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 a country that has changed so dramatically in this relatively short space of time. Parr lived in the West of Ireland between 1980-82. He photographed traditional aspects of rural life such as horse fairs and dances, but also looked at the first hint of Ireland’s new wealth in the shape of the bungalows that were springing up everywhere, replacing more traditional dwellings. During subsequent trips to Ireland he explored the new estates around Dublin and the introduction of the first drive-through McDonald’s. Parr also looked at the North and documented how, after the Good Friday agreement, the Troubles became the focus of a new tourist boom. The final chapter portrays a contemporary Dublin where start-up companies are thriving, the docks area is being gentrified and where icons of wealth and modernity – such as the flat white – can be everywhere. Ireland has also now voted to allow both abortion and gay weddings, developments that would have been unthinkable 40 years ago.

**From the Pope to a Flat White**

*Ireland 1979-2019*

Introduction by Fintan O’Toole

24.2 x 32 cm | 9 ½ x 12 ⅗ inches

128 pages, 98 color and b&w, hardbound


September 2020

$55 | €50 | £45

Martin Parr is one of the best-known documentary photographers of his generation. The author of more than 100 books and the editor of 30 others, he has firmly established his photographic legacy. In 1994 he became a full member of Magnum Photographic Cooperative. Between 2013 - 2017 Martin was president of Magnum Photos. In Autumn 2017 the Martin Parr Foundation opened in Bristol. Parr’s work has been collected by many of the major museums, including the Tate, the Pompidou, and the Museum of Modern Art in New York.
7 Deaths of Maria Callas is an opera project created by Marina Abramović premiering at the Bayerische Staatsoper in Munich 2020. In collaboration with an all-star creative team and through a mix of narrative opera and film, Abramović re-creates seven iconic deaths from Callas’ most important roles throughout her career, followed by an interpretive recreation of Callas’ actual death played by Abramović on stage. This book serves as a companion to the live performance and provides a behind the scenes look into the different elements that make up this conceptual and dynamic homage to the classic and iconic singer.

Since the beginning of her career in Belgrade during the early 1970s, Marina Abramović has pioneered performance art, creating some of the form’s most important early works. Exploring her physical and mental limits, she has withstood pain, exhaustion, and danger in her quest for emotional and spiritual transformation. Abramović was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale. In 2010, Abramović had her first major U.S. retrospective and simultaneously performed for over 700 hours in The Artist is Present at the Museum of Modern Art in New York. She founded Marina Abramović Institute (MAI), a platform for immaterial and long durational work to create new possibilities for collaboration among thinkers of all fields.
Death in the Making will be a reprint of the original book published in 1938. With images by Robert Capa and Gerda Taro, it was a poignant tribute to the men and women, civilians and soldiers alike, who were fighting in Spain against Franco’s oppressive and fascist insurrection.

The book included only one year of images, but covered the spectrum of emotions of a civil war, from the initial excitement to the more harrowing realities of modern warfare. After World War II and the rising fear of Communism in the United States made association with the Spanish Civil War a liability, the book was forgotten.

Today Death in the Making is newly appreciated for its call to arms against rising fascist threat. This new publication will replicate the original layout by photographer André Kertész, the original caption text by Capa and preface by writer Jay Allen, and will also dramatically improve the image quality of the first edition. The new edition will also include an essay with new information about the making and the reception of the original book and a complete checklist identifying the author, location and date of each image. One of the most significant revelations is that Death in the Making contained unattributed photographs by Chim, later known as David Seymour, friend and colleague of Capa. The book is a co-publication with the International Center of Photography.

Born in Budapest, Robert Capa left Hungary in 1930 for Berlin, enrolled in the Deutsche Hochschule für Politik as a student of journalism and political science, and served as a darkroom assistant at Dephot. With the rise of the Nazis in 1933, Capa left Germany for Paris, where he met Henri Cartier-Bresson, Chim and Taro. He worked as a photojournalist, and between 1936 and 1939 made several trips to Spain to document the civil war. As World War II erupted, he escaped to New York, but soon returned to Europe to cover the war, primarily for Life. After the war, Capa founded Magnum Photos agency with Cartier-Bresson, Chim, and George Rodger. He traveled to Hanoi in 1954 to photograph the French war in Indochina; shortly after his arrival, he stepped on a landmine and was killed.
Tar Beach. Life on the Rooftops of Little Italy brings together photographs and memories of life in and around the rooftops of Little Italy, New York. These are pictures that were made, kept and gathered by various families who handed them down from 1940 to the early 1970s. Reflections from the community offer perspectives of multiple generations, as Angel Marinaccio says: “If you had an accomplishment—communion, confirmation, wedding, graduation or birthday, you’d dress up in your best outfit and go to the rooftop to take pictures and celebrate with your family.” We see the images they shared and saved. The introduction to Tar Beach is written by renown filmmaker Martin Scorsese who grew up on the streets portrayed in this collection. He writes: “The roof was our escape hatch and it was our sanctuary. The endless crowds, the filth and the grime, the constant noise, the chaos, the claustrophobia, the non-stop motion of everything… you would walk up that flight of stairs, open the door, and you were above it all. You could breathe. You could dream. You could be.” Susan Meiselas, along with two of her neighbors, Angel Marinaccio and Virginia Bynum, collected and curated these vernacular photographs to convey the feeling of this special place and time in the daily lives of Italian immigrants as they made their way to becoming part of American culture. The book is designed by Yolanda Cuomo.

Susan Meiselas is a documentary photographer and member of Magnum Photos since 1976. She is the author of 10 monographs and has edited 4 collections of photographs. Her work is included in American and international museums. She has lived in Little Italy since 1974.

Angel Marinaccio has lived in Little Italy all her life. Her grandparents on both sides of her family came from Sciacca, Sicily and settled in New York’s Little Italy on Elizabeth Street. She is the author of Be Home On Time When I Put The Water Up For Pasta.

Virginia Bynum grew up on Mulberry Street. She is currently working on a series of stories about growing up in Little Italy. Her ancestors came from Italy and Scotland.
On November 2nd, 2020 NASA will celebrate the 20th anniversary of continuous human habitation of space on the International Space Station—a milestone in extraterrestrial adventure. The ISS is a base for learning how to live and work in microgravity and to prepare for exploring other planets, but it is also a home to the astronauts. The authors, Roland Miller and Paolo Nespoli, have collaborated on a unique portrait of the ISS. Images of training and control facilities on Earth are coupled with photographs of the ISS interior explored for the first time as a complex artifact of human history. The focus of this work is on the interior elements of the station and every environment reveals an incredible complexity of signs, technology, and passageways. Internationally acclaimed scholars of Space Archeology, Alice Gorman and Justin P. Walsh, write in their essays that the ISS speaks not only of who we are and will be, but also of who we were. In 2024 the ISS will be abandoned and in 2028 it will be destroyed.

Paolo Nespoli, a charismatic Italian aerospace engineer, joined the European Space Agency (ESA) in 1991 and was selected as astronaut in 1998. He trained in Houston and Moscow before being assigned to his first mission: STS-120 on Space Shuttle Discovery. Two more missions followed in 2010 and 2017, this time long duration on Soyuz/ISS, for a grand total of 313 days in space. During all his space missions, Nespoli took more than half a million pictures. In 2018 he retired from ESA after 27 years of service, and currently continues an important career as speaker all over the world.

Roland Miller, a Chicago native, taught photography at Brevard Community College in Cocoa, Florida, for 14 years, where he began photographing nearby NASA launch sites. In 2016, Miller’s project, Abandoned in Place: Preserving America’s Space History (University of New Mexico Press), documented the deactivated and repurposed space launch and test facilities around the United States. In 2017, he started the project entitled Interior Space. His pictures are part of permanent collections at the Museum of Contemporary Photography, Chicago, Illinois and the NASA Art Collection in Washington, DC.
Growing up in Colorado with his father in the Professional Bull Riding Association, Luke Gilford spent his formative years around the rodeo, an American institution that has often been associated with conservatism and homophobia. It was only later, when he discovered the International Gay Rodeo Association (IGRA), that he began to see himself as part of a rodeo family. The IGRA is the organizing body for the LGBTQ+ cowboy and cowgirl communities in North America — a safe space for all races and gender expressions. The queer rodeo brings in participants from rural regions all over America for structured educational programs and competitions, facilitating opportunities to hone athletic skills, connection and care for animals, personal integrity, self-confidence, and support for one another. Gilford has spent over three years traveling the country to document this diverse and ever-evolving subculture. Shot on medium-format film and printed in a traditional dark room, the work is detailed and rich with emotion and color. The resulting National Anthem photographs are both personal and poetic — clear testaments to Gilford’s intimate relationship to the community. National Anthem is a celebration of outsiders and the immense beauty of chosen families everywhere.

Luke Gilford is a filmmaker & photographer born in Denver, Colorado where his father was a champion bull rider and later a judge in the Professional Bull Riding Association. Luke studied Art at UCLA and his photography and films have been exhibited around the world; including MoMA in New York and FOAM in Amsterdam, as well as at Sundance’s NEXT festival. Luke has spent over three years documenting The International Gay Rodeo Association (IGRA), the sole organizing body for LGBTQ+ cowboy and cowgirl communities in North America. His work has been featured in The New York Times, Vanity Fair, and Vogue. Luke is currently based in Los Angeles and New York City.
Nor Dread Nor Hope Attend. Photographs from the Plains of Africa gathers 65 stunning black and white photographs of the icons of the Kenyan wilderness. This is David Gulden’s second monograph and the culmination of seven years work. With his masterful eye, he has perfectly captured the elegance and beauty of lions, elephants, zebras and giraffes in their natural habitat. With a title from a poem by acclaimed Irish poet W.B. Yeats, Nor Dread Nor Hope Attend includes text by Dr. Richard Leakey, journalist Fiammetta Rocco, and American artist Alex Beard.

Gulden was born and raised in New York. First introduced to Africa by his father at age fifteen, he now lives in Kenya full time with his wife and two daughters. Gulden has been photographing African wilderness for over twenty-five years.
Hometown collects a series of suburban landscape photographs taken on Long Island between 1973-1980 by Joseph Szabo. Sharing the same DNA as his Teenage and Almost Grown series, Szabo’s Hometown images conjure up an instant nostalgia, recalling fond memories of Szabo’s childhood and adolescence in suburbia. Szabo explains, “The Hometown scenes reminded me of places I knew from my youth, places that I saw on my way to school, church, or the museum. They struck an emotional chord in me, one that is hard to put into words but that revealed their connection to my own past. In that sense, Hometown is autobiographical.”

Building on his past work, Hometown gives context to the suburban lives that Szabo has documented so effectively for almost forty years.

With a title inspired by the name of the character in the acclaimed book *The Outsiders*, by S.E. Hinton, *Sodapop* is a love letter to French New Wave cinema. Also inspired by classic Italian cinema, this story of culture on the fringes features tales and portraits of the iconoclasts, rebels, punks, and romantics, all set in Downtown Manhattan and Brooklyn in the span of predominantly one summer. The glamorous and the rebellious, fishnets and cigarettes, improvised on New York City’s streets, rooftops, hotels, and dive bars in raw, immediate form.

Sam Marie-Saint’s career in photography began while studying directing and cinematography at UCLA. His first inspirations were punk music, French New Wave and Italian cinema, particularly the films of Jean-Luc Godard, François Truffaut, Federico Fellini, and Michelangelo Antonioni; and the Weimar painters George Grosz, Gustav Wunderwald, and Otto Dix. Originally a landscape and street photographer, Marie-Saint turned to fashion and portraiture shortly after finishing his education, combining the elements of fashion, street, and landscape photography into a cinematic narrative that is present in all of his work today. After an experimental phase, he moved to Paris to develop his look and portfolio before eventually moving to New York City, where he now lives and works.
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 ½ x 10 ¾ inches
160 pages, 76 b&w, silkbound with aluminum slipcase
$750 | €680 | £580

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 22.2 cm | 10 x 8 inches
30 x 22 cm | 11 ¾ x 8 ¾ inches
122 pages, 75 color, hardbound
ISBN 978-88-6208-626-4
$480 | €450 | £400

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. 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.

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 ⅝ inches
116 pages, 65 color, clothbound
$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 ⅝ inches
116 pages, 65 color, clothbound
$1,000 | €950 | £750
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.

In I Love..., 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.

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

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.”
Tom Bianchi
63 E 9th Street
NYC Polaroids 1975 – 1983

For this collector’s edition of 63 E 9th Street, NYC Polaroids 1975 – 1983, Tom Bianchi has printed an edition of 25 of the photographs untitled, nyc079 and 25 of untitled, nyc314. Each photograph is signed and numbered by the author. The book and the photograph are housed in a special cloth slipcase with a tipped-in cover image.

In 1975 Tom Bianchi moved to New York City and took a job as in-house counsel at Columbia Pictures. That first year Tom was given a Polaroid SX – 70 camera by Columbia Pictures at a corporate conference. He took that camera to the Pines on summer weekends, those pictures became the book, Fire Island Pines. Polaroids 1975 – 1983 published in 2013. Now some 44 years later we finally get a first look at another extraordinary collection of polaroids by Tom taken in his NYC apartment at 63 East 9th Street. Whereas Fire Island is an expansive communal experience happening on a sunny sand bar outside of the city under huge open skies, Tom’s New York apartment was an intimate track lit den, a safe stage where he and his friends invited each other to play out their erotic night games. Tom’s NYC Polaroids take us behind the closed door of his apartment, “Back then we were in the early days of a revolution that seemed inevitably headed to a more loving, playful and tolerant way of being. We were innocents.” Bianchi recalls.

This is an essential companion book to Fire Island Pines and an important document of urban gay life.

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.

Tom Bianchi

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.

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.
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 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.

New for Fall 2020

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 ⅞ x 12 ⅜ inches
Preface by Maurizio Bortolotti
26.5 x 35 cm | 10 ⅝ x 14 inches
148 pages, 70 color, hardbound
$520 | €450 | £400

Edition of 15 signed and numbered prints
Seduction #205, 2016
Pigment print
Image size: 22.9 x 35.3 cm | 9 x 11 ⅚ inches
Sheet size: 25.5 x 33 cm | 10 x 13 inches
24 x 30 cm | 9 ⅜ x 11 ⅜ inches
160 pages, 100 color and b&w, hardbound
$600 | €490 | £430

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
Seduction #1045, 2016
Pigment print
Image size: 22.9 x 29.2 cm | 9 x 11 ½ inches
Sheet size: 25.5 x 33 cm | 10 x 13 inches
24 x 30 cm | 9 ½ x 11 ⅜ inches
160 pages, 100 color and b&w, hardbound
$600 | €490 | £430

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.

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
31 x 24.7 cm | 12 ¼ x 9 ¾ inches
182 pages, 84 b&w, softcover
$500 | €450 | £430
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.

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.

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.
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.

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.

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.

Frédéric Lagrange
Mongolia

Mongolia is a project which Frédéric Lagrange began in 2001 and has spanned over sixteen years, during which he took thirteen trips in all four seasons, covering vastly different regions of the country. This book is his visual portrait of Mongolia and her people captured in detail in a genuine, human form through a compilation of landscapes and portraits. This superb limited edition of 30 copies, housed in a clothbound slipcase, includes the trade publication with a special red cover, plus a print edition of Lagrange signed and numbered. The image is titled Two men in ice and features two men standing on the frozen lake Khövsgöl Nuur in Northern Mongolia.

Carrie Mae Weems
Kitchen Table Series

Jamel Shabazz
Sights in the City New York Street Photographs
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.

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.

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.

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.
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 Tainol Barry, Kings Road.

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.

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 Sperrinelli 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.

Derek Ridgers

Ed. 15 signed and numbered prints
Tuinol Barry, Kings Road, 1983
C-print
Image size: 36 x 28.5 cm | 14 ½ x 11 ½ inches
Sheet size: 44.3 x 36.6 cm | 17 ½ x 14 ⅜ inches

Text by John Maybury
23.5 x 31.5 cm | 8 ½ x 12 ⅜ inches
160 pages, 120 b&w, hardbound
$650 | €590 | £450

Julian Wasser

The Way We Were: The Photography of Julian Wasser

Ed. 50 signed and numbered prints
Tuinol Barry, Kings Road, 1963
C-print
Image size: 20.5 x 30.7 cm | 8 ⅜ x 12 inches
Sheet size: 24.7 x 32 cm | 9 ½ x 12 ⅜ inches

Edited by Brad Elterman
24.2 x 31.7 cm | 9 ½ x 12 ⅜ inches
144 pages, 132 b&w, hardbound with slipcase
$750 | €550 | £420

Jan Welters

Profile

Ed. 30 signed and numbered prints
Isabella Cosima Jahns, Paris, 2018
C-print
Image size: 27 x 20.6 cm | 10 ⅞ x 8 inches
Sheet size: 30.1 x 23.6 cm | 11 ⅞ x 9 ¼ inches

Text by Iain R. Webb, Steve Hiett
28 x 20 cm | 11 x 8 inches
160 pages, 120 color and b&w, clothbound
$450 | €400 | £360

Nick Waplington

Alexander McQueen: Working Process

Ed. 100 signed and numbered prints
Untitled, 2009
C-print
Image size: 23.4 x 15.8 cm | 9 ⅛ x 6 ¼ inches
Sheet size: 29.4 x 23.8 cm | 11 ⅞ x 9 ¼ inches

Edited by Alexander McQueen, Nick Waplington
Text by Susannah Frankel
26.3 x 30.5 cm | 10 ⅝ x 12 inches
304 pages, 220 color, hardbound with jacket and slipcase
ISBN 978-88-6208-326-0
$1,500 | €1,150 | £990

Collector's Editions
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 lives." 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 ⅞ 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


$900 | €800 | £680

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 50 signed and numbered prints

*Waiting Room with Snowdrift, 2008*

Archival C-print

Image size: 35.5 x 28 cm | 14 x 11 inches

Sheet size: 38 x 30.5 cm | 15 x 12 inches

Text by Andrew Moore, Philip Levine

34.5 x 27 cm | 13 ⅞ x 10 ⅞ inches

128 pages, 70 color, hardbound with jacket and slipcase


$750 | €550 | £500

Andrew Moore

**Detroit Disassembled**

For Andrew Moore, the wonder of Detroit’s transformation is its demonstration of nature’s power to devour, and, through destruction, to renew. He has remarked, “One could say that Detroit has become America’s version of an open city. It’s been left undefended against an onslaught of scrappers, vandals, and the forces of nature. It’s a city of hundreds, if not thousands, of empty homes, apartment buildings, factories, libraries, hospitals, schools, and churches. All are abandoned and most are unguarded, barely salvageable, and slated for demolition that gets delayed year after year.” His depiction of Detroit questions what the changing, precarious future of America holds.

Edition of 50 signed and numbered prints

*Waiting Room with Snowdrift, 2008*

Archival C-print

Image size: 35.5 x 28 cm | 14 x 11 inches

Sheet size: 38 x 30.5 cm | 15 x 12 inches

Text by Andrew Moore, Philip Levine

34.5 x 27 cm | 13 ⅞ x 10 ⅞ inches

128 pages, 70 color, hardbound with jacket and slipcase


$750 | €550 | £500

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.

Edition of 50 signed and numbered prints

*Casa de Verano, El Vedado, 1999*

Archival inkjet print

Image size: 36 x 28.5 cm | 14 ⅞ x 11 ⅝ inches

Sheet size: 38 x 30 cm | 15 x 11 ½ inches

Text by Joel Smith, Orlando Luis Pardo Lazo

40 x 30 cm | 15 ¾ x 11 ¾ inches

128 pages, 68 color, hardbound with slipcase


$750 | €550 | £500

Edition of 50 signed and numbered prints

*Waiting Room with Snowdrift, 2008*

Archival C-print

Image size: 35.5 x 28 cm | 14 x 11 inches

Sheet size: 38 x 30.5 cm | 15 x 12 inches

Text by Andrew Moore, Philip Levine

34.5 x 27 cm | 13 ⅞ x 10 ⅞ inches

128 pages, 70 color, hardbound with jacket and slipcase


$750 | €550 | £500

Edition of 50 signed and numbered prints

*Casa de Verano, El Vedado, 1999*

Archival inkjet print

Image size: 36 x 28.5 cm | 14 ⅞ x 11 ⅝ inches

Sheet size: 38 x 30 cm | 15 x 11 ½ inches

Text by Joel Smith, Orlando Luis Pardo Lazo

40 x 30 cm | 15 ¾ x 11 ¾ inches

128 pages, 68 color, hardbound with slipcase


$750 | €550 | £500

Edition of 50 signed and numbered prints

*Casa de Verano, El Vedado, 1999*

Archival inkjet print

Image size: 36 x 28.5 cm | 14 ⅞ x 11 ⅝ inches

Sheet size: 38 x 30 cm | 15 x 11 ½ inches

Text by Joel Smith, Orlando Luis Pardo Lazo

40 x 30 cm | 15 ¾ x 11 ¾ inches

128 pages, 68 color, hardbound with slipcase


$750 | €550 | £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.

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. 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.
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.
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 and in 1984, he was given his first solo museum exhibition at the Spoleto Festival. After winning first prize in a national photography contest, Bianchi received his first solo show of photographs in 1984, at the William Havez Gallery in Chicago. It was followed by a one-man show at the Galerie Joost van den Bossche in Paris, and in 1985-1986, he had solo exhibitions at the Galerie Offord and the Galerie Gluck in Paris. By 1987, he was working full-time as a photographer and had a one-man show at the Galerie 119 in Copenhagen.

In 1988, Bianchi bought a Polaroid SX-70 camera and began using it to photograph people he knew. He was interested in capturing the momentary, accidental aspect of photography and in 1989, he held his first one-man show of SX-70 images at the Galerie Max Hetzler in Berlin. In 1990, he published an SX-70 book with John Stezaker called The Lick of the Tongue. Bianchi has exhibited at Galerie Victor Langlois in Paris and at the Haunch of Venison Gallery in London. His work has been exhibited at the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, and the Museum of Contemporary Art in Los Angeles. Bianchi’s work is included in the permanent collections of the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, the Museum of Contemporary Art in Los Angeles, and the National Museum of Photography in Stockholm.

In 1993 Tom co-founded CytoDyn, a biotech company with the mission of developing new H.I.V./AIDS therapies. Tom was the Director of the Defense of Beauty. In 1993 Tom co-founded CytoDyn, a biotech company with the mission of developing new H.I.V./AIDS therapies. Tom was the Director of the Defense of Beauty.

Tom Bianchi’s SX-70: Fire Island Pines 1975–1982 is a collection of photographs taken by Tom Bianchi with a Polaroid SX-70 camera. The book includes images of people and places from Fire Island Pines, a community on Long Island that was a popular destination for gay men in the 1970s and 1980s. The images capture the spirit and culture of the island and show the people who were part of the community.

Simon Burnstall’s 95: Punching the Light is a collection of photographs taken by Simon Burnstall in the 1980s and 1990s. The book includes images of people and places from the New York art scene during those decades. The images capture the energy and diversity of the art world of the time and show the people who were part of it.

Eros by Guido Argentini is a collection of photographs taken by Guido Argentini in the 1980s. The book includes images of people and places from New York City and includes images of celebrities, artists, and other people from the city’s art world.

Iconic China by Luca Campigotto is a collection of photographs taken by Luca Campigotto in the 1990s. The book includes images of people and places from China and shows the country’s rapid development and the people who were part of it.

Yo Soy Fidel by Michael Christopher Brown is a collection of photographs taken by Michael Christopher Brown in Cuba during the 1990s. The book includes images of people and places from Cuba and shows the country’s history and culture.

Bologna Portraits by Gian Battista Battistini is a collection of photographs taken by Gian Battista Battistini in Italy. The book includes images of people and places from Bologna and shows the city’s culture and history.

Wind of Provence by Michel Comte is a collection of photographs taken by Michel Comte in France. The book includes images of people and places from the Provence region and shows the region’s culture and landscape.
<table>
<thead>
<tr>
<th><strong>Jean Pagliuso</strong></th>
<th><em>In Plain Sight. The Photographs</em> 1968-2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Sasha Freire-Jones, Bill Owens, Claudia Zanfi</td>
</tr>
<tr>
<td></td>
<td>24 x 29 cm</td>
</tr>
<tr>
<td></td>
<td>256 pages, 100 color, hardbound with jacket</td>
</tr>
<tr>
<td></td>
<td>$70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Caleb Cain Marcus</strong></th>
<th><em>A brief movement after death</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Richard Nonas</td>
</tr>
<tr>
<td></td>
<td>29.2 x 21.7 cm</td>
</tr>
<tr>
<td></td>
<td>184 pages, 100 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Dan Martensen</strong></th>
<th><em>Wolves Like Us: Portraits of the Angulo Brothers</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Crystal Moselle, Joseph Akei</td>
</tr>
<tr>
<td></td>
<td>21.6 x 28 cm</td>
</tr>
<tr>
<td></td>
<td>160 pages, 168 color, softcover</td>
</tr>
<tr>
<td></td>
<td>$35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Luca Missoni</strong></th>
<th><em>Moon Atlas</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Preface by Maurizio Bottolotti</td>
</tr>
<tr>
<td></td>
<td>26.5 x 33 cm</td>
</tr>
<tr>
<td></td>
<td>148 pages, 70 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Sohei Nishino</strong></th>
<th><em>Water Line. A Story of the Po River</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>24 x 24 cm</td>
</tr>
<tr>
<td></td>
<td>120 pages, 80 b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>$35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Caleb Cain Marcus</strong></th>
<th><em>Speak Easy</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Richard Nonas</td>
</tr>
<tr>
<td></td>
<td>29.2 x 21.7 cm</td>
</tr>
<tr>
<td></td>
<td>184 pages, 100 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Andrew Moore</strong></th>
<th><em>Detroit Disassembled</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Kent Haruf, Toby Jurovics, Inara Verzemnieks</td>
</tr>
<tr>
<td></td>
<td>22.5 x 33 cm</td>
</tr>
<tr>
<td></td>
<td>136 pages, 70 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$40</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Andrew Moore</strong></th>
<th><em>Dirt Meridian</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction by Her Majesty Queen Noor</td>
</tr>
<tr>
<td></td>
<td>Text by Kent Haruf, Toby Jurovics, Inara Verzemnieks</td>
</tr>
<tr>
<td></td>
<td>34.5 x 27.9 cm</td>
</tr>
<tr>
<td></td>
<td>153 pages, 60 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Andrew Moore</strong></th>
<th><em>Blue Alabama</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Preface by Imani Rerry</td>
</tr>
<tr>
<td></td>
<td>Story by Madison Smartt Bell</td>
</tr>
<tr>
<td></td>
<td>23 x 30 cm</td>
</tr>
<tr>
<td></td>
<td>180 pages, 78 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Maxim Marmur</strong></th>
<th><em>The Coal People</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Evgeny Berezner, Irina Chmyreva, Maxim Marmur</td>
</tr>
<tr>
<td></td>
<td>23 x 30 cm</td>
</tr>
<tr>
<td></td>
<td>420 pages, 220 b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>$70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Rania Matar</strong></th>
<th><em>L’Enfant-Femme</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Joel Meyerowitz, Maggie Barrett</td>
</tr>
<tr>
<td></td>
<td>25 x 32 cm</td>
</tr>
<tr>
<td></td>
<td>160 pages, 96 color and b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>ISBN 978-88-6208-525-4 (English)</td>
</tr>
<tr>
<td></td>
<td>$35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Joel Meyerowitz</strong></th>
<th><em>Cézanne’s Objects</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction by Stéphane Duret, Toby Jurovics, Inara Verzemnieks</td>
</tr>
<tr>
<td></td>
<td>25 x 32 cm</td>
</tr>
<tr>
<td></td>
<td>153 pages, 60 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$35</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Renato Miracco</strong></th>
<th><em>Oscar Wilde’s Italian Dream 1875-1900</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction by Philippe Kériencott</td>
</tr>
<tr>
<td></td>
<td>Text by Renato Miracco</td>
</tr>
<tr>
<td></td>
<td>17 x 24 cm</td>
</tr>
<tr>
<td></td>
<td>160 pages, 33 color and b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>Rights world except Germany</td>
</tr>
<tr>
<td></td>
<td>$29.95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Joan Myers</strong></th>
<th><em>Where the Buffalo Roamed. Images from the New West</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Essay by Lucy R. Lippard</td>
</tr>
<tr>
<td></td>
<td>30.5 x 22 cm</td>
</tr>
<tr>
<td></td>
<td>149 pages, 102 color and b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>$50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Martin Parr</strong></th>
<th><em>Beach Therapy</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Martin Parr</td>
</tr>
<tr>
<td></td>
<td>30 x 22 cm</td>
</tr>
<tr>
<td></td>
<td>148 pages, 75 color, hardbound</td>
</tr>
<tr>
<td></td>
<td>$70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Martin Parr</strong></th>
<th><em>Think of Scotland</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Text by Martin Parr</td>
</tr>
<tr>
<td></td>
<td>22.9 x 30.5 cm</td>
</tr>
<tr>
<td></td>
<td>200 pages, 80 color and 70 b&amp;w, hardbound</td>
</tr>
<tr>
<td></td>
<td>ISBN 978-88-6208-698-1</td>
</tr>
<tr>
<td></td>
<td>$60</td>
</tr>
</tbody>
</table>
Ken Van Sickle
Photography 1964-2009
23 x 28 cm | 9 ¼ x 11 inches
160 pages, 122 b&w, clothbound
ISBN 978-88-6208-627-1
$50 | €40 | £37

Catherine Wagner
Place, History, and the Archive
30 x 24.5cm | 11 ⅔ x 9 ⅝ inches
336 pages, 250 color and b&w, hardbound
ISBN 978-88-6208-598-4
$65 | €55 | £49

Gavin Watson
Oh! What Fun We Had
36.5 x 24 cm | 14 x 9 ½ inches
176 pages, 220 color and b&w, hardbound
$40 | €34 | £30

Weegee
Weegee’s Naked City
16.2 x 23.3 cm | 6 ⅗ x 9 ⅕ inches
292 pages, 239 b&w, clothbound with jacket
ISBN 978-88-6208-695-0
$39.95 | €36 | £30

Allen Wheatcroft
Bodylanguage
24.4 x 27 cm | 9 ⅛ x 10 inches
88 pages, 70 color and b&w, hardbound
$40 | €35 | £30

Stephan Würth
Tennis Fan
20 x 25 cm | 7 ¾ x 9 ½ inches
100 pages, 64 b&w, hardbound
ISBN 978-88-6208-642-4
$40 | €35 | £30
Arthur Elgort
I Love...  
16.5 x 21 cm | 6 ½ x 8 ¼ inches 
208 pages, 208 color and b&w, flexibound 
$45 | €40 | £35

James Moore
Photographs 1962-2006  
25 x 33.5 cm | 10 x 13 ¼ inches 
238 pages, 190 color and b&w, hardcover 
$75 | €65 | £60

Brigitte Niedermair
Me and Fashion  
Edited with text by Charlotte Cotton. 
Text by Gabriella Belli 
27 x 33 cm | 10 ⅗ x 13 inches 
278 pages, 112 color, clothbound 
$70 | €60 | £55

Franco Gobbi
Fragile  
22 x 22.2 cm | 8 ½ x 8 ½ inches 
160 pages, 70 color and b&w, clothbound with embroidery 
ISBN 978-88-6208-529-8  
$70 | €60 | £55

Takay
Fluence. The Continuance of Yohji Yamamoto  
26 x 34 cm | 10 ¼ x 13 ⅕ inches 
208 pages, 150 b&w, hardbound with slipcase 
$60 | €50 | £45
**Artbook | D.A.P.**

**NORTH AMERICA AND LATIN AMERICA**

Elisa Nadel  
Vice President, Director of Publisher Services  
T: +1 212 627 1999  
F: +1 212 627 9484  
ena@dapinc.com

Jane Brown  
Senior Vice President, Sales Director  
T: +1 212 627 1999  
F: +1 212 627 9484  
jbrown@dapinc.com

**Books Import**

**ITALY**

- Via Alessandro Volti, 4  
20122 Milano, Italy  
- T: +39 02 29400478  
20129 Milano, Italy  
via Achille Maiocchi, 11  

**Edizioni Unicopli**

**ITALY**  
- Books Import  
- Edizioni Unicopli  
- Via Alessandro Volti, 4  
20122 Milano, Italy  
- T: +39 02 29400478  
20129 Milano, Italy  
via Achille Maiocchi, 11  

**EUROPE**

Austria, Germany, Switzerland  
Michael Klein  
T: +49 931 17245  
m.klein@e-online.de

Belgium & Luxembourg  
Rosita Stankute  
Export Sales Department  
Thames & Hudson Ltd  
T: +32 2 354 2912

Eastern Europe  
Sara Tocci  
T: +39 71 519 886  
sara.tocci@niledanube.com

Eastern Mediterranean, Bulgaria, Romania  
Stephen Embrey  
T: +44 7912 919 886  
steve.embrey@niledanube.com

France  
Isartart S.A.R.L.  
T: +33 1 41 49 36 60  
commercial@isartart.fr

Ireland  
Karim White  
T: 07340 768 902  
k.white@thameshudson.co.uk

Netherlands  
Van Ditmar B. V.  
th@vanditmar.audax.nl

Scandinavia, Baltic States, Russia and the CIS  
Per Burell  
T: +46 (0) 70 725 1203  
p.burell@thameshudson.co.uk

Spain and Portugal  
Natalia Frenich  
n.frenich@thameshudson.co.uk

**THE NEAR & MIDDLE EAST**

Middle East incl. Egypt  
Stephen Embrey  
T: +44 7912 919 886  
steve.embrey@niledanube.com

Asia & Far East  
Katherine Lee  
Manager Director  
Katherine_lee@asiapubs.com.hk

China, Hong Kong, Macau and Korea  
Zita Chan  
Regional Sales Manager  
zita.chan@asiapubs.com.hk

Taiwan  
Helen Lee  
helen.lee@asiapubs.com.hk

Japan  
S. Edwards  
v.edwards@thameshudson.co.uk

South East Asia  
APD Singapore PTE LTD  
52 Geylang Lane  
E: +65 6749 3535  
F: +65 6749 3521  
customersvc@apdsing.com

Malaysia  
APD Kuala Lumpur  
54020 Petaling Jaya  
Selangor Darul Ehsan  
T: +60 3 7877 6063  
F: +60 3 7877 3414

India Subcontinent  
Kapil Kapoor  
Roh Books  
T: +91 11 2911 0886  
kapil@kapoorredbooks.com

Pakistan and Sri Lanka  
Stephen Embrey  
T: +44 7912 919 886  
steve.embrey@niledanube.com

**Australasia**

Australia, New Zealand, Papua New Guinea  
& the Pacific Islands  
Thames & Hudson Australia Pty Ltd  
11 Central Boulevard  
Port Melbourne Victoria 3207  
T: +61 3 9646 7388  
enquiries@thaus.com.au

Africa (excluding South)  
Ian Bartley  
i.bartley@thameshudson.co.uk

South Africa, Swaziland, Lesotho,  
Namibia and Botswana  
Jonathan Ball Publishers  
66 Minneton Road  
Denver  
Johannesburg, 2094  
South Africa  
www.jonathanball.co.za

Brunette Mokgotlooa  
Mokgotlooa@jonathanball.co.za

For countries not mentioned, please contact:  
Export Sales Department  
Thames & Hudson Ltd  
T: +44 (0)20 7845 5000  
exportsales@thameshudson.com
Contacts

**EU Headquarters**
Via dello Scalo, 3/2 ABC
40131 Bologna, Italy
info@damianieditore.com
www.damianieditore.com

**Chairman and Publisher**
Silvia Pesci
pesci@damianieditore.com

**Editorial Office**
Eleonora Pasqui
T: +39 051 635 68 58
pasqui@damianieditore.com

**Sales and Marketing**
Enrico Farinazzo
T: +39 051 635 68 55
farinazzo@damianieditore.com

**Financial Department**
Alessandra Zucchini
T: +39 051 635 68 45
finance@damianieditore.com

**US Office**
521 West 26th Street, 2nd Floor
New York, NY 10001

**Press Office Europe**
press@damianieditore.com

**Press Office London**
Claire Sawford
T: +44 (0) 7768 720278
claire@clairesawford.net

Printed in April 2020 by Faenza Group SpA, Italy.

Unless otherwise indicated, all photographs are copyright the artists.

Cover: © Marco Anelli, *Knifing* (detail). From the book *7 Deaths of Maria Callas* (pp. 8–9)
Pages 4–5: © Martin Parr / Magnum Photos. From the book *From the Pope to a Flat White. Ireland 1979-2019* (pp. 6–7)
Pages 24–25: © Arthur Elgort. From the book *I Love...* (pp. 66)
Pages 46–47: Concept and images by Maurizio Cattelan and Pierpaolo Ferrari. From the magazine *Toiletpaper* (pp. 48–51)
Pages 52–53: © Weegee / International Center of Photography / Getty Images. From the book *Weegee's Naked City* (p. 64)

Information in this catalogue was accurate when going to press. Prices, specifications, and terms are subject to change without notice.