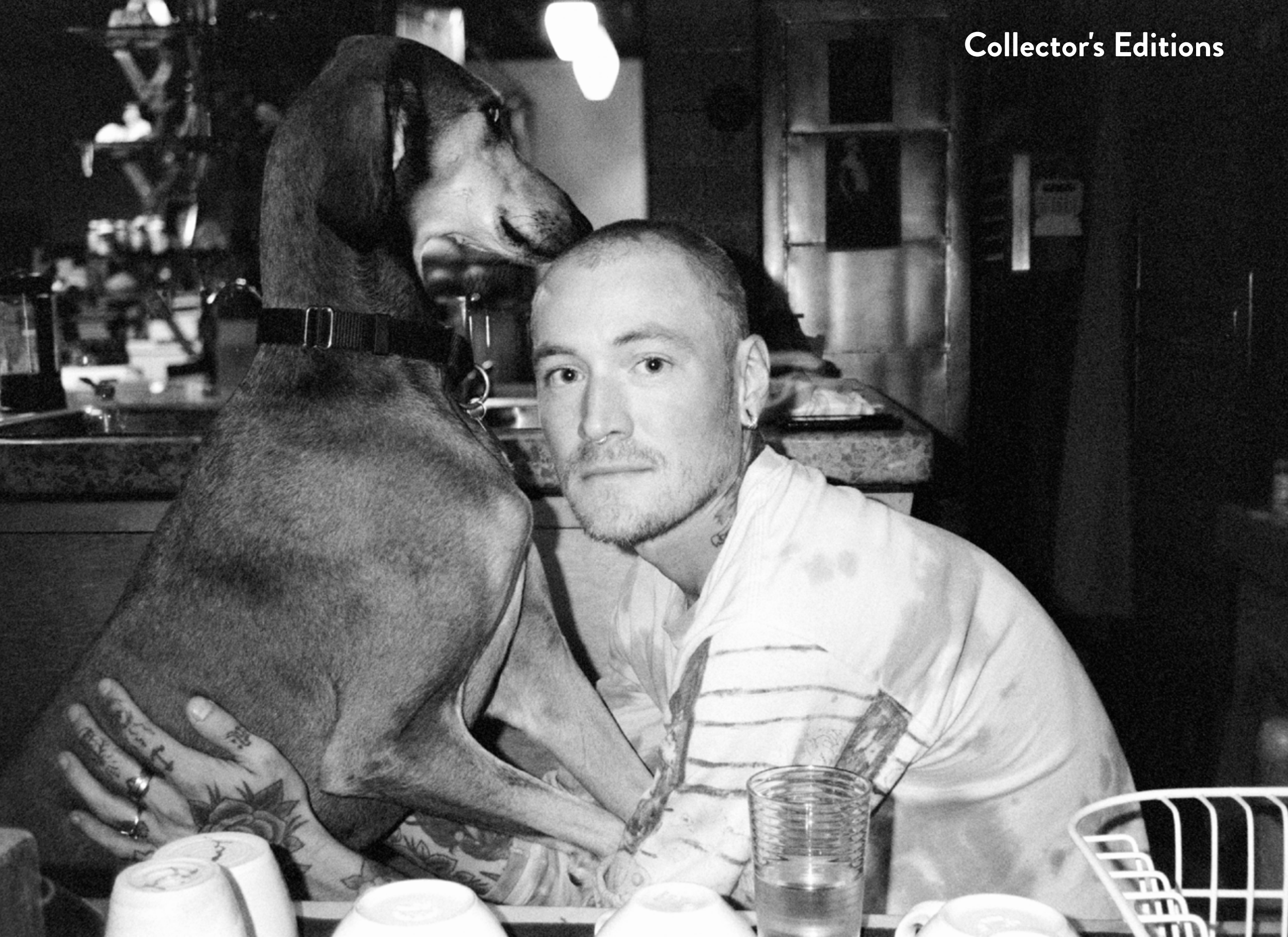
## Sebastian Sabal-Bruce **After the Moon**

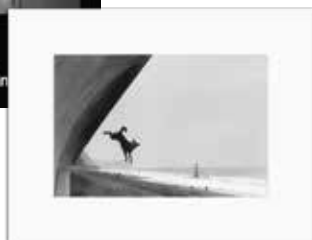


20.5 x 25.7 cm | 8 x 10 1/8 inches  
 116 pages, 70 color, clothbound  
 ISBN 978-88-6208-813-8  
 Spring 2024  
 \$50 | €45 | £39

The essence of the first monograph by New York-based Chilean photographer, Sebastian Sabal-Bruce, is deeply rooted in his native land. Before settling in New York and focusing on fashion photography, Sebastian shifted between continents and pursued studies in fine arts, theater and psychology. His multidisciplinary cultural background is pivotal to his artistic approach. He believes psychology particularly resonates with what he searches for in his subjects. Early on he realised that the fashion industry's portrayal of women did not match his own aesthetic. But rather than decline projects, he infused them with his own vision, revealing depth and telling a story with every subject. *After the Moon* evolved gradually, standing both as a response to and a statement on the fashion industry. Sebastian began collecting genuine moments captured within these staged settings. Faces, expressions, and landscapes that initially seemed out of place in their original context found profound significance within the imagery of *After the Moon*. The results are photographs that portray women who appear enigmatic and perpetually on a journey. His buildings and landscapes themselves are treated as characters, amplifying the emotional undertones. The interlaced portraits and landscapes have a narrative of their own, engaging in a visual dialogue throughout this remarkable book.

Collector's Editions





**Edition of 50 signed and numbered prints**  
*The Joy of Flight*, Teignmouth, 2000  
 Archival digital print  
 Image size: 15,3 x 22,9 cm | 6 x 9 inches  
 Sheet size: 17,3 x 24,9 cm | 6 7/8 x 9 7/8 inches

24.2 x 32 cm | 9 1/2 x 12 3/8 inches  
 160 pages, 153 b&w, hardbound  
 ISBN 978-88-6208-797-1  
 \$1,200 | € 1.200 | £ 1,000

## Roger A Deakins Byways

This special edition limited to 50 copies includes the book and one Archival digital print signed and numbered by Roger A Deakins. The picture is entitled *The Joy of Flight*, Teignmouth, 2000. The book included in this special edition is signed by the author on a bookplate applied to the front endpaper of the book.

*Byways* is the first monograph by the legendary Oscar-winning cinematographer Sir Roger A Deakins, best known for his collaborations with directors such as the Coen brothers, Sam Mendes and Denis Villeneuve. *Byways* includes previously unpublished black-and-white photographs spanning five decades, from 1971 to the present. After graduating from college Deakins spent a year photographing life in rural North Devon, in South West England, on a commission for the Beaford Arts Centre; these images are gathered here for the first time and attest to a keenly ironic English sensibility, also documenting a vanished postwar Britain. A second suite of images expresses Deakins' love of the seaside. Traveling for his cinematic work has allowed Deakins to photograph landscapes all over the world; in this third group of images, that same irony remains evident.

Sir Roger Deakins (b. UK, 1949), CBE, ASC, BSC, is one of today's most acclaimed cinematographers. Nominated for an Oscar 15 times, he has won the award twice for the films *Blade Runner 2049* and *1917*. He has been nominated 10 times for BAFTAs, winning five. Other Oscar nominations: Denis Villeneuve's *Prisoners*; the Coen brothers' *Fargo*; Martin Scorsese's *Kundun*; Stephen Daldry's *The Reader*; Sam Mendes' *Skyfall* and Angelina Jolie's *Unbroken*, to name a few. His British colleagues have honored him with 11 nominations and 7 wins at British Society of Cinematographers (BSC) events. His countless career accolades also include two Independent Spirit Awards, numerous Critic's Awards, and the Career Achievement Award from the National Board of Review. In 2020 he and his wife and collaborator James Ellis Deakins started a podcast called *Team Deakins* dedicated to the world of film. *Byways* (2021) is Roger Deakins' first monograph and his photographs have been exhibited in US and Europe. In February 2022 he was knighted by Prince Charles for outstanding service to film.



**Edition of 30 signed and numbered prints**  
*Self portrait as Brâncusi, in grieving*, 2023  
 Darkroom print on photographic Ilford Fiber Darkroom Paper and acrylic paint  
 Sheet size: 24 x 30,5 cm | 9 1/2 x 12 inches

24.5 x 33 cm | 9 3/8 x 13 inches  
 96 pages, XX color and b&w, hardbound  
 ISBN 978-88-6208-818-3  
 \$900 | € 850 | £ 800

## Michael Stipe Even the birds gave pause

This limited edition of 30 copies is housed in a black slipcase and includes the book *Even the birds gave pause* and one print entitled *Self portrait as Brancusi, in grieving*, featuring a stunning and peaceful black and white portrait of Michael Stipe upon which he painted some green acrylic paint, making each print unique.

This photographic book is the fourth by Michael Stipe presenting a series of works-in-progress that continue an exploration of contemporary portraiture, instinct and abstraction.



**Edition of 30 signed and numbered paper over board cases printed letterpress from hand-set type**  
 Size (open): 4.7 x 25.5 cm | 13 3/8 x 10 inches  
 Size (closed): 16 x 25.5 x 2 cm | 6 1/4 x 10 x 0 7/8 inches

24.5 x 33 cm | 9 3/4 x 13 inches  
 180 pages, 169 color and b&w, hardbound  
 ISBN 978-88-6208-743-8  
 \$790 | €700 | £650

## Michael Stipe

This special edition limited to 30 copies includes the book *Michael Stipe* and one signed and numbered paper over board case printed letterpress from hand-set type.

In this 3rd, photo-based chapter of the Damiani series, Michael Stipe explores strength, courage, and vulnerability, pausing the project abruptly due to the covid-19 pandemic. What follows is a lockdown interpretation of a 21st century portrait, with a resolute desire to show our resilience, our humor, our collective fortitude, and our adaptability. Subjects include Tilda Swinton, John Giorno, Joan Jonas, Kirsten Dunst, Beth Ditto, Gus Van Sant, Sam and Aaron Taylor-Johnson, Helena Christensen, Michèle Lamy, and Sophie Calle amongst many others. The photo book is enriched by free audio content which will deepen and enhance the discovery of the images. Scanning the QR code printed in the book opens access to the "making of", anecdotes, and the intention behind the book.



## Hiroshi Sugimoto Snow White

*Snow White* is a unique collector's edition book containing 76 artworks by Hiroshi Sugimoto. All of the photographs in *Snow White* are from his Theaters series and include many of his well known photographs of classic movie palaces and drive-ins, along with new photographs of Italian opera houses and abandoned theaters. Sugimoto began the Theaters series four decades ago. To make these images, he exposes the film inside the dark theater (or in the case of the drive-ins, outside at night) for the duration of the movie. The running movie is the only source of light bringing out the architectural details of these spaces. The Disney movie *Snow White* was running when Sugimoto photographed *Palace Theater, Gary, 2013*, one of the abandoned theaters that is reproduced here. In this book, Sugimoto reveals for the first time the movies that were screened when he took these photographs and the exposure time of each photograph. Each artwork in *Snow White* is accompanied by the name of the movie, its running time, and a short text about each written by Sugimoto. The black-and-white photographs are hand-tipped onto the pages.

**Edition of 400 signed and numbered books**  
Text by Hiroshi Sugimoto  
34 x 27.1 cm | 13 1/2 x 10 3/4 inches  
160 pages, 76 b&w, silkbound with aluminum slipcase  
ISBN 978-88-6208-520-5  
\$750 | €680 | £580



## Hiroshi Sugimoto Hiroshi Sugimoto Collection

The *Hiroshi Sugimoto Collection* includes the five books published by Damiani from 2014 to 2019 about five iconic series by the Japanese artist Hiroshi Sugimoto: *Dioramas* (2014), *Seascapes* (2015), *Theaters* (2016), *Portraits* (2018), *Architecture* (2019). Adopting different conceptual approaches and astounding aesthetic expedients, all these series investigate Sugimoto's obsession through the photographic medium: the passing of time or, in his own words, the "fossilization of time".

**Edition of to 250 copies with all first edition books**  
25.2 x 27.8 cm | 10 x 11 inches  
856 pages, 559 b&w, clothbound with jacket  
ISBN 978-88-6208-768-1  
\$280 | €255 | £230



**Edition of 25 signed and numbered prints**  
*Pitcher*, 2011  
Archival digital print  
Image size: 28 x 22.8 cm | 11 x 9 inches  
Sheet size: 30.5 x 25.4 cm | 12 x 10 inches

Text by Joel Meyerowitz, Maggie Barrett  
25.4 x 32 cm | 10 x 12 3/4 inches  
116 pages, 65 color, clothbound  
ISBN 978-88-6208-633-2  
\$1,000 | €850 | £750



**Edition of 25 signed and numbered prints**  
*Pitcher*, 2011  
Archival digital print  
Image size: 28 x 22.8 cm | 11 x 9 inches  
Sheet size: 30.5 x 25.4 cm | 12 x 10 inches

Text by Joel Meyerowitz, Maggie Barrett  
25.4 x 32 cm | 10 x 12 3/4 inches  
116 pages, 65 color, clothbound  
ISBN 978-88-6208-571-7  
\$1,000 | €950 | £750

## Joel Meyerowitz Cézanne's Objects

For this collector's edition of *Cézanne's Objects*, Joel Meyerowitz has printed an edition of 25 each of the two photographs with the same title *Pitcher*. Each photograph is numbered and signed by the author.

Some years ago, while working on a book commission about Provence, Joel Meyerowitz visited Cézanne's studio in Aix-en-Provence. While there, he experienced a flash of understanding about Cézanne's art. Cézanne had painted the studio walls a dark grey, mixing the color himself. Consequently, every object in the studio seemed to be absorbed into the grey of the background. There were no telltale reflections around the edges of the objects, so there was nothing that could separate them from the background itself. Meyerowitz suddenly saw how Cézanne, making his small, patch-like brush marks, moved from the object to the background, and back again to the objects, without the illusion of perspective. After all, Cézanne was the original voice of "flatness." Meyerowitz decided to take each of the objects in Cézanne's studio and view them against the grey wall (managing to obtain permission from the Director of the Atelier—no-one had touched these objects in ages). His impulse was to place each one in the exact same spot on his marble-topped table and simply make a "dumb" record of it. He then decided to arrange them in rows, almost as if they were back on his shelf above the table, and made a grid of five rows with five objects on each row, with Cézanne's hat as the centerpiece.



## Martin Parr From the Pope to a Flat White Ireland 1979-2019

This special edition limited to 70 copies includes the book and one Gelatin silver print signed and numbered by Martin Parr. The picture is entitled *Glenbeigh Races, County Kerry, 1983*.

Martin Parr has been taking photographs in Ireland for 40 years. His work covers many of the most significant moments in Ireland's recent history, encompassing the Pope's visit in 1979, when a third of the country's population attended Mass in Knock and Phoenix Park in Dublin, as well as gay weddings and start-up companies in 2019. It is difficult to think of country that has changed so dramatically in this relatively short space of time.

**Edition of 70 signed and numbered prints**  
*Glenbeigh Races, County Kerry, 1983*  
Gelatin silver print  
Image size: 18 x 27 cm | 7 x 10 5/8 inches  
Sheet size: 20 x 29 x cm | 7 7/8 x 11 3/8 inches

24.2 x 32 cm | 9 1/2 x 12 3/8 inches  
128 pages, 98 color and b&w, hardbound  
ISBN 978-88-6208-744-5  
\$650 | €590 | £550



## Martin Parr Beach Therapy

This special edition limited to 90 copies includes the book clothbound and one print signed and numbered by Martin Parr. The picture is entitled *St Ives, Cornwall, England, 2017*.

"I love to try different approaches to photography and in recent years I have started to explore what is possible with a telephoto lens. As the beach has always been an experimental place to explore new ideas, I called the new work that emerged, *Beach Therapy*."

**Edition of 90 signed and numbered prints**  
*St Ives, 2017*  
Pigment print  
Image size: 22.9 x 15.3 cm | 9 x 6 inches  
Sheet size: 25.4 x 20.2 cm | 10 x 8 inches

30 x 22 cm | 11 3/4 x 8 3/4 inches  
120 pages, 75 color, hardbound  
ISBN 978-88-6208-626-4  
\$480 | €450 | £400



## Jack Pierson The Hungry Years

For this collector's edition of *The Hungry Years*, Jack Pierson has printed an edition of 30 of the photographs *Pink Road* and 25 of *Yellow Road*. Each photograph is numbered and signed by the author.

*The Hungry Years* collects Jack Pierson's 1980s' photographs, which have increasingly captured the attention of the art world since they were first published as a collection in 1990. Informed in part by his artistic emergence in the era of AIDS, Pierson's work is moored by melancholy and introspection, yet his images are often buoyed by a celebratory aura of seduction and glamour. Sometimes infused with a sly sense of humor, Pierson's work is inherently autobiographical; often using his friends as models and referencing traditional Americana motifs, his bright yet distanced imagery reveals the undercurrents of the uncanny in the quotidian. Fueled by the poignancy of emotional experience and by the sensations of memory, obsession, and absence, Pierson's subject is ultimately, as he states, "hope."

**Edition of 25 signed and numbered prints**  
*Yellow Road, 2018*  
Pigment print  
Image size (full bleed):  
23.8 x 35.5 cm | 9 3/8 x 14 inches

20.3 x 24.1 cm | 8 x 9 1/2 inches  
104 pages, 70 color, hardbound  
ISBN 978-88-6208-629-5  
\$800 | €700 | £590



**Edition of 30 signed and numbered prints**  
*Pink Road, 2017*  
Pigment print  
Image size (full bleed):  
23.8 x 35.5 cm | 9 3/8 x 14 inches

20.3 x 24.1 cm | 8 x 9 1/2 inches  
104 pages, 70 color, hardbound  
ISBN 978-88-6208-576-2  
\$600 | €550 | £490





**Edition of 50 signed and numbered prints**

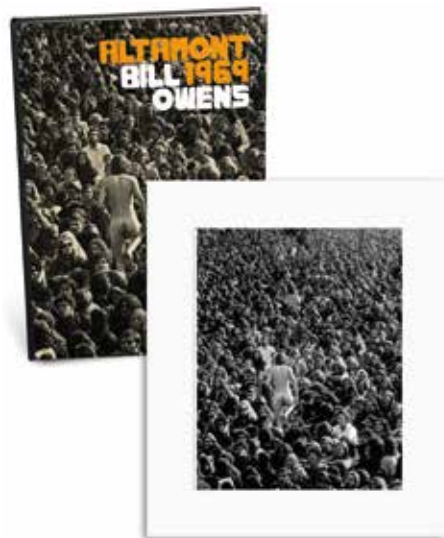
Gelatin silver print  
Image size: 20.2 x 13.8 cm | 8 x 5 1/2 inches  
Sheet size: 22.2 x 15.8 cm | 8 3/4 x 6 1/4 inches

Edited by Michael Bullock  
Text by Jonathan D. Katz, Ted Stansfield, Evan Moffitt,  
Hans-Ulrich Obrist, Michael Bullock  
21 x 30 cm | 8 1/4 x 11 1/2 inches  
208 pages, 200 color and b&w, hardbound  
ISBN 978-88-6208-675-2  
\$700 | €600 | £500

**Peter Berlin  
Icon, Artist, Photosexual**

This limited edition to 50 copies includes the book *Icon, Artist, Photosexual* and an iconic gelatin silver print signed and numbered by Peter Berlin.

Peter Berlin was a self-created icon. With his trademark pageboy haircut and his skin-tight costumes that put every detail of his anatomy on display (designed and tailored by Berlin himself to accentuate his already naturally defined physique), he became a gay sex symbol and a walking work of art. *Icon, Artist, Photosexual* pays tribute to the man who revolutionized the landscape of gay male eroticism and became an international sensation.



**Edition of 25 signed and numbered prints**

*The Naked Guy*, 1969  
Piezography  
Sheet size: 33 x 24.1 cm | 13 x 9 1/2 inches

Edited by Claudia Zanfi  
Text by Sasha Frere-Jones, Bill Owens, Claudia Zanfi  
24.5 x 28 cm | 9 1/2 x 11 1/8 inches  
96 pages, 59 color and b&w, hardbound  
ISBN 978-88-6208-635-6  
\$550 | €450 | £400

**Bill Owens  
Altamont 1969**

This limited edition to 25 copies of *Altamont 1969* comes with a signed and numbered print. Bill Owens's iconic, *The Naked Guy* image captures a breath-taking moment of the concert considered to be the end of the '60s.

*Altamont 1969* by Bill Owens presents an unpublished series of photographs documenting the unique moment of the first large Rolling Stones concert at Altamont Raceway Park in California.



**Edition of 30 signed and numbered prints**

*Isabella Cosima Jahns*, Paris, 2018  
Archival pigment print  
Image size: 27 x 20.6 cm | 8 1/2 x 10 3/8 inches  
Sheet size: 30.1 x 23.6 cm | 10 1/2 x 11 1/8 inches

Text by Iain R. Webb, Steve Hiett  
28 x 28 cm | 11 x 11 inches  
160 pages, 120 color and b&w, clothbound  
ISBN 978-88-6208-692-9  
\$450 | €400 | £360

**Jan Welters  
Profile**

This limited edition includes the book *Profile* and this print signed and numbered by Jan Welters: *Isabella Cosima Jahns*, Paris, 2018. The photograph has been printed in 2019 in a limited edition of 30 copies.

The picture is part of an editorial story for Italian *Marie Claire* called "The Performer". The editor Ivana Spornicelli saw Cosima in the Gucci show in Arles, and Welters and the editor agreed to book her after seeing her Instagram feed. She'd done these little videos of herself in her apartment in Rome that they thought were very compelling. She would bend herself over a chair or curl up on the bathroom floor, there was a strange kind of sexyness to them. She had never done any fashion work but turned out to be the perfect girl for our story. The first day they worked in the studio and the second was on location. The weather was ideal, cloudy with a little bit of rain and when Welters asked her to use the wall hoping she would do something interesting she hung from it like she was weightless, floating... It made the whole story come together.



**Edition of 30 signed and numbered prints**

*Wynton Marsalis*, New York City, 1992  
Gelatin silver print  
Image size 32.3 x 21.5 cm | 12 3/4 x 8 1/2 inches  
Sheet size 35.6 x 27.7cm | 14 x 11 inches

Foreword by Wynton Marsalis. Introduction by Hank O'Neal. Edited by Marianne Houtenbos  
17.8 x 22.9 cm | 7 x 9 inches  
160 pages, 100 color and b&w, hardbound  
ISBN 978-88-6208-619-6  
\$850 | €690 | £600

**Arthur Elgort  
Jazz**

This collector's edition of Arthur Elgort *Jazz* is limited to 30 copies and contains a gelatin silver print signed and numbered by Elgort. The superb black and white print features the internationally acclaimed musician and composer Wynton Marsalis playing his trumpet.

This book is dedicated to Elgort's Jazz portraits and the list of names it includes constitutes a veritable pantheon of jazz greatness.



## Derek Ridgers 78-87 London Youth

Taken in the streets, clubs, basements, and bars of London between 1978 and 1987, this book brings together an incredible series of images from the British photographer Derek Ridgers. Since first picking up a camera in 1971, Ridgers has felt compelled to record the characters that make up the social scenes around him. These photographs bridge the extremities of youth culture in the U.K., from punk through the birth of acid house, and document the changing faces of fashion, music, and culture through individuals and influential social scenes in a time of DIY attitudes. This collector's edition includes the numbered and signed print *Tuinol Barry, Kings Road*.

**Edition of 15 signed and numbered prints**  
*Tuinol Barry, Kings Road*, 1983  
C-print  
Image size: 36 x 28.5 cm | 14 1/4 x 11 1/4 inches  
Sheet size: 44.3 x 36.6 cm | 17 1/2 x 14 3/8 inches

Text by John Maybury  
21.5 x 31.5 cm | 8 1/2 x 12 3/8 inches  
160 pages, 120 b&w, hardbound  
ISBN 978-88-6208-405-5  
\$650 | €590 | £450



## Antoine Le Grand Portraits

*Portraits* is the first monograph on the work of Antoine Le Grand and spans the 20-year career of this acclaimed celebrity photographer. Taken from the pages of leading fashion and lifestyle magazines such as *Vogue*, *W*, *GQ*, and *Vanity Fair*, Le Grand's images provide an astonishing collection of portraits of the actors, musicians, and personalities who enliven our culture. Through his irony, witty storytelling, and concise visual aesthetic, Le Grand has created indelible imagery of celebrities such as Iggy Pop, Gilbert and George, Harrison Ford, Al Pacino, Tim Burton, Woody Allen, and Jean Nouvel. The book includes more than 250 portraits and an introduction by the French visionary Jean-Paul Goude. This collector's edition of 15 copies includes a signed and numbered print.

**Edition of 15 signed and numbered prints**  
*Iggy Pop*, 2002  
Archival inkjet print  
Image size: 28 x 28 cm | 11 x 11 inches  
Sheet size: 38 x 38 cm | 15 x 15 inches

Introduction by Jean-Paul Goude  
27.5 x 27.5 cm | 11 x 11 inches  
316 pages, 280 color and b&w, hardbound  
ISBN 978-88-6208-509-0  
\$500 | €450 | £380



## Luca Missoni Moon Atlas

For this collector's edition of *Moon Atlas*, Luca Missoni has printed an edition of 15 of the photograph *Moonshadow 005/V*.

The Italian photographer Luca Missoni has always cultivated a great passion for the Moon. His interest in this celestial body originated in childhood when he began to explore the surface with a small telescope, back in the 1960s when space programmes made the first lunar explorations possible. Subsequently, this passion led him to photograph the ever-changing appearance of the Moon in a rigorous, almost scientific way while, over the years, also pursuing his own artistic project that has been realised with the publication of a Lunar Atlas.

**Edition of 15 signed and numbered prints**  
*Moonshadow 005/V*, 2019  
Digital archival print on Harman paper,  
semi-matt finish laminated on aluminum sheet  
Image size: 40 x 32 cm | 15 3/4 x 12 5/8 inches

Preface by Maurizio Bortolotti  
26.5 x 33 cm | 10 3/8 x 13 inches  
148 pages, 70 color, hardbound  
ISBN 978-88-6208-718-6  
\$500 | €450 | £400



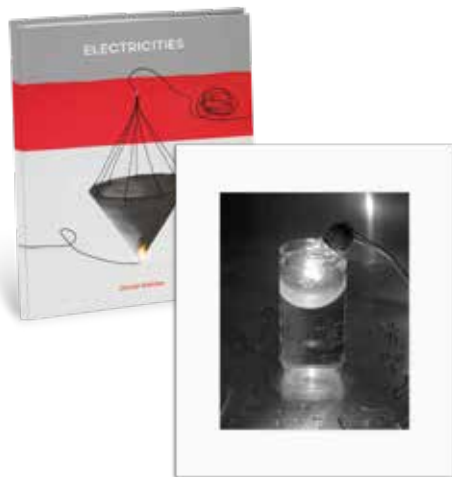
## Kenro Izu Seduction

This special edition limited to 15 copies includes the book and one print signed and numbered by Kenro Izu, *Seduction #1045*, 2016.

Kenro Izu considers his own photography, especially still life that he composes in the studio, as a sort of conversation with himself. The print of this limited edition features a mask facing to a pear. He sees the mask, any mask, as a magic tool that transforms the person who wears it and brings him to another dimension. It may even be a parallel world to the world where we live. At the time of taking this photograph, he was questioning himself about what is that the being behind the mask is seeing through the black holes for the eyes. It actually may not even be a pear.

**Edition of 15 signed and numbered prints**  
*Seduction #1045*, 2016  
Pigment print  
Image size: 22.9 x 29.2 cm | 9 x 11 1/2 inches  
Sheet size: 25.5 x 33 cm | 10 x 13 inches

24 x 30 cm | 9 1/2 x 11 3/8  
160 pages, 100 color and b&w, hardbound  
ISBN 978-88-6208-628-8  
\$600 | €490 | £430



## David Goldes Electricities

Electricity is the energy that runs nearly everything. We are dependent on it for light, heat, and communications as well as powering the innumerable devices and machines that shape and support our lives. To investigate and build on our historical understanding into the nature of electricity, David Goldes constructs and photographs what he calls, “performing still lifes.” This stunning limited edition of 25 copies plus 4 artist proofs includes the book *Electricities* and a gelatin silver print signed and numbered by the artist. The print is entitled *Electricity + Water III, 1993*.

**Edition of 25 signed and numbered prints**  
*Electricity + Water III, 1993*  
Gelatin silver print  
Image size: 29.2 x 22.86 cm | 11 ½ x 9 inches  
Sheet size: 35.6 x 28 cm | 14 x 11 inches

24.75 x 30.5 cm | 9 ¾ x 12 inches  
160 pages, 100 color, hardbound  
ISBN 978-88-6208-561-8  
\$900 | €800 | £680



## Catherine Wagner Place, History, and the Archive

*Columbus, Penelope, Delilah* was made while Wagner was commissioned to develop a new body of work for the re-opening of the DeYoung Museum in 2005. Wagner—working from the cold storage collection of the Fine Arts Museums of San Francisco—created installations of sculptures, forming new tableaus specifically to be photographed. Re-contextualizing the sculptures within their crating systems serves as yet another system to reframe histories as they have been previously told. *Columbus, Penelope, Delilah* unveils new narratives forming hybrid histories allowing the viewer fictive possibilities for interpretation. A limited edition of 10 prints will accompany a special collector’s edition set of *Place, History, and the Archive*. A signed archival pigment print of *Columbus Penelope Delilah* (2005) from the series *Re-classifying History* will come with the book housed in a special edition slipcase.

**Edition of 10 signed and numbered prints**  
*Columbus, Penelope, Delilah, 2005*  
Archival pigment print  
Image size: 28 x 35.6 cm | 11 x 14 inches  
Sheet size: 29.2 x 36.8 cm | 11 ½ x 14 ½ inches

30 x 24.5 cm | 11 ¼ x 9 ¾ inches  
336 pages, 250 color and b&w, hardbound  
ISBN 978-88-6208-599-1  
\$800 | €670 | £580



## Tria Giovan The Cuba Archive. Photographs 1990-1996

For this collector’s edition of *The Cuba Archive*, Tria Giovan has printed an edition of 15 each of the photographs *Malecon-Gibara* and *Beauty Salon in Vedado-Havana*. Each photograph is signed and numbered by the author.

Tria Giovan first traveled to Cuba in 1990. Over the next six years she took twelve month-long trips, traversing the island numerous times, and making more than 25,000 images. Immersing herself in Cuba’s history, literature, and politics, she photographed interiors of homes and businesses, city streets, rural landscapes, signs and billboards, and, most of all, the people, creating a compelling body of work that captures the subtleties and layered complexities of day-to-day Cuba born from complete engagement and informed perspective. *Cuba: The Elusive Island*, published by Harry N. Abrams in 1996—a collector’s item—first brought together 100 of these images, along with a selection of writings by some of Cuba’s most important writers. Twenty years later, Giovan re-edited the images, while working to preserve the original 6 x 9 color negatives. Through this intensive re-examination, a new, more complex view of the historical significance of this work has emerged. Images previously disregarded or missed now stand out as a record of elements that no longer exist, and of a Cuba poised on the brink of change. The selected images featured in *The Cuba Archive*, many of which have never previously been shown, reveal Cuba at a pivotal point in its fascinating history, and bear witness to an inimitable, resilient, and complex country and people.

**Edition of 15 signed and numbered prints**  
*Beauty Salon in Vedado-Havana, Cuba, 1993*  
Archival pigment print  
Image size: 22.9 x 33.5 cm | 9 x 13 ½ inches  
Sheet size: 24.7 x 35.6 cm | 9 ¾ x 14 inches

29.3 x 21 cm | 11 ½ x 8 ¼ inches  
168 pages, 125 color, hardbound  
ISBN 978-88-6208-630-1  
\$500 | €450 | £390



**Edition of 15 signed and numbered prints**  
*Malecon-Gibara, Cuba 1993*  
Archival inkjet print  
Image size: 22.9 x 33.5 cm | 9 x 13 ½ inches  
Sheet size: 24.7 x 35.6 cm | 9 ¾ x 14 inches

29.3 x 21 cm | 11 ½ x 8 ¼ inches  
168 pages, 125 color, hardbound  
ISBN 978-88-6208-577-9  
\$500 | €450 | £390



**Edition of 15 signed and numbered prints**

*Palais Garnier*, 2009

C-print

Image size: 28.2 x 35.6 cm | 11 x 14 inches

Sheet size: 30.5 x 38.1 cm | 12 x 15 inches

Text by Plácido Domingo, Marvin Heiferman,  
Thomas Mellins

33.8 x 28 cm | 13 1/4 x 11 inches

120 pages, 40 color, clothbound with jacket

ISBN 978-88-6208-440-6

\$700 | €590 | £490

David Leventi  
**Opera**

Photographing the interiors of some of the most storied and illustrious opera houses around the world, David Leventi has constructed an arresting, visually rich survey of grand architecture. *Opera* brings together in one publication images from more than 40 opera houses, spanning four continents and 400 years of history, and includes a foreword by Plácido Domingo. Taken over an eight-year period and shot on a large format camera, the images demonstrate Leventi's meticulous approach to his subject, revealing these temples of music in all their wealth of architectural detail and design. The collector's edition of *Opera* includes a color print of *Palais Garnier*, 2009.



**Edition of 25 signed and numbered prints**

*Cash Meier Barn*, 2012

Archival inkjet print

Image size: 27.7 x 35.5 cm | 11 x 14 inches

Sheet size: 40.6 x 50.8 cm | 16 x 20 inches

Text by Kent Haruf, Toby Jurovics, Inara Verzemiaks

24.8 x 34.3 cm (9 3/4 x 13 1/2 inches)

140 pages, 73 color, hardbound

ISBN 978-88-6208-470-3

\$600 | €550 | £450

Andrew Moore  
**Dirt Meridian**

The acclaimed photographer Andrew Moore takes to the air to create an intimate vision of the High Plains. The title refers to the 100th meridian, the longitude that neatly bisects the United States and has long been considered the dividing line between the fertile green East and the dry brown West. Much of the meridian traverses America's "flyover country," those remote and sparsely populated landscapes with a long history of repeated drought and failed dreams. Yet other parts of the meridian overlap bustling and contentious zones such as the heavily fracked Bakken formation in North Dakota. *Dirt Meridian* interweaves both these stories: the enduring myths and rich history of a place where so little meets the eye, alongside a portrayal of those who continue to live amidst its vast and severe magnificence. The collector's edition of *Dirt Meridian* includes a signed and numbered color print of *Cash Meier Barn*, 2012.



**Edition of 100 signed and numbered prints**

*Untitled*, 2009

C-print

Image size: 23.4 x 15.8 cm | 9 1/4 x 6 1/4 inches

Sheet size: 29.4 x 23.8 cm | 11 1/2 x 9 3/8 inches

Edited by Alexander McQueen, Nick Waplington.

Text by Susannah Frankel

26.3 x 30.5 cm | 10 3/8 x 12 inches

304 pages, 200 color, hardbound with jacket and slipcase

ISBN 978-88-6208-356-0

\$1,500 | €1,150 | £990

Nick Waplington  
**Alexander McQueen: Working Process**

In 2008, Alexander McQueen commissioned the photographer Nick Waplington to document the creation of his Fall 2009 collection—all the way from inception to runway showing. Unfortunately, this fall/winter collection was to be the last that McQueen would stage before his untimely death. Every step of the creative process is documented in fascinating detail, and readers receive a rare insight into the inner workings of McQueen's creative process. Waplington was given unprecedented access to McQueen and his staff, including Sarah Burton, the current creative director. Most notably, McQueen edited the sequence of photographs in the book's layout. This collector's edition includes a signed and numbered print and is housed in a linen slipcase.



**Edition of 200 signed and numbered prints**

*Cross*, 2004

C-print

Image size: 29 x 20.3 cm | 11 3/8 x 8 inches

24 x 29 cm | 9.5 x 11.5 inches

176 pages, 150 color, hardbound

ISBN 978-88-6208-060-6

\$600 | €380 | £300

Ed Templeton  
**Deformer**

Eleven years in the making, and compiling more than 30 years' worth of material, Ed Templeton's *Deformer* is a multimedia scrapbook of his upbringing in suburban Orange County, California. Its photographs give a sun-drenched glimpse of what it might be like to be young and alive in what Templeton refers to as "the suburban domestic incubator." *Deformer* intertwines photographs, paintings, drawings, sketchbook pages, disciplinary letters from his grandfather, and religious notes from his mother into a magnificent narrative of teenage isolation and social criticism. This collector's edition includes a signed and numbered photograph.

**TOILETPAPER**



# TOILETPAPER

*Toiletpaper* was founded in 2010 by Maurizio Cattelan and Pierpaolo Ferrari with the art direction of Micol Talso as a picture-based magazine. Each picture in a *Toiletpaper* publication springs from an idea, often simple, but through a complex orchestration of people it becomes the materialization of the artists' mental outbursts. The resulting publications are themselves works of art that, through the accessible and widely distributed media of magazines and books, challenge the limits of the contemporary art economy.

Maurizio Cattelan has exhibited internationally in leading institutions and has participated in the Venice Biennale numerous times. He curated the 4th Berlin Biennale with Massimiliano Gioni and Ali Subotnick. Cattelan also conceived the art magazines *Permanent Food* and *Charley*. After the acclaimed 2011 retrospective at the Guggenheim Museum in New York City, he has committed himself to publishing *Toiletpaper* magazine.

Pierpaolo Ferrari is a fashion and advertising photographer and creative researcher. In 2007 he began a collaboration with *L'Uomo Vogue*. In 2009, he teamed with Maurizio Cattelan to create *Toiletpaper*.



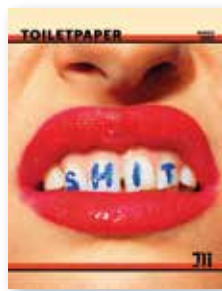
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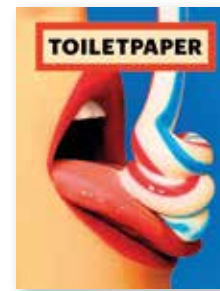
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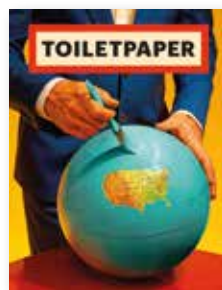
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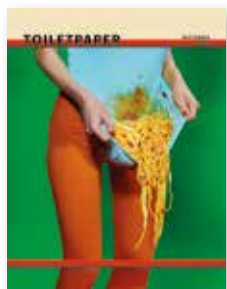
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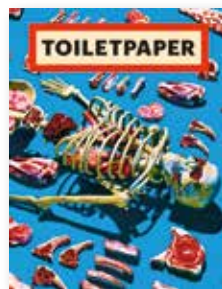
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*ToiletMartin PaperParr* is a collaboration between Maurizio Cattelan and Pierpaolo Ferrari on the one side, and Martin Parr on the other. The recipe is very tasty: back-to-back images by the founders of *ToiletPaper* and the British artist. The result is a rapid succession of images in which irony, subversion and provocation impel the viewer on to discover of the next pair of images.



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*Kenzine* is a collaboration between *ToiletPaper* magazine and the Parisian clothing label Kenzo. Founder Kenzo Takada is known for his synthesis of Japanese style with Parisian high fashion.

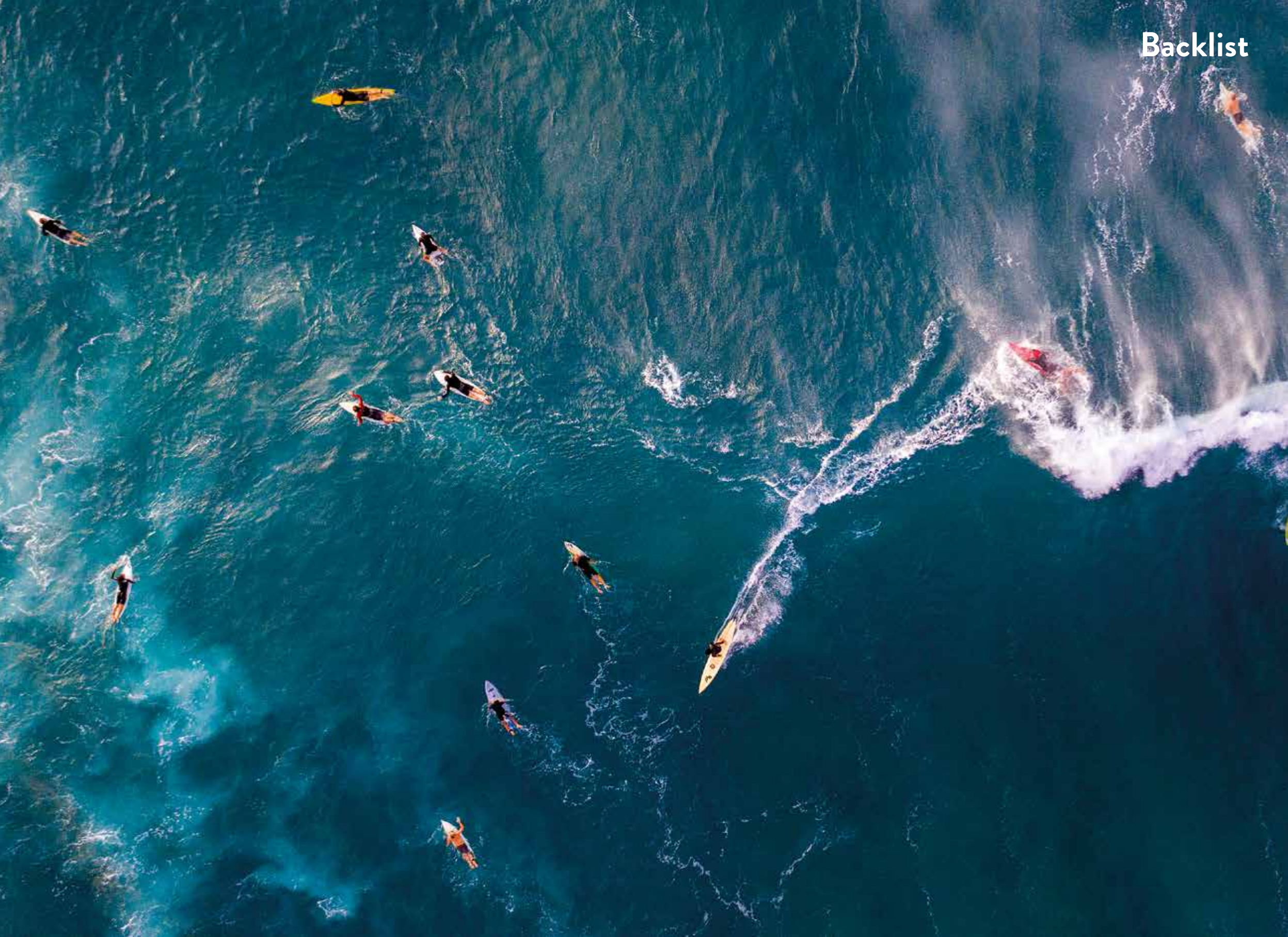


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**Ricky Adam**  
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 Photographs by Clint Clemens  
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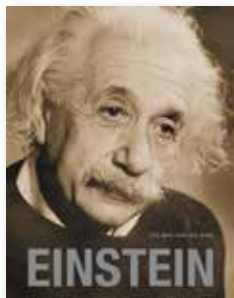
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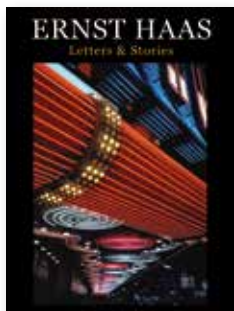
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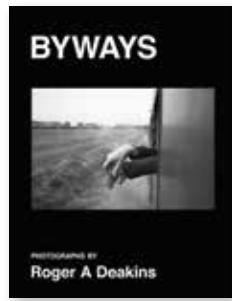
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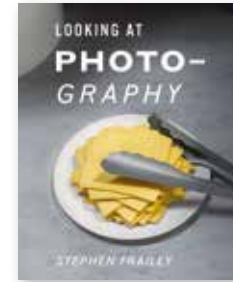
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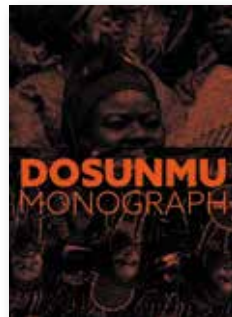
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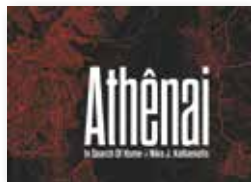


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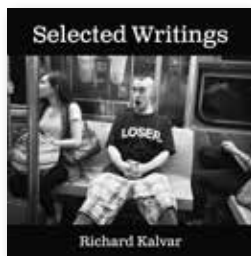
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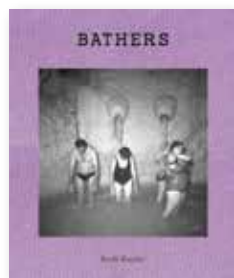
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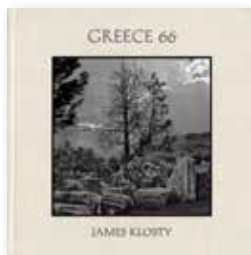
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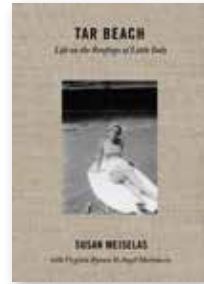
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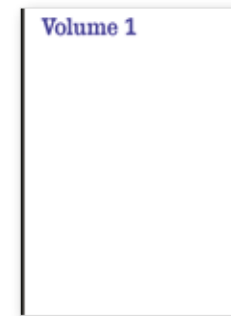
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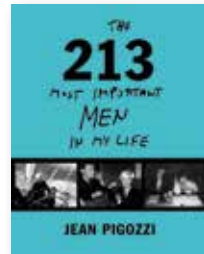
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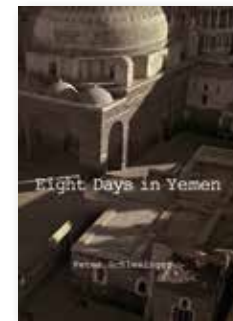
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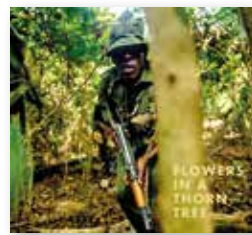


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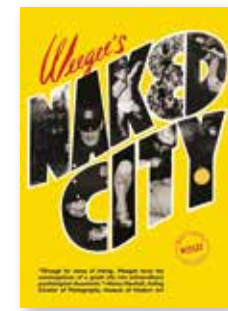
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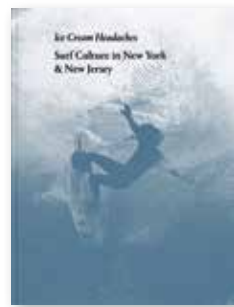
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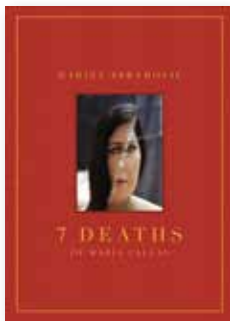


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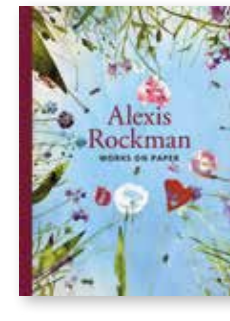
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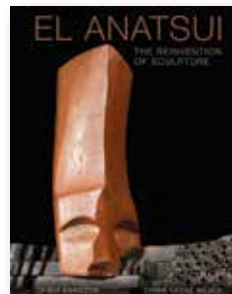
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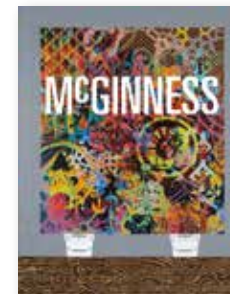
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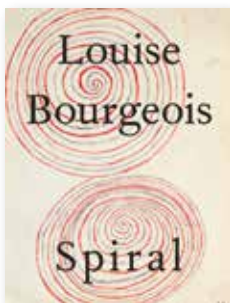
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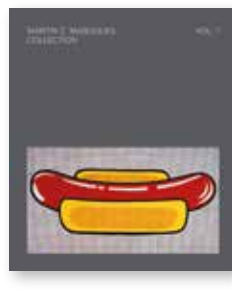
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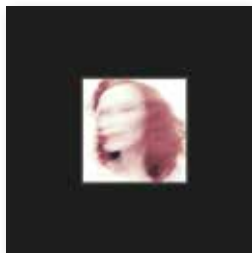
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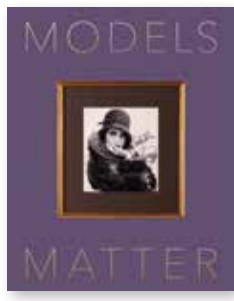
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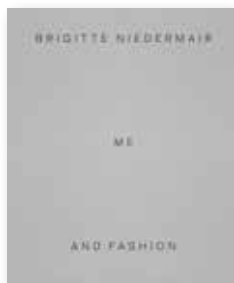
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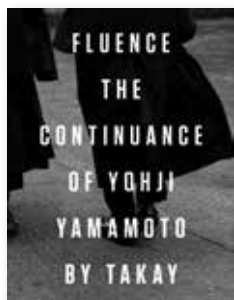
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