For this second book in an ongoing exploratory series, multifaceted artist Michael Stipe has collaborated with the writer and artist Douglas Coupland on an investigation of how analog imagery is crashing on the shores of our digital future. For Stipe the signature mark of this phenomena is the moiré pattern. Culled from Stipe’s vast archive of personal images the book is a contemplation on the tug of war between pixels and halftone, between past memory and new memory, and their vagaries of representation.

As an undergraduate studio art major at the University of Georgia, Michael Stipe (born 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. Stipe’s visibility as a media figure in the popular culture of the 1980s and ‘90s left an indelible mark on the aesthetic trends of the time, many of which have trickled down to contemporary culture.
Dennis Hopper
In Dreams. Scenes from the Archive

In Dreams. Scenes from the Archive adds to our understanding of Dennis Hopper’s personal vision as an artist by tracing the threads of Hopper’s life through photography, and connecting his roles as an actor, husband, father, and photographer. In Dreams eschews Hopper’s iconic stand-alone images and instead looks to distill the archive into a connected set of photographs that offer new impressions and stories. Themes emerge, visual rhymes are made, and characters come and go while the reader is invited along for the journey. Hopper’s photographic output was especially concentrated in the ’60s, a period in which his film career had cooled off. During these years Hopper’s primary creative outlet was his photography. The Nikon camera his wife Brooke Hayward gifted him hung so prominently around his neck that friends jokingly called him ‘the tourist.’ While In Dreams, which references Roy Orbison’s song by the same name made famous in Blue Velvet, includes appearances by famous faces, they are intimately intertwined with Hopper’s peripatetic life and his everyday use of the camera. Hopper was very much an insider — at ease with celebrities and artists of his day — but this new conversation with his archive shows that, like many photographers, Hopper was also distinctly an outsider. Famous himself, but also an observer: it’s this unique duality that allowed Hopper to view the world in his unique way.

Dennis Hopper (1936–2010) was born in Dodge City, Kansas. He first appeared on television in 1954 and quickly became a cult actor, known for films such as Rebel Without a Cause, Easy Rider, The American Friend, Apocalypse Now, Blue Velvet and Hoosiers. In 1988, he directed the critically acclaimed Colors. Hopper was also a prolific photographer and published now-classic portraits of celebrities such as Andy Warhol and Martin Luther King, Jr. His works are housed in the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; and the Los Angeles County Museum of Art, among others.
In his latest book, the great American fashion photographer Arthur Elgort presents photographs of women that he has taken throughout his career, in homage to their power, their beauty, their joy and their strength. Depicting a variety of subjects, from young ballerinas at the Vaganova Academy of Russian Ballet in St Petersburg to snapshots of fashion’s most influential women, this collection portrays many aspects of femininity across generations. Beautifully designed by Steve Hiett, who also collaborated on Arthur Elgort’s Models Manual, this title includes photographs in one seamless flow, deploying a rich range of color with graphic snap. Idols such as supermodels Gia Carangi, Cindy Crawford, Karen Elson, Linda Evangelista and Christy Turlington, and legendary editors such as Franca Sozzani, the former editor-in-chief of Vogue Italia, and Polly Allen Mellen, a former editor at Vogue, Harpers Bazaar and Allure are amongst those featured.

Arthur Elgort (born 1940) studied painting at Hunter College but quickly transitioned to photography, finding painting too slow and solitary. Elgort attributes much of his spontaneous and liberated style to his lifelong love of music and dance, especially jazz and ballet. In his long career he has worked on many major advertising campaigns, including for Chanel, Valentino and Yves Saint Laurent, shot countless fashion spreads and published several books; his most recent publication is Jazz (2018).
In 1997, Hiroshi Sugimoto began a series of photographs of significant works of modernist architecture, intending “to trace the beginnings of our age via architecture.” One of the hallmarks of Sugimoto’s work is his technical mastery of the medium. He makes photographs exclusively with an 8 x 10” view camera, and his silver gelatin prints are renowned for their tonal range, total lack of grain, wealth of detail and overall optical precision. In making the Architecture photographs, however, he inverted his usual process: “Pushing out my old large-format camera’s focal length to twice-infinity... I discovered that superlative architecture survives the onslaught of blurred photography. Thus I began erosion-testing architecture for durability, completely melting away many of the buildings in the process.” The language of architectural modernism is distilled in photographs of Le Corbusier’s Villa Savoye, Mies van der Rohe’s Seagram Building, and Frank Gehry’s Guggenheim Bilbao. By virtue of their blurriness and lack of color, the images strip down buildings to their essence, what we might imagine was the architect’s first, pure vision of form. The details of construction and imperfections that are a natural result of a massive, collaborative human undertaking, are absent, and instead light and shadow define the forms of these buildings. The Architecture photographs continue the artist’s longstanding investigations of the passage of time and of history. Are these monuments to human ingenuity and the power of the industrial age as eternal as they seem? Architecture contains 90 photographs, 19 of which are previously unpublished.

Hiroshi Sugimoto (born 1948) has helped define what it means to be a multidisciplinary contemporary artist, his photographs blurring the lines between photography, painting, illustration, and architecture. Sugimoto divides his time between Tokyo and New York City.
Andrew Moore’s new book, *Blue Alabama*, focuses on the American South, depicts the economic, social and cultural divisions that characterize the South and the love of history, tradition and land that binds its citizens. Following upon in-depth explorations of the economically ravaged city of Detroit (2007 – 2009) and the mythic high plains region along the 100th Meridian (2011 – 2014), *Blue Alabama* continues the artist’s investigation of “the inner empire” of the United States.

Moore’s photographs have been acquired by numerous museums in the United States and internationally, including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Library of Congress, the Israel Museum, the San Francisco Museum of Modern Art, the Los Angeles County Museum of Art, Yale University Art Gallery, and the Detroit Institute of Arts, among others. This new book will be his seventh monograph, alongside *Inside Havana*, *Russia*, *Detroit Disassembled*, *Cuba* and *Dirt Meridian*. 

Preface by Imani Perry
Story by Madison Smartt Bell
34.5 x 27 cm | 13 ⅗ x 10 ⅗ inches
180 pages, 78 color, hardbound
September 2019
$60 | £45
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. Cruising was his career, and with a background in photography, Berlin began taking thousands of erotic self-portraits in the parks, train stations and streets of Berlin, Rome, Paris, New York and San Francisco, where he settled in the early 1970s. As Berlin put it, "One day I looked at a camera and said, 'I have found my dream lover.'" Berlin’s ‘70s and ‘80s self-portrait photography graced the covers of gay magazines, defining a look and a re-imagined masculinity in a changing gay male culture. Spotlighting Berlin’s significant body of work alongside images by Tom of Finland, Robert Mapplethorpe and Andy Warhol, Icon, Artist, Photosexual pays tribute to the man who revolutionized the landscape of gay male eroticism and became an international sensation. The book is designed by Omar Sosa, Creative Director of Apartamento Magazine and is edited by Michael Bullock, a writer and publisher of BUTT, Pin-Up, Fantastic Man, and Gentlewoman magazines. Carl Swanson, Editor-at-Large for New York Magazine contributes a biographical text.

Artist, model and filmmaker Peter Berlin, née Armin Hagen Freiherr von Hoyningen Huene (born 1942), created some of the most legendary erotic imagery of his day. What began as studies in self-portraiture and fashion design in the name of cruising, by the early 1970s had turned into a robust artistic practice that included the creation of two films—Nights in Black Leather (1973) and That Boy (1974)—and innumerable photographs, paintings and illustrations.
New York: Club Kids is a high-impact visual diary of New York City in the 1990s, seen through the eyes of Walt Cassidy, known as Waltpaper, a central figure within the Club Kids. The Club Kids, a term coined by New York Magazine in 1988 were an artistic and fashion-conscious youth movement that crossed over into the public consciousness through appearances on daytime talk shows, magazine editorials, fashion campaigns and music videos, planting the seeds for popular cultural trends such as reality television, self-branding, influencers and the gender revolution. Known for their outrageous looks, legendary parties and sometimes-illicit antics, the Club Kids were the hallmarks of Generation X and would prove to be the last definitive subculture group of the analog world. The ‘90s, whose 30th year anniversary is quickly approaching, has come to be known as the last discernible and cohesive decade, cherished by those who experienced it and romanticized by those who missed it. The first comprehensive visual document of ‘90s nightlife and street culture, New York: Club Kids grants special access to an underground providing exclusive insight into the lifestyle of this celebrated and notorious clique. Featuring rare and never before seen photographs, along with magazine editorials and ephemera, the book culls from the personal archives of various photographers and artists, some highly celebrated and many others whose recognition is long overdue.

Walt Cassidy (born 1972) is a multimedia artist and designer based in Brooklyn, New York. Throughout the 1990s, as Waltpaper, he was at the center of the New York City Club Kids movement. In 2014, Walt Cassidy Studio was established as a jewelry brand and has expanded to include interiors-based murals. Cassidy’s explorative and allegorical work incorporates photography, drawing, sculpture, painting and jewelry, and has been exhibited at MASS MOCA, Paul Kasmin Gallery, Deitch Projects, 303 Gallery, Torrance Art Museum, Watermill Center, Miami Basel Art Fair, Leslie-Lohman Museum and Invisible Exports.
Toiletpaper is an artists' magazine created and produced by Maurizio Cattelan and Pierpaolo Ferrari and born out of a shared passion for images. The magazine contains no text. Each picture springs from an idea, often simple, and through a complex orchestration of people it becomes the materialization of the artists' mental outbursts. Since the first issue, in June 2010, Toiletpaper has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealistic imagery. The result is a publication that is itself a work of art which, through its accessible form as a widely distributed magazine, challenges the limits of the contemporary art economy.

Maurizio Cattelan has exhibited internationally in leading institutions and has participated numerous times in the Venice Biennale. He curated the 4th Berlin Biennale with Massimiliano Gioni and Ali Subotnick. Cattelan also founded the art magazines Permanent Food and Charley. Since retiring from art, after the acclaimed 2011 retrospective at the Guggenheim Museum in New York City, he has committed himself to publishing Toiletpaper magazine. In 2018 Cattelan curated the exhibition The Artist is Present at the Yuz Museum in Shanghai.

Pierpaolo Ferrari is a fashion and advertising photographer and creative researcher. In 2007, he began a collaboration with L’Uomo Vogue which offered him the chance to explore the portrait’s potential and radically change its codes. In 2009, he teamed with Maurizio Cattelan to create Toiletpaper.
Martin Parr, Maurizio Cattelan and Pierpaolo Ferrari

ToiletPaperParr Calendar 2020

ToiletPaper Calendar 2020 is the follow-up to the first issue 2019 calendar, an unprecedented success signed by the special crew including Martin Parr, Maurizio Cattelan and Pierpaolo Ferrari. Three artists, 12 months and 13 unique images will ensure fun for every day of 2020!

Martin Parr is one of the best-known documentary photographers of his generation. He published over 100 books and edited another 30. He has curated two photography festivals, Arles in 2004 and Brighton Biennial in 2010. In 2016 Parr curated the Barbican exhibition, Strange and Familiar. He has been a member of the Magnum agency since 1994 and was President from 2013 to 2017. Parr’s work has been collected by many major museums. Parr established the Martin Parr Foundation in 2017.

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Me and Fashion is an emotional constellation of fashion photographs made by Brigitte Niedermair over the past twenty years. They show how she continues to query — informed by her parallel creative path as an independent art photographer — and utilize her female vantage point to stretch out the conventional limits and biases of the fashion image system. Niedermair’s photographic collaborators and subjects tend to have trained as dancers and can activate their whole physical form to transform themselves into the material expression of the body as a language, framed by but independent from fashion. Niedermair’s women embody an “attitude of resistance” towards the camera, intentionally at odds with typically compliant fashion archetypes. Me and Fashion is published for Brigitte Niedermair’s exhibition at the Museo di Palazzo Mocenigo during the 2019 Venice Biennale. Working with acclaimed photography curator Charlotte Cotton, Niedermair responds to the atmosphere of each room of the Palazzo Mocenigo, replacing historic paintings with her fashion and still-life photographs to both amplify and counter the embedded subtexts of gender and identity that permeate these predominantly 17th-century interiors.

Brigitte Niedermair (Merano, 1971) has made photographs for over twenty years, spanning independent artistic enquiry and fashion image-making. Since the 1990s, her projects have centered on the meaning of identity, the affect of representing the female body, and the agency of viewership. Her work has been shown internationally, with monographic exhibitions including Madame Hirsch, Museion, Bolzano (2009); Horizon, Transition: Giorgio Morandi - are you still there, MAMbo Museo Morandi, Bologna (2015); Eccehomo, Castel Tirolo, (2018). Her fashion images have been featured in international publications including CR Fashion Book by Carine Roitfeld, Wallpaper*, Dior Magazine and Vogue Italia. Her works are included in private collections, museums and public institutions in Italy and abroad. She lives in Merano and works in Paris, Milan, London and New York.
Lee Gap-Chul creates formidable, intense black & white photographic images that perfectly capture the spirit of Korean culture. Lee's audacious camera work conveys an oppressed primal impulse and world of shamanism rooted deep in Korea's collective unconscious. This stems from his characteristic manner of work; approaching subjects intuitively and directly and by depending on contingency, free from aesthetic consideration; and also by preferring rough cropping to a tidy finish or meticulous composition, drawing out chaotic force rather than a harmonious virtual world. This book includes Lee Gap-Chul's most iconic series of works, Conflict and Reaction (1990-2002) and Energy-Qi (2002-2007), as well as his ongoing projects (2008-present) which represent more than half of the bookend which are previously unpublished. This exhaustive monograph is published to coincide with a major retrospective exhibition at The Museum of Photography in Seoul (MOPS).

Lee Gap-Chul was born in 1959 in Jinju, South Korea. He currently lives and works in Seoul, South Korea and has travelled to various corners of the country and photographed images that portray the joy and sorrow of his ancestors, their cheerful nature and persistent vitality. A graduate in Fine Art & Photography from the University of Shingu, he has participated in many solo and group exhibitions at prestigious venues in Korea such as the Gallery Lux in Seoul, the Kumho Museum of Art, The Museum of Photography, Seoul (2001), the GoEun Museum of Photography (2012) and the National Museum of modern and contemporary Art, Gwacheon (2008). He was invited to participate in international fairs and festivals such as FOTOFEAST 2000 in Houston, U.S.A., the Photographie Contemporaine Coréenne in 2002, in Montpellier, France, Paris Photo in 2005, France, the Daegu Photo Biennale (2006, 2014), and Jimei x Arles International Photo Festival 2018 in Xiamen, China.
Printed with ultraviolet ink in a hand-numbered, slipcased edition of 1,000 copies, *Color* is the first monograph by British photographer Ben Hassett. In keeping with his acute sense of the powerful language of color photography, Hassett invites us into his world of constant photographic experimentation and to experience the possibilities of this chromatic medium. *Color* draws together Hassett’s iconic fashion and beauty images, studio still-lifes, abstract in-camera works, and landscape photographs to create his unique lexicon of color photography. By putting aside the conventions of chronological and project-by-project sequencing, a dynamic reading that surveys the past ten years of Hassett’s standing as an influential image-maker comes into play. *Color* brings us into close proximity to the essence of this artist’s creative practices and photographic fascinations. This book is designed by veteran art and creative director Fabien Baron and includes an essay by renowned curator and writer Charlotte Cotton.

Photographer Ben Hassett, (born London 1974), who lives and works in New York City, has established a reputation as one of the most important photographers working today. Experimenting with shadow and light — color and form — he follows in the tradition of Irving Penn and Irwin Blumenfeld, as a commercial photographer who also creates Fine Art. His work is held in the collection of the National Portrait gallery in London and he is a regular contributor to *Vogue* magazines worldwide. Alongside his commercial studio practice, he creates experimental still life and landscape photography.

Text by Charlotte Cotton
Edition of 1000 hand-numbered copies
21.6 x 26.7 cm | 8 ½ x 10 ½ inches
148 pages, 87 color and 9 b&w, softcover with slipcase
September 2019
$60 | £45
Collector and photographer Jean Pigozzi is well known for his eclectic art collection and for his social circle, which includes film icons, directors, authors and artists, rock stars, fashion designers and titans of industry. Following on from his previous bestselling book ME+CO: The Selfies 1972-2016, his latest collection introduces us to the men and mentors who influenced his life. From his father Enrico Pigozzi - who passed away when Jean was just a teenager - to Italian entrepreneur Gianni Agnelli, from rockstar Mick Jagger to architect Ettore Sottsass to name just a few, Pigozzi travelled the world and met many of these men during gallery openings, parties, or dinner conversations. Through The 223 Most Important Men in my Life, we are reminded of the power of single individuals of the 20th and 21st centuries who became true icons in their fields.

Johnny Pigozzi was born in Paris in 1952. He attended Harvard University, where he studied film and photography. After graduating, he worked in film and television. He began keeping a visual journal of his friends, family, travels, and surroundings in the 1960s. His first solo exhibition of photography was at Musée d'Art Moderne, Paris, and his photographs have since been exhibited worldwide.
Edward Keating
MAIN STREET. The Lost Dream of Route 66

*Paperback reprint*

The hardback edition of MAIN STREET by Edward Keating sold out immediately, and is now available in paperback. MAIN STREET. The Lost Dream of Route 66 comprises 84 photographs taken by Keating along Route 66 from 2000 to 2011. Also known as the “Mother Road,” Route 66 was the only direct road to California, until the 1950s—when the interstate highway system created a bypass that shut off its lifeblood, forcing thousands of shops and motels into bankruptcy over the next 50 years. Between the twin pressures of harmful trade treaties and lower wages abroad, the national economy had changed as well, and entire industries began to dry up, sending countless jobs to Asia and south of the border. Western-bound job seekers now bumped shoulders with Mexican immigrants heading east. This book is about those who traveled the length of the highway and those who settled along the way.

Edward Keating has lived and worked as a photographer in New York City since 1981. After ten years of learning to photograph on the streets he was hired as a Staff Photographer at The New York Times where he covered national and international news and was a regular contributor to the Sunday The New York Times Magazine. He co-founded “Vows,” The New York Times wedding column and shared in a Pulitzer Prize for his photographs of 9/11. He has also been a regular contributor to Time Magazine, Rolling Stone, W Magazine and New York Magazine. Keating’s work is held by the permanent collections of major museums.
The images included in '93: Punching the Light were all shot in Sydney in 1993 when Simon Burstall was just 17 years old. He was very involved with the rave scene and culture at that time and was drawn to capturing the people and style that surrounded that way of life. He also found time to keep a journal and details of his life, his friends and their experiences. Looking back at this material some 25 years later, Burstall has now created a sort of intimate diary and reflection on the rave culture lifestyle in Australia in the early '90s. His photos and diary entries reveal the wonderment of youth and adolescence, a feeling that what they were experiencing as a group was life altering, and that this moment in time would shape them all, not just as friends but in their own individual paths.

Simon Burstall was born in Darwin in 1975, and was raised in Sydney, Australia. He started taking his first photographs of his friends while surfing at age 15. He then studied photography in his final years of High school at The Scots College, with his first thesis was on the rave culture in the early 90s in Australia. This then led to Simon to becoming a photo assistant working in many aspects of award winning advertising photographers throughout Australia. His childhood dream was to be a working photographer in New York City, which he moved to 2000. Simon’s very first years in Manhattan he assisted the likes of David Sims, Steven Klein, to Herb Ritts. Simon has worked for a wide range of magazines such as V magazine and Harper’s and fashion campaigns for Gap, Hugo Boss and Lancôme. Over the past two years he has been shooting film on people and places that he loves, a series titled 645 projects love and life through an 80mm lens. Ranging from summers in Cape Cod to a Bed-Stuy block parties in Brooklyn.
This is Nathaniel Goldberg’s first self-titled publication, it traces back 25 years of his photographic career condensed in a collection of photos which include fashion, celebrity portraits, beauty, landscapes and a preview of personal projects that he has been working on for several years which examines an Aghori Sadhu in West Bengal and the other explores the friendship of a group of male prostitutes in Bangkok. He navigates between fashion photography and his passion for documentary photography with ease which transpires thru the pages of this book, juxtaposing these different worlds, far apart from each other but when seen together reflect the correlation between fashion and documentary photography. Nathaniel Goldberg’s classic approach to photography expands beyond fashion where the lines are blurred between the subjects that he feels passionate about.

Nathaniel Goldberg grew up in France from a French father and an American mother. From the early age of 15 years old, his passion for photography is revealed and he decides at the age of 17 years old to move to NY to start his career as a photographers assistant. It’s in the middle of the 90s that his talent for fashion photography is noticed by magazines such as Harper’s Bazaar, W, GQ, Vogue as well as advertising clients like Hermès, DKNY, Paco Rabanne, Armani. In addition to his Fashion work, Nathaniel is currently based in Paris and working on personal projects which take him to Bangkok, India and Barcelona.
In this latest collection of photographs, taken over the last forty-five years, Joan Myers turns her lens to the contemporary American West. In so doing, she turns our conception of western landscapes and the life contained within them upside down, revealing the changes the region has undergone over the last half-century. Her perspective is at once elegiac and ironic, capturing the myth and reality of the West, its shaping and appropriation by Hollywood, popular culture, and the ever-present, but fracturing American dream. In one image, a larger-than-life statue of a cowboy stands on the same lot with a 1960s Cadillac Coupe de Ville. In another, a cardboard John Wayne-lookalike cowboy poses by a fence topped by saddles and a sign that says, “We accept all credit cards.” In deconstructing the pictures, cultural critic Lucy Lippard notes that they “seem to emerge from cracks in American culture. They show us a past that still affects, and reflects, our present, revealing unexpected insights into how the myths of the West were formed and how they relate to reality.”

Joan Myers was born in Des Moines, Iowa, in 1944. Her photographs have appeared in more than fifty solo and eighty group exhibitions throughout the United States, and they are included in the permanent collections of the Amon Carter Museum, Bibliothèque Nationale de France, Center for Creative Photography, Denver Art Museum, George Eastman House International Museum of Photography, High Museum of Art, Minneapolis Museum of Art, Museum of Fine Arts, Houston, Museum of Modern Art, Nevada Museum of Art, and San Francisco Museum of Modern Art, among others.
Contemporary ideals about what constitutes beauty have gradually become more homogenized due to the widespread popularity of shared digital experiences. Before the emergence of the internet, application of makeup for the majority of non-celebrity civilians was a process of untutored, organic self-experimentation. Photographer Jason Hetherington and make-up artist Mel Arter debunk the modern-day fashion industry bias towards airbrushed perfection with their collaborative insight entitled, *Elements*. The book presents an exhilarating, uninhibited study of cosmetics, landscape and light – taking a hedonistic trip to a bygone era of analogue film photography and bold, spontaneous artistry inspired by natural, environmental forms. Celebrating the powerful relationship between human and earth, *Elements* is an iconic ode to a time when makeup represented freedom, ritual and instinctive creativity.

Jason Hetherington (born in London 1972) to Irish parents raised in both Ireland and England received his first camera aged 12. He spent six years assisting some of fashion's top photographers such as Simon Emmett, Mark Alesky, Norbert Schoerner, Neil Kirk, Kelly Klein. He is regular contributor to *Vogue, Elle, Marie Claire, Grazia, Flaunt, Sunday Times, Observer*. Currently living and working in London spending a lot of time in rural Ireland.

Born and raised in London, Mel's love for fashion and culture inspired her to become a makeup artist. Mel attributes her style and inspiration to the strong subcultures that she grew up around and these are often reflected in her work. Her strong aesthetic combined with deft skills and her passionate belief mean that she makes the most complex looks effortlessly achievable. Her pragmatic approach and creativity have made Mel a popular collaborator in the industry. Her work has appeared in *i-D, British, Italian and Japanese Vogue, Double and Love*. Additionally in 2012 she was made UK ambassador for Max Factor.
Luca Missoni is an Italian photographer passionate of astronomy. The Moon has always been at the center of his artistic research. For more than twenty years he has been realizing a photographic project which explores the Moon focusing on the tension between reality and imagination. In his childhood he started to observe the Moon with a telescope, collecting maps and books. With the myth of the Moon increasing its charm since the Sixties, with its explorations, Missoni has been more and more involved up to pursue a project for a personal Atlas of the heavenly body. The book is structured in two main sections: a first part with an obsessive and rigorous representation of the Moon in all its phases; a second part with its interpretation in a continuous testing of colors and composition of different phases. The result is a personal trip around the Moon with a representation of the visible side of our satellite, in a continuous tension towards the shadowed and hidden part.

For the family business he has directed Knitwear Research and Product Development and for more than twenty years has designed Men and Sport collections. Today he is the Artistic Director of the Missoni Archive which he developed as a research tool and a communication project enhancing the historical and artistic heritage of the brand while curating museum exhibitions and visual and performing arts projects. Photography has always been an integral part of his visual research. Passionate about astronomy, since childhood he has been fascinated by the telescope observation of the Moon. His photographic works have been presented in 2001 with the Photology Gallery in Milan. He had his first solo show in 2002 at the Arthur Roger Gallery in New Orleans and since 2008 is represented by the Michael Hoppen Gallery in London. He has a great passion for flying and airplanes. With his wife Judith and their family they live between Varese (Italy) and New York.
Horacio Salinas
Photographs 19”x 15”

Photographs 19”x 15” is an artist’s book by the conceptual still life photographer Horacio Salinas that features his enigmatic collages and assemblages. Using every day detritus such as tear sheets from old magazines, used coffee filters, feathers and umbrella parts, Salinas’s creations when captured by his lens become expressive and sculptural character studies full of wit and pathos. These images reveal the power of photography to transform ephemeral moments into something sculptural and even heroic. The book contains an essay by Elisabeth Biondi, a photography curator and writer, and former Visuals Editor for The New Yorker.

Max Hirshfeld

_Sweet Noise: Love in Wartime_ is a book of photographs and words about the Holocaust, a subject difficult to grasp and almost impossible to document. It is also a story of love in a time of war, told in a clear voice using compelling black-and-white photographs and simple, evocative language to build a framework around this pivotal moment in history. Hirshfeld’s parents, Polish Jews who survived Auschwitz, raised him in a small city in Alabama, where life in the South of the 1950s and ’60s was quiet and, on the surface, mostly idyllic. But lurking under the surface was a remarkable yet tension-filled history that fully revealed itself only after he matured and had a family of his own. He knew the outer perimeters of his parents’ story: the challenges of being Jewish in a place that increasingly alienated them, their individual trajectories as they moved through adulthood, and their chance meeting in a Nazi-created ghetto where they fell in love. But it took a trip to Poland with his mother in 1993 to more fully acquaint him with the depths of their tragedies and the exceptional love story that began in 1943, sustaining them through the war. Though _Sweet Noise_ features events that began seventy-five years ago, the material is eerily timely.

Max Hirshfeld was born in North Carolina in 1951. His work has been shown at the Corcoran Gallery of Art, the Kreeger Museum and is represented by leading galleries in Washington, DC and Boston. He has won silver and bronze awards from the Prix de la Photographie Paris and has been featured in both Communication Arts and American Photography. Hirshfeld’s editorial work has been published in _The New York Times Magazine, Time, Vanity Fair_, and other national publications, and his advertising work has been showcased in campaigns for American Airlines, Amtrak, Canon and IBM, among others. _Sweet Noise: Love in Wartime_ is his first book.
In a joyful collaboration, poet/visual artist Fran Bull and award-winning designer Yolanda Cuomo create an exuberant, visually stunning book of poetry and art. This is a volume in which the outrageous, tender, humorous, often heartbreaking spectacle of human life on planet earth is invoked in a dynamic juxtaposition of word and image. On each page, the artist’s drawings and paintings interact explosively or gently with the written word. Moreover, the reader is brazenly invited to choose his or her own title for the book from among seventeen suggestions, a gesture designed to inspire discernment and creativity in a spirit of play.

Fran Bull is an American artist and poet who makes her art in Vermont and Barcelona. Her work has been exhibited in the United States and abroad, most recently in the 2017 Venice Biennale and in a current solo exhibition of etching in Capellades, Spain. Her work is represented in numerous museums, private and corporate collections, including the Museum of Modern Art, New York; the Brooklyn Museum and The Museum of Women in the Arts, Washington, D.C.
In 2018 Caleb Cain Marcus completed twenty-five large-scale, unique photographs, all depict a shifting beam of light. Each print, a red monochrome, mixes two color spaces, digital and analogue to the exquisitely printed book, *Iterations*, traces Caleb's exploration of color, shape and spatiality.

Caleb Cain Marcus' photographs have been collected by The Metropolitan Museum of Art, New York; The Getty Museum, Los Angeles; and others. Born in the Rocky Mountains, he now lives in Brooklyn.
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.

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.”

Michael Stipe with Douglas Coupland
Our Interference Times: a visual record

This limited edition to 20 copies includes the book Our Interference Times: a visual record and a numbered and signed print by Michael Stipe.
Arthur Elgort

**I Love...**

This collector's edition of Arthur Elgort *I Love...* is limited to 30 copies and contains a gelatin silver print signed and numbered by Elgort. The delicate and intimate photograph features a beautiful Gia Carangi, considered one of the most famous American top models in the fashion's history.

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.

Edward Keating

**MAIN STREET. The Lost Dream of Route 66**

This limited edition of Edward Keating's photobook *MAIN STREET. The Lost Dream of Route 66* comes with a signed, numbered print. It is possible to choose one of the four following photographs: Tulsa, Los Angeles, Lebanon, Amarillo. All four photographs are available as a limited edition of 20 copies. These four photographs, emblematic of hotels, the byways, the down-and-outs, the roadsides, is testimony to a country in decline and a requiem to this lost highway of dreams; it's former excitement and adventure, its concrete and tar. These photographs are dedicated to all those who got stuck and never made it across.

**New for fall 2019**

Each edition limited to 20 copies comes with one of the four signed and numbered prints

- **Tulsa, Oklahoma**, 2000
- **Los Angeles, California**, 2000
- **Lebanon, Missouri**, 2007
- **Amarillo, Texas**, 2000

Inkjet print

Image size: 18.6 x 28 cm

Text by Charlie LeDuff

312 pages, 84 b&w, softcover

ISBN 978-88-6208-653-0 (Lebanon)
ISBN 978-88-6208-664-6 (Tulsa)

$550 | €390

**Edition of 30 signed and numbered prints**

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**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 1/4 x 8 1/4 inches

Sheet size: 35.6 x 27.7 cm | 14 x 11 inches

Foreword by Wynton Marsalis. Introduction by Hank O’Neal. Edited by Marianne Houtenbos

178 pages, 84 color and b&w, hardbound


$850 | £600
Tom Bianchi

**63 E 9th Street
NYC Polaroids 1975 – 1983**

This collector’s edition of Tom Bianchi’s *63 E 9th Street. NYC Polaroids 1975 – 1983* is limited to 50 numbered copies, and comes in a special cloth slipcase with a tipped-in cover image. It also contains a fine art print signed and numbered by Tom Bianchi.

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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.”

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**Tom Bianchi**

**Fire Island Pines: Polaroids 1975 – 1983**

Growing up in the 1950s, Tom Bianchi would head into downtown Chicago and pick up 25-cent “physique” magazines at newsstands. In one, he found a photograph of bodybuilder Glenn Bishop on Fire Island. Years later, Bianchi began traveling to New York and was invited to spend a weekend at Fire Island Pines, where he encountered a community of gay men. Using an SX-70 Polaroid camera, Bianchi documented his friends’ lives in the Pines, amassing an image archive of people, parties, and private moments. These photos, accompanied by Bianchi’s moving memoir of the era, record the birth and development of a new culture. Soaked in sun, sex, camaraderie, and reverie, *Fire Island Pines* conjures a magical bygone era. This collector’s edition of 67 numbered copies comes in an orange cloth slipcase with a tipped-in cover image and contains a signed and numbered giclée print.

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**Edition of 25 signed and numbered prints**

Yellow Road, 2018
Pigment print
Image size (full bleed): 35.5 x 23.8 cm | 14 x 9 ⅜ inches

104 pages, 70 color, hardbound
$800 | £590

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**Edition of 25 signed and numbered prints**

Pink Road, 2017
Pigment print
Image size (full bleed): 35.5 x 23.8 cm | 14 x 9 ⅜ inches

104 pages, 70 color, hardbound
$600 | £490

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**Edition of 50 signed and numbered prints**

Unfriled, 250, 1978
Giclée print
Image size: 19.1 x 19.3 cm | 7 ½ x 7 ⅝ inches
Sheet size: 21.5 x 25.5 cm | 8 ½ x 10 inches

Edited by Ben Smales.
212 pages, 350 color, hardcover with jacket and slipcase
$750 | £540

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**Edition of 67 signed and numbered prints**

Untitled, 1978
Giclée print
Image size: 19.1 x 19.3 cm | 7 ½ x 7 ⅝ inches
Sheet size: 21.5 x 25.5 cm | 8 ½ x 10 inches

Edited by Ben Smales. Text by Edmund White, Tom Bianchi.
212 pages, 350 color, hardcover with jacket and slipcase
$750 | £540
Joel Meyerowitz

Morandi’s Objects

For this collector’s edition of Morandi’s Objects, Joel Meyerowitz has printed an edition of 25 of the photograph White Bottles.

In the spring of 2015, the photographer Joel Meyerowitz sat at the work table in Giorgio Morandi’s Bologna home, in the exact spot where the painter sat for 40 years making his quiet, sublime still lifes. Here Meyerowitz looked at, touched, studied, and connected with the more than 250 objects that Morandi painted. Using only the warm natural light in the room, he photographed Morandi’s objects: vases, shells, pigment-filled bottles, silk flowers, tins, cans, funnels, watering cans. In the photographs, each object sits on Morandi’s table, which still bears the marks the painter drew to set the positions of his subjects. In the background is the same paper that Morandi left on the wall, which now brittle and yellow with age.

Kenro Izu

Seduction

This limited edition to 15 copies comes with a sunning print signed and numbered by Kenro Izu. Kenro Izu considers his own photography, especially still life, to be a sort of conversation with himself. The print of this limited edition features a mask facing to a pear. He sees the mask, as a magic tool that transforms the person who wears it and bring 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.

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 “flattness.” 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.
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.

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**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.

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**Edition of 15 signed and numbered prints**

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.
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.

Antoine Le Grand

Portraits

Edition of 30 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
316 pages, 150 color and b&w, hardbound
$3,000 | £2,200

Edition of 25 signed and numbered prints

Untitled (Man Reading Newspaper), 1990/1999
Gelatin silver print
Image size: 35.2 x 35.2 cm (9 ⅝ x 9 ⅝ inches)
Sheet size: 37.7 x 37.7 cm | 11 x 11 inches

Text by Sarah Lewis and Adrienne Edwards
24.8 x 34.3 cm | 9 ⅞ x 13 ⅞ inches
86 pages, 34 b&w, hardbound with jacket
$3,000 | £2,200

Edition of 30 signed and numbered prints

Two men in ice, 2006
Inkjet on archival Ilford paper
Image size: 34.2 x 41.9 cm | 13 ⅜ x 16 ⅜ inches
240 pages, 150 color, clothbound
ISBN 978-88-6208-611-0
$680 | £500

Edition of 25 signed and numbered prints

Street Photographers of Times Square, 1982
Archival inkjet print
Image size: 25.4 x 20.3 cm | 10 x 8 inches
Sheet size: 35.6 x 25.4 cm | 14 x 10 inches

30.5 x 24.1 cm | 12 x 9 ⅝ inches
160 pages, 102 color and blue, hardbound
ISBN 978-88-6208-527-4
$950 | £750

Carrie Mae Weems

Kitchen Table Series

Kitchen Table Series is the first publication dedicated solely to this early and important body of work by the American artist Carrie Mae Weems. The 20 photographs and 14 text panels that make up Kitchen Table Series tell a story of one woman’s life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships—with lovers, children, friends—and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness, and solitude. Weems herself is the protagonist of the series, though the woman she depicts is an archetype. Kitchen Table Series seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist’s words, “unrequited love.” The collector’s edition of Kitchen Table Series includes a signed and numbered silver gelatin print of Untitled (Man Reading Newspaper), 1990/1999.

Jamel Shabazz

Sights in the City

New York Street Photographs

During the summer of 1980, under the direction of his father, a photographer, Jamel Shabazz armed himself with a Canon AE1 SLR camera and passionately photographed the urban landscape that he called home. New York City—the city that never sleeps—was the ideal epicenter to photograph because of its 24-hour subway system and the many businesses that are open late into the night. New York’s energy inspired him to use the streets as a canvas for the majority of his work for over 35 years. This limited edition of Sights in the City: New York Street Photographs includes a signed and numbered print of Street Photographers of Times Square.
**Peter Schlesinger**  
**A Photographic Memory 1968–1989**

The photographs of artist Peter Schlesinger are a visual diary of an extraordinary life that has intersected with some of the brightest names in the worlds of art, fashion, and society. Schlesinger’s remarkable journey began in 1966 when, as an 18-year-old student at UCLA, he met the artist David Hockney. The couple moved to London, where Schlesinger met and photographed luminaries including Cecil Beaton, Paloma Picasso, and Manolo Blahnik. This monograph presents the full range of Schlesinger’s photographic work. The collector’s edition includes a signed and numbered color print of *The Deck at La Piscine Deligny, 1975*.

**Edition of 25 signed and numbered prints**  
*The Deck at La Piscine Deligny, 1975*  
C-print  
Image size: 30.5 x 22.8 cm | 12 x 9 inches  
Sheet size: 35.5 x 28 cm | 14 x 11 inches

Test by Peter Schlesinger, Hilton Als  
248 pages, 135 color, hardbound  
$500 | £350

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**Dennis Hopper**  
**Colors. The Polaroids**

In 1987, Dennis Hopper began to use a Polaroid camera to document gang graffiti. Hopper transformed the instantaneous, disposable nature of Polaroid film into pictures as deliberate and final as images achieved by an artist painting on canvas. This limited edition of *Colors. The Polaroids* includes a numbered print of *Untitled (Diamonds), 1987*, which has been certified authentic by Hopper Art Trust.

**Edition of 30 numbered prints**  
*Untitled (Diamonds), 1987*  
Giclée print  
Image size: 19.1 x 19.3 cm | 7 ½ x 7 ¼ inches  
Sheet size: 21.5 x 25.5 cm | 8 ½ x 10 inches

Test by Aaron Rose  
132 pages, 120 color, clothbound  
$230 | €160

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**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 15 signed and numbered prints**  
*Palais Garnier, 2009*  
C-print  
Image size: 35.6 x 28.2 cm | 14 x 11 inches  
Sheet size: 38.1 x 30.5 cm | 15 x 12 inches

Test by Plácido Domingo, Marvin Heiferman, Thomas Mellins  
338 pages, 40 color, clothbound with jacket  
ISBN 978-88-6208-446-6  
$700 | £490

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**Matthew Brookes**  
**Les Danseurs**

Matthew Brookes’s style of photography leans toward the natural, raw emotion of his subjects. In his first book, Brookes has turned his lens on the professional male ballet dancers of Paris. For a year in the life of these dancers, he took them out of their regular environment of rehearsals and performances and photographed them in a raw space, where they were allowed to explore the physicality of dance in its essential form. Brookes’s stunning series of portraits depicts the pure physicality of the male dancer. This collector’s edition includes a signed and numbered black-and-white print of *Feet I, 2014*.

**Edition of 25 signed and numbered prints**  
*Feet I, 2014*  
C-print  
Image size: 20.5 x 26.5 cm | 8 ⅛ x 10 ⅜ inches  
Sheet size: 21.6 x 28 cm | 8 ⅝ x 11 inches

Test by Marie-Agnès Gillot  
68 pages, 40 b&w, hardbound with slipcase  
$450 | £290
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 1973, 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 Tainol Barry, Kings Road.

Ricky Adam

Belfast Punk. Warzone Centre 1997—2003

Limited edition of 15 copies, each comprising a first edition book housed in a slipcase with a single beautiful print. As a young photographer, Ricky Adam documented the late ‘90s’ punk scene in Belfast, Northern Ireland, inside the infamous punk venue, the Warzone Centre. These images offer a unique fly on the wall snapshot of D.I.Y. punk culture at a certain time and place in the city of Belfast.

Julian Wasser

The Way We Were: The Photography of Julian Wasser

This long-overdue monograph presents an astonishing panorama of a bygone Los Angeles from photographer Julian Wasser. The Way We Were is replete with iconic images such as a 1968 shot of Joan Didion leaning against a Corvette Stingray in Hollywood. But photographs of Jack Nicholson and Angelica Huston at Nicholson’s Mulholland Drive home, or the Fonda family lined up on the family sofa, paint a picture of a very private Hollywood of the 1960s and ’70s, when privacy was possible and celebrity culture had not yet completely consumed the country. This collector’s edition includes a numbered and signed photograph and is issued in a cloth slipcase. Wasser’s famous print captures Marcel Duchamp playing chess with a naked Eve Babitz at his seminal 1963 exhibition at the Pasadena Art Museum.

Matthew Brandt

Lakes & Reservoirs

For his series Lakes & Reservoirs, Matthew Brandt photographed lakes and reservoirs in the western United States and then submerged each print in water collected from the subject of the photograph. Prints are soaked for days, weeks, or even months, and this process influences the layers of color that comprise the image. The resulting photographs range from mostly representational to completely abstract. This series considers the current condition not only of our lakes and reservoirs, but also of traditional color photography. This edition of Lakes & Reservoirs is limited to 17 copies and includes the book and a unique matted print numbered and signed by the artist. Each of the 17 prints in the Lakes & Reservoirs series is titled Container, plus its unique number. The prints comprising this collector’s edition are not reproduced in the book.
**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.

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**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.

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**Andrew Moore**  
**Cuba**

*Cuba* offers a series of poignant interiors that display the changing fortunes of the country over its 500-year history, with portraits and landscapes that hint at the changes coming to this island nation. Originally published as *Inside Havana* in 2002 to wide acclaim, this new version expands that book with finer and larger reproductions, older photographs never before seen or published, as well as new work made specifically for this edition. This collector’s edition includes a signed and numbered photograph and is housed in a slipcase.

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**Edition of 50 signed and numbered prints**  
*Waiting Room with Snowdrift*, 2008  
Archival C-print  
Image size: 28 x 35.5 cm | 11 x 14 inches  
Sheet size: 30.5 x 38 cm | 12 x 15 inches  
Text by Andrew Moore, Philip Levine  
128 pages, 70 color, hardbound with jacket and slipcase  
$750 | £500

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**Edition of 50 signed and numbered prints**  
*Casa de Verano, El Vedado*, 1999  
Archival inkjet print  
Image size: 28.5 x 36 cm | 11 ¼ x 14 ⅜ inches  
Sheet size: 30 x 38 cm | 12 x 15 inches  
Text by Joel Smith, Orlando Luis Pardo Lazo  
128 pages, 68 color, hardbound with slipcase  
ISBN 978-88-6208-258-7  
$750 | £500
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.

Edition of 200 signed and numbered prints

Cross, 2004

C-print

Image size: 20.3 x 29 cm | 8 x 11 ⅛ inches

24 x 29 cm | 9.5 x 11.5 inches

176 pages, 150 color, hardbound


$600 | £300

Edition of 100 signed and numbered prints

Untitled, 2009

C-print

Image size: 15.8 x 23.4 cm | 6 ⅜ x 9 ⅜ inches

24 x 32.5 cm | 9 ½ x 13 inches

320 pages, 250 color, clothbound

ISBN 978-88-89431-30-6

$400 | £250

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.

Collector’s Editions

Terry Richardson

Kibosh

“Kibosh is the most important book of my career. This is my life’s work. From the age of 16 when I first started to photograph for fun and then as a profession, I have always thought of Kibosh as the summary of my career.” This collector’s edition includes the book Kibosh and the print Untitled, 2004 signed and numbered by Terry Richardson.
Toiletpaper was founded in 2010 by Maurizio Cattelan and Pierpaolo Ferrari with the art direction of Micol Talso as a picture-based magazine. Photos published in the magazine have been applied to a variety of products and media, exploring the multiple possibilities for images to live beyond the pages. 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 numerous times in the Venice Biennale. He curated the 4th Berlin Biennale with Massimiliano Gioni and Ali Subotnick. He collaborated on No Soil for Sale—A Festival of Independents, which took place in the Turbine Hall of the Tate Modern in 2010. Cattelan also conceived the art magazines Permanent Food and Charley. Since retiring from art, 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 that offered him the chance to explore the portrait’s potential and radically change its codes. In 2009, he teamed with Maurizio Cattelan to create Toiletpaper. When he is not shooting, he can be found surfing in Costa Rica.
ToiletMartin PaperParr is a collaboration between Maurizio Cattelan and Pierpaolo Ferrari one the one side and Martin Parr on the other. The recipe is very tasty: a back-to-back of images between the founders of Toiletpaper the british artist. The result is a rapid succession of images in which irony, subversion and provocation force the viewer to the impelling discovery of the next pair of images.

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. The images in Kenzine contain subtle visual tricks that become more powerful the longer you are exposed to them.
Tom Bianchi was born and raised in the suburbs of Chicago and graduated from Northwestern University School of Law in 1970. He became a corporate attorney, eventually working with Columbia Pictures in New York, painting and drawing on weekends. His artwork came to the attention of Betty Parsons and Tom was the Director of the Defense of Beauty. In 1993 Tom co-founded Cytodin, a biotech company with the mission of developing new H.I.V./AIDS therapies. In 1984, he was given his first solo museum exhibition at the Spoleto Festival. After growing up in the 1950s, Tom Bianchi would head into downtown Chicago and pick up 25-cent “physique” magazines at newsstands. In one such magazine, I had no idea then that it was a place I would one day call home.” In 1970, fresh out of law school, Bianchi began traveling to New York, and was invited to pick up 25-cent “physique” magazines at newsstands. In one such magazine, he recalls in the preface to his latest monograph. “I had no idea it was a real place. Certainly, it sounded exotic, perhaps a name made up by the photographer,” he recalls in the preface to his latest monograph. “I had no idea it was a real place. Certainly, it sounded exotic, perhaps a name made up by the photographer,” he recalls in the preface to his latest monograph. “I had no idea it was a real place. Certainly, it sounded exotic, perhaps a name made up by the photographer,” he recalls in the preface to his latest monograph.
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In June 2015, Damiani opened a new gallery space, Spazio Damiani. This exhibition space devotes itself solely to photography and only exhibits the work of photographers published by Damiani publishing house.

Past exhibitions include Morandi’s Objects by Joel Meyerowitz, Dirt Meridian by Andrew Moore, Opera by David Leventi, Fink on Warhol: New York Photographs of the 1960s by Larry Fink, The City is a Novel by Alexey Titarenko, Electricities by David Goldes, Beach Therapy by Martin Parr, Seduction by Kenro Izu.

Spazio Damiani offers a continuing programme of exhibitions devoted to showcasing the work of significant contemporary artists along with lectures and other events.

Open to the public from Monday to Friday, 12.00 to 6.00 pm, and by appointment.

Past exhibitions

Joel Meyerowitz
Morandi’s Objects
Considered one of the most important American photographers, Joel Meyerowitz was among the first to use colour film. With his most recent works, he pays tribute to the great painters Giorgio Morandi and Paul Cézanne.

Andrew Moore
Dirt Meridian
An American photographer and director, Andrew Moore is known to the general public for photographs taken in Detroit, New York, Cuba and the great American plains. Dirt Meridian series describes the life and atmosphere of an elusive and remote America, combining boundless horizons and rural towns with intimate portraits of a community bound to a harsh and not always hospitable landscape.

Larry Fink
Fink on Warhol: New York Photographs of the 1960s
An exponent of the beat generation, Larry Fink is considered one of the most important social photographers of the century. Fink on Warhol: New York Photographs of the 1960s presents the different faces of the New York of the 1960s. In addition to the shots documenting the social upheavals of those years, the subjects of the works displayed include Andy Warhol, Lou Reed and the Velvet Underground.

David Leventi
Opera
The artistic work of David Leventi often looks at large architectural spaces. Spazio Damiani presented extraordinary shots of a medium and large format taken from the Opera series: Covent Garden in London, the Teatro di San Carlo in Naples, the Metropolitan in New York, the Fenice in Venice and Palais Garnier in Paris.

Alexey Titarenko
The City is a Novel
Alexey Titarenko proposes a cultured and refined style, imbued with literary references and powerful elements of introspection. The City is a Novel exhibition presented small and medium-format black and white works taken in New York, St. Petersburg and Venice. All the works are silver salt prints made with a selenium conservative fixative and subsequent toning in gold or silver.

David Goldes
Electricities
The favoured subject of David Goldes’s artistic investigation is electrical energy. The photographic works with Electricities exhibition on the one side pay tribute to the experiments of the pioneers of scientific research, and on the other question the very definition of “what is science”.

Martin Parr
Beach Therapy
Parr returns to investigate societies and their most controversial aspects by showing a selection of shots taken on the most famous beaches around the world, from Wales to Argentina, and from Italy to England. In the artist’s photographs, wild and uncontaminated beaches alternate with crowded landscapes “denatured” by the confusion of masses of people, from which emerges a new reflection by Parr on consumerism and mass tourism.

Kenro Izu
Seduction
Elegant and sinuous, the subjects of Kenro Izu’s photographs are flowers, fruits, body figures, and compositions of objects with a metaphysical flavour. Izu’s aesthetic is rooted in traditional Japanese culture which, among its many unique features, assigns a very different role and value to the phenomenon of shadows to that current in Western culture. “In these photographs, I choose instead to be seduced by the shadows, because these may be the very places—between the human and the spirit worlds—that the “life” of a subject comes into existence.”
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