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Mike Mandel

**Zone Eleven**
Photographs by Ansel Adams

*Zone Eleven* is a reference to Ansel Adams’ Zone System, a method to control exposure of the negative in order to obtain a full range of tonality in the photographic print from the deepest black of Zone 0 to the brightest highlight in Zone 10. *Zone Eleven* is a metaphor coined by artist Mike Mandel in his challenge to create a book of Adams’ photographs outside of the bounds of his personal work. Many of these photographs were found in the archives of his commercial and editorial assignments, and from his experimentation with the new Polaroid material of the times. For this book, Mandel has unearthed images that are unexpected for Adams, and created a new context of facing page relationships, and sequence. *Zone Eleven* is the product of Mike Mandel’s research of over 50,000 Adams images located within four different archives to present a body of Adams’ work that was unknown until now.

Mike Mandel is well known for his collaboration with Larry Sultan in the 1970s - 1990s. They published 'Evidence' in 1977, a collection of 59 photographs chosen from more than two million images that the artists viewed at the archives of government agencies and tech-oriented corporations. Conceptually, *Zone Eleven* is a companion book to *Evidence*. As *Evidence* reframes the institutional documentary photograph with new context and meaning, *Zone Eleven* responds to the audience expectation of “the iconic Ansel Adams nature photograph.” But Mandel selects images that do not fit that expectation. *Zone Eleven* is a book of Ansel Adams images that surprisingly speak to issues of the social relations, the built environment, and alienation.
Namsa Leuba
Crossed Looks

*Crossed Looks* is the first artist monograph featuring the work of Swiss-Guinean artist Namsa Leuba. This publication accompanies the first solo exhibition of Namsa Leuba in the United States, at the Halsey Institute of Contemporary Art in Charleston, South Carolina on August 27 – December 11, 2021. *Crossed Looks* features Leuba’s major projects to date, including photography series in Guinea, South Africa, Nigeria, Benin, and the debut of a new series recently made in Tahiti. The exhibition and monograph consider how Leuba’s photographic practice explores the representation of African identity and the cultural Other in the Western imagination. Over 90 photographs inspired by the visual culture and ceremonies of West Africa, contemporary fashion and design, and the history of photography and its colonizing gaze present Leuba’s unique perspective that straddles reality and fantasy. Through the adaptation of myths attributed to the Other, Leuba’s photographs acknowledge this double act of looking, a cross-dialogue of global cultures. The book features essays by Joseph Gergel, Emmanuel Iduma and Mary Trent which examine the nuanced themes of identity and representation in Leuba’s multiple bodies of work.

Namsa Leuba (b. 1982) is a Swiss-Guinean photographer and art director. She has exhibited her artwork at the Guggenheim Bilbao, New Art Exchange (London), Hanger Art Center (Brussels), Øksnehallen (Copenhagen), Tate Modern (London), and MACAAL Marrakesh. She has also participated in festivals including Daegu Photo Biennale (Korea), Athens Photo Festival, Photoquai (Paris), and LagosPhoto (Nigeria). In 2019, Leuba was featured in the exhibition The New Black Vanguard at Aperture in New York. Leuba is the recipient of numerous awards including FOAM Talent, Magenta Foundation Flash Forward Award, PhotoGlobal Prize, and the Planches Contact Prize. Her work has been commissioned by Nike, Dior and *The New Yorker*, and has been published in *I-D, BJP - British Journal of Photography, Numéro, KALEIDOSCOPE, Foam, Interview, Vice Magazine, New York Magazine, European Photography*, and *Libération.*
Mel D. Cole
American Protest. Photographs 2020-2021

In April 2020, during the early days of the COVID pandemic lockdowns, photographer Mel D. Cole started driving around New York City documenting the streets. This almost therapeutic exercise became a call to action upon the murder of George Floyd, and Cole dedicated the rest of 2020 to photographing the Black Lives Matter protests that swept the country. In addition to canvassing the action in New York City, Cole traveled to cover protests in Washington, DC, and Richmond, Virginia. The body of work he has produced from that electrifying summer is a powerful outpouring of the hurt, outrage, and courage of people compelled to take action following the brutal death of George Floyd. Inspired by the black-and-white documentary tradition of the 1960s, Cole seeks to create what he calls “a collective memory” that continues the legacy of the civil rights movement. That historical through-line is a bitter reminder of the oppression and resistance that continues today. Cole has said, “Shooting the Black Lives Matter movement is the most important work of my entire life. It meant the world to me to document and do this service. This is what I have, this is what I can bring to the table, and it’s my eye, my platform to tell the stories.”

New York-based self-taught photographer Mel D. Cole (born 1976) is one of hip hop’s most accomplished and celebrated photographers, with a career spanning almost 20 years. He released his first book, Great: Photographs of Hip Hop in February 2020.
This is the first monograph by the legendary Oscar-winning cinematographer Sir Roger Deakins, best known for his collaborations with directors such as the Coen brothers, Sam Mendes and Denis Villeneuve. It includes previously unpublished black-and-white photographs spanning five decades, from 1971 to the present. After graduating from college Deakins spent a year photographing life in rural North Devon, in South West England, on a commission for the Beaford Arts Centre; these images are gathered here for the first time and attest to a keenly ironic English sensibility, also documenting a vanished postwar Britain. A second suite of images expresses Deakins' love of the seaside. Traveling for his cinematic work has allowed Deakins to photograph landscapes all over the world; in this third group of images, that same irony remains evident.

Roger Deakins (born 1949), CBE, ASC, BSC, is one of today's most honored cinematographers, renowned for his vast and varied body of work. He has been nominated for an Oscar 15 times and won the award twice for the films Blade Runner 2049 and 1917. He has been given 5 BAFTA awards and been nominated 10 times. Some of his other Oscar nominations are for: Denis Villeneuve's Prisoners and Sicario; The Coen Brothers' Fargo; Martin Scorsese's Kundun; The Reader; Sam Mendes' Skyfall; and Angelina Jolie's Unbroken, just to name a few. He has also been recognized by his British peers with 11 British Society of Cinematographers (BSC) nominations and 7 wins. His myriad professional honors also two Independent Spirit Awards, numerous Critic's awards and the National Board of Review's Career Achievement Award. In the 2021 New Year Honours he was knighted as a Knight Bachelor.
With a career spanning over three decades, internationally acclaimed artist Alexis Rockman is well known for his complex, large scale paintings and works on paper depicting the collision between civilization and nature. The artist synthesizes elements of human history, natural science and landscape painting; a passionate interest in climate change and globalization; and a healthy dose of art history and science fiction, to create images that reveal our world balancing on the precipice. Beyond their lush surfaces, radiant washes of color, and technical inventiveness belies a dark humor, an intense curiosity and a probing intelligence that serves to heighten the power and urgency of his invented narratives. Works on Paper is the first comprehensive survey of the artist's graphic work, documenting his extraordinary accomplishments as a draftsman through a meticulous selection of watercolors, gouaches, oil drawings, field studies, and sketchbooks. Designed in close collaboration with the artist, the book reproduces 120 works, many of which have never before been published. Included are his earliest watercolors from the 1980s, often of hybrid and mutated animals; Field Drawings, created in Guyana and other remote locations from mud sourced on site; the ominously beautiful and apocalyptic Weather Drawings; painterly works relating to his epic The Great Lakes Cycle; and Lost at Sea, his most recent body of work reimagining famed and historic shipwrecks. The book includes a visual appendix of Rockman’s graphic influences, with commentary by the artist. Works on Paper is a valuable addition to scholarship on the artist, providing a critical understanding of a visionary oeuvre made at the intersection of art, nature and science.

Alexis Rockman was born in 1962 in New York, where he lives and works. His mid-career retrospective was on view at the Smithsonian American Art Museum in 2010. Rockman’s work is represented in many museum collections, including the San Francisco Museum of Modern Art; Smithsonian American Art Museum; Solomon R. Guggenheim Museum; Whitney Museum of American Art, among others.
Multicolored cakes, a fluent cascade of corn flakes, jelly molded into witty dishes, grotesque fish and an expanse of steaks glimpsed under a skeleton are just a few of the vibrant and hypnotic background images in Maurizio Cattelan and Pierpaolo Ferrari’s 2022 food-themed Toiletpaper Calendar. The images by the artistic duo, even though not always tasty, take on a new era of food photography. So please take your seat and buon appetito!

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.
Following the great success of the first edition of *Portraits in the presence of Marina Abramović*, Marco Anelli reissues a new edition of this acclaimed publication. This remastered edition includes never before seen archival photographs of the behind-the-scene moments of the artist in preparation for the performance. Alongside her retrospective at the Museum of Modern Art in New York, Marina Abramović staged a performance of three months in the central atrium. Inside a delineated space, visitors from the public were invited to sit in a chair opposite to her and exchange eye contact. The performance drew out a visceral emotional response, captured by Anelli from a distance. The sitters were frequent museum visitors, as well as renown artists, actors and musicians, including Lou Reed, Patti Smith, Björk, Sharon Stone, James Franco, and others. The result was an international sensation around the work and the photographs, which were published by the museum on a daily basis. To realize this project, Anelli had also spent over 716 hours in the museum, meticulously making portraits of Abramović, each individual sitting across from her, and noting the duration of each exchange. These photographs function as the primary representation of this seminal work of performance in the 21st century, and chronicle an unforgettable moment in the history of art.

This spectacular collection of photographs is a follow-up to Wilson’s very successful book, Wild Life, which was published in 2014. With 80 percent new work, stunning landscape format design, a new introduction by Wilson about his philosophy and process, and an essay by Dan Flores, author of the New York Times-bestseller Coyote America, The Other World: Animal Portraits will be a welcome sequel and a strong contender in the popular wildlife photography genre. Although he shoots in the studio, Wilson is inspired by the notion of the “authentic encounter,” that is, allowing the animal to reveal itself to us rather than imposing our subjective notions on it or on the portrait.

Wilson works in cooperation with zoos and wildlife sanctuaries who bring the animals into a studio, where he photographs them against a black background. This makes the animals appear grounded and three-dimensional—magnificent, approachable, yet inherently mysterious. He describes the situation as a kind of “controlled chaos,” but in the end it allows him to create images that show each animal as an individual being with its own personality and dignity. There is no anthropomorphism here but rather a wise and respectful approach to these creatures with whom we share the Earth. As he writes in his introduction: “I hope this body of work can stand as worthy testament to these vanishing faces, a bridge of sorts, to remind us that we are not alone, we are not separate; we are part of a profoundly interconnected diversity of life. In each animal’s gaze we see a part of ourselves and catch a fleeting glimpse of another world, a world we once fully inhabited.”
This book is an unexpected deep dive into the tenderness and truth of weddings. For 342 Saturdays, John Dolan has quietly pursued emotional and revealing art inside the wedding day itself. He has aimed his camera at tiny moments of deep meaning: evocative, joyful, unscripted, perfectly imperfect scenes at the start of a marriage. The wedding is one of society’s last and lasting ceremonies - universal in its presence, comprehensive in its emotion. Dolan’s candor, his respectful discretion, and his gentle but shrewd and powerful observation combine to make a book that transcends weddings and enlightens us on the human condition.

John Dolan has influenced a generation of contemporary wedding photographers, redefining the genre over 30 years of work. He is an artist who chose weddings as his subject, fascinated by the complexity of this shared ritual. His work has been widely published and celebrated in major magazines and sought after by a variety of thoughtful clients from Johnny Cash to Gwyneth Paltrow. John is based in New York, The Berkshires and Ireland, or wherever his next wedding takes him, finding beauty and truth below the surface of a wedding.
Alejandro Merizalde

100 Churches of Venice and the Lagoon

100 Churches of Venice and the Lagoon is a photographic project started by Merizalde in 2014, alongside a broader body of black and white work that began in the city in 2008. The color photographs in this book document religious temples from every sestiere in Venice and the smaller towns surrounding the Venetian lagoon: from Murano to Burano and Torcello; from Pellestrina to Chioggia and deep into the northern lagoon to areas like Lio Piccolo, Mesole and beyond, Merizalde found and photographed their respective churches whether they remained in service or had been deconsecrated or repurposed. Following their architectural similarities, the book presents a layout that favors the façade and relies on this subtle repetition for artistic sustenance and balance. A poignant essay by Marina Gasparini Lagrange provides an account that combines her personal experience as a former resident with her intellectual and historical perspective. 100 Churches of Venice and the Lagoon presents an in-depth view of Venetian culture and history through its places of worship in a book of exceptional appeal.

Alejandro Merizalde (b. 1979, Ecuador) has been developing a body of work in Venice, Italy comprised of black and white and color photographs since 2008. Recipient of the Emily Harvey Foundation Residency in Venice, his work has appeared in National Geographic publications, Black & White Photography Magazine and Landscape Stories Magazine. He currently resides in New York City.

23 x 23 cm | 9 x 9 inches
112 pages, 100 color, hardbound
ISBN 978-88-6208-749-0
Fall 2021
$60 | €55 | £50
Tickety-Boo, is a block of a book with more than two hundred images edited from smart phone photographs taken during Charles H. Traub’s everyday ramblings over the last four years. The English expression tickety-boo loosely translates ‘Everything is okay, but maybe everything isn’t!’ Therein lies the enigmatic crux of the images contained in the book. The smart phone is an ingenious companion that readily makes a photographic response by Traub quick and unobtrusive – a third eye, if you will. A stream of consciousness flows in his response to places, things, and people that catch his eclectic whimsy. His subjects are ambiguous and out of context, yet once organized together within this book, create a kind of pictorial completeness, both soothing and disquieting. The photographs in each spread vividly amplify each other leading the viewer to the next sequence. The mundane becomes animated, and in the end, this is a book about the delirious conditions of our time.

Charles H. Traub has been a photographer/educator for over 50 years. His work is represented in major museums and collections all around the world. In 1988, he founded the MFA program of Photography, Video and Related Media at the School of Visual Arts in NYC and still serves as its Chair. Formally, he was a founder of the Museum of Contemporary Photography, Columbia Collage, Chicago. Later he directed New York’s prestigious Light Gallery, and for over 25 years was president of the Aaron Siskind Foundation. Traub has received numerous awards including the prestigious ICP Infinity Award for his work on here is new york: A Democracy of Photography. He has published 16 books, including 8 monographs of his own. Recent publications include Dolce Via (2014) Lunchtime (2015), the iBook No Perfect Heroes-Photographing U.S. Grant (2016), and Taradiddle (2016).
Michael Stipe

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

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

Wild Flowers

For this collector’s edition of *Wild Flowers*, Joel Meyerowitz has printed an edition of 25 of the photograph *Window, Rockport, Massachusetts, 1965*. Each photograph is signed and numbered by the author.

This new and expanded edition of Joel Meyerowitz’s widely acclaimed photobook, *Wild Flowers*—now, in a larger format, features new and unpublished images.
Joel Meyerowitz
*Cézanne's Objects*

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

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

**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
Martin Parr

**From the Pope to a Flat White**

**Ireland 1979-2019**

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

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

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**Edition of 70 signed and numbered prints**

*Glenbeigh Races*, County Kerry, 1983

Gelatin silver print

Image size: 18 x 27 cm | 7 x 10 ⅝ inches

Sheet size: 20 x 29 x cm | 7 ⅞ x 11 ⅜ inches

24.2 x 32 cm | 9 ½ x 12 ⅜ inches

128 pages, 98 color and b&w, hardbound


$650 | €590 | £550

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**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*. ”

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**Edition of 90 signed and numbered prints**

*St Ives*, Cornwall, England, 2017

Pigment print

Image size: 22.9 x 15.3 cm | 9 x 6 inches

Sheet size: 25.4 x 20.2 cm | 10 x 8 inches

30 x 22 cm | 11 ⅜ x 8 ⅔ inches

120 pages, 75 color, hardbound

ISBN 978-88-6208-626-4

$480 | €450 | £400
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.

Kenro Izu
Seduction

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

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

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.

Edition of 30 signed and numbered prints
Gia Carangi, Fire Island, 1980
Gelatin silver print
Image size: 21.9 x 32.7 cm | 8 ⅜ x 12 ⅜ inches
Sheet size: 27.7 x 35.6 cm | 11 x 14 inches
16.5 x 21 cm | 6 ½ x 8 ¼ inches
208 pages, 208 color and b&w, flexibound
$850 | €690 | £600

Arthur Elgort

Jazz

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

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

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 ⅜ x 8 ⅜ inches
Sheet size: 35.6 x 27.7 cm | 14 x 11 inches
17.8 x 22.9 cm | 7 x 9 inches
160 pages, 100 color and b&w, hardbound
$850 | €690 | £600
Jack Pierson

The Hungry Years

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

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

Edition of 25 signed and numbered prints

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

20.3 x 24.1 cm | 8 x 9 ½ inches
104 pages, 70 color, hardbound
$800 | €700 | £590

Edition of 30 signed and numbered prints

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

20.3 x 24.1 cm | 8 x 9 ½ inches
104 pages, 70 color, hardbound
$600 | €550 | £490
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.

**Edition of 50 signed and numbered prints**

Gelatin silver print

Image size: 20.2 x 13.8 cm | 8 x 5 ½ inches  
Sheet size: 22.2 x 15.8 cm | 8 ¾ x 6 ¼ inches

Edited by Michael Bullock  
Text by Ted Stansfield, Jonathan D. Katz, Evan Moffitt  
21 x 30 cm | 8 ¼ x 11 ⅘ inches  
208 pages, 200 color and b&w, hardbound  
$700 | €600 | £500

Terry Richardson

**Kibosh**

This collector’s edition limited to 500 copies includes the book *Kibosh* and the print *Untitled, 2004* signed and numbered by Terry Richardson.

“*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.”

**Edition of 500 signed and numbered prints**

*Untitled, 2004*

C-print

Image size: 16.4 x 24.7 cm | 6 ½ x 9 ¾ inches  
Sheet size: 20.3 x 25.4 cm | 7 ⅝ x 7 ½ inches

24 x 32.5 cm | 9 ½ x 15 ½ inches  
320 pages, 250 color, clothbound  
ISBN 978-88-89431-30-6  
$400 | €350 | £250
Luca Missoni

**Moon Atlas**

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

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

**Edition of 15 signed and numbered prints**

*Moonshadow 005/V*, 2019

Digital archival print on Harman paper, semi-matt finish laminated on aluminum sheet

Image size: 40 x 32 cm | 15 ¾ x 15 ⅗ inches

Preface by Maurizio Bortolotti

26.5 x 33 cm | 10 ⅗ x 13 inches

148 pages, 70 color, hardbound


$500 | €450 | £400

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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.

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

**Edition of 25 signed and numbered prints**

*The Naked Guy*, 1969

Piezography

Sheet size: 33 x 24.1 cm | 13 x 9 ½ inches

Edited by Claudia Zanfi

Text by Sasha Frere-Jones, Bill Owens, Claudia Zanfi

24.5 x 28 cm | 9 ½ x 11 ⅛

96 pages, 59 color and b&w, hardbound

ISBN 978-88-6208-635-6

$550 | €450 | £400
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 two following photographs: Lebanon, Amarillo. All three photographs are available as a limited edition of 20 copies.

*Main Street. The Lost Dream of Route 66* includes 84 photographs taken by Edward Keating along Route 66 from 2000 to 2011.

Once the only direct road to California, an interstate highway system built in the 1950s bypassed ‘the Mother Road’ and shut off its lifeblood, forcing thousands of shops and motels into bankruptcy over the next fifty years. Between the twin pressures of harmful trade treaties and lower wages abroad, the national economy had changed as well, as entire industries began to dry up, sending a countless number of jobs to Asia and south of the border. Western-bound job seekers now bumped shoulders with Mexican immigrants heading east looking for the same. As a boy, Keating heard his mother tell stories of growing up in St. Louis near Route 66, tales of her trips to California; and of her father, the first Ford dealer in the bustling city, selling Model A’s in the teens and twenties. Therefore, it was probably fate that lead Keating to the brink on the road that no longer held the nation’s promise. Some made it across while others got stuck to the side of the road. Keating made it across.

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**Edition of 20 signed and numbered prints**

**Lebanon, Missouri, 2007**

Inkjet print

Image size: 18.6 x 28 cm

Text by Charlie LeDuff

31 x 24.7 cm | 12 ¼ x 9 ¾ inches

180 pages, 84 b&w, softcover


$500 | €450 | £390

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**Edition of 20 signed and numbered prints**

**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

180 pages, 84 b&w, softcover

ISBN 978-88-6208-666-0

$500 | €450 | £390
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 reopening 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. Recontextualizing the sculptures within their crating systems serves as yet another system to reframe histories as they have been previously told. Columbus, Penelope, Delilah unveils new narratives forming hybrid histories allowing the viewer fictive possibilities for interpretation. A limited edition of 10 prints will accompany a special collector’s edition set of Place, History, and the Archive. A signed archival pigment print of Columbus Penelope Delilah (2005) from the series Re-classifying History will come with the book housed in a special edition slipcase.

Edition of 10 signed and numbered prints

*Place, History, and the Archive*

*Columbus, Penelope, Delilah*, 2005
Archival pigment print
Image size: 28 x 35.6 cm | 11 x 14 inches
Sheet size: 29.2 x 36.8 cm | 11 ½ x 14 ½ inches

30 x 24.5 cm | 11 ⅜ x 9 ¾ inches
336 pages, 250 color and b&w, hardbound
ISBN 978-88-6208-399-1
$850 | €670 | £580

David Goldes

Electricities

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

Edition of 25 signed and numbered prints

*Electricities*

*Electricity + Water III*, 1993
Gelatin silver print
Image size: 29.2 x 22.86 cm | 11 ½ x 9 inches
Sheet size: 35.6 x 28 cm | 14 x 11 inches

24.75 x 30.5 cm | 9 ¾ x 12 inches
160 pages, 100 color, hardbound
$900 | €800 | £680
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.

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.

Antoine Le Grand
Portraits

Portraits is the first monograph on the work of Antoine Le Grand and spans the 20-year career of this acclaimed celebrity photographer. Taken from the pages of leading fashion and lifestyle magazines such as Vogue, W, GQ, and Vanity Fair, Le Grand’s images provide an astonishing collection of portraits of the actors, musicians, and personalities who enliven our culture. Through his irony, witty storytelling, and concise visual aesthetic, Le Grand has created indelible imagery of celebrities such as Iggy Pop, Gilbert and George, Harrison Ford, Al Pacino, Tim Burton, Woody Allen, and Jean Nouvel. The book includes more than 250 portraits and an introduction by the French visionary Jean-Paul Goude. This collector’s edition of 15 copies includes a signed and numbered print.
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 30 signed and numbered prints
The Deck at La Piscine Deligny, 1975
C-print
Image size: 22.8 x 30.5 cm | 9 x 12 inches
Sheet size: 28 x 35.5 cm | 11 x 14 inches

Text by Peter Schlesinger, Hilton Als
24.8 x 28.6 | 9 ¾ x 11 ¼ inches
176 pages, 150 color, hardbound
$500 | €400 | £300

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 25 numbered prints
Untitled (Diamonds), 1987
Giclée print
Image size: 19.3 x 19.1 cm | 7 ⅞ x 7 ½ inches
Sheet size: 25.5 x 21.5 cm | 10 x 8 ½ inches

Text by Aaron Rose
23.5 x 20.3 cm | 9 ¼ x 8 inches
132 pages, 120 color, clothbound
$500 | €450 | £350
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.*

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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.*
Derek Ridgers

78–87 London Youth

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

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 Spernicelli 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.

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.
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: 29 x 20.3 cm | 11 ⅜ x 8 inches

24 x 29 cm | 9.5 x 11.5 inches
176 pages, 150 color, hardbound
$600 | €380 | £300

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 25 signed and numbered prints**
*Cash Meier Barn*, 2012
Archival inkjet print
Image size: 27.7 x 35.5 cm | 11 x 14 inches
Sheet size: 40.6 x 50.8 cm | 16 x 20 inches

Text by Kent Haruf, Toby Jurovics, Inara Verzemnieks
24.8 x 34.3 cm (9 ¾ x 13 ½ inches)
140 pages, 73 color, hardbound
$600 | €550 | £450
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.

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 ½ x 10 ½ 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 ⅛ x 11 ¼ inches
Sheet size: 38 x 30 cm | 15 x 11 ¾ 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
ISBN 978-88-6208-258-7
$750 | €550 | £500
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.
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.
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, eventually working with Columbia Pictures in New York, painting and drawing on weekends. His artwork came to the attention of Betty Parsons and Carol Dreyfuss and they gave him his first one-man painting show in 1980. In 1984, he was given his first solo museum exhibition at the Spoleto Festival. After Bianchi’s partner died of AIDS in 1988, he turned his focus to photography, producing Out of the Studio, a candid portrayal of gay intimacy. Its success led to producing numerous monographs, including On the Couch, Deep Sex and In 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 company responsible for funding the research through 2000.

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, he found a photograph of bodybuilder Glenn Bishop on Fire Island. “Fire Island 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, 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 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 images, published here for the first time, and 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.

These photographs are at once formal and intimate for they bring both rigor and tenderness to glimpses of real people.

Edmund White
Rachel Cobb
*Mistral: The Legendary Wind of Provence*
Introduction by Bill Buford
24.8 x 31.7 cm | 9 ¾ x 12 ½ inches
192 pages, 99 color, hardbound
$50 | €40 | £35

William Coupon
*Portraits*
Foreword by Walter Isaacson
Text by Anthony Bannon
29.2 x 31.7 cm | 11 ½ x 12 ½ inches
216 pages, 150 color, clothbound with jacket
$60 | €50 | £44

Coppi Barbieri
*Early Works 1992-1997*
Foreword by Paolo Roversi
28 x 36 cm | 11 x 14 ½ inches
192 pages, 82 color, hardbound
ISBN 978-88-6208-446-8
$69 | €65 | £50

Todd Darling
*American Idyll*
Poem by William Carlos Williams, Allen Ginsberg
Text by Todd R. Darling
18.5 x 26 cm | 7 ¼ x 10 ¼ inches
164 pages, 83 b&w, clothbound
$60 | €55 | £50

Alessandro Cosmelli and Gaia Light
*Havana Buzz*
10.2 x 15.5 cm | 4 x 6 ¼ inches
224 pages, 170 color, softcover with jacket
ISBN 978-88-6208-560-1
$30 | €28 | £25

Jeremiah Dine
*Daydreams Walking*
25.4 x 25.4 cm | 10 x 10 inches
232 pages, 197 color, hardbound
ISBN 978-88-6208-697-4
$60 | €55 | £50

Giacomo Costa
*A helpful guide to nowhere*
25 x 28 cm | 9 ½ x 11 inches
256 pages, 200 color and b&w, hardbound
$60 | €55 | £50

Arthur Elgort
*Jazz*
Foreword by Wynton Marsalis
Introduction by Hank O’Neal
Edited by Marianne Houtenbos
17.8 x 22.9 cm | 7 x 9 inches
160 pages, 100 color and b&w, hardbound
ISBN 978-88-6208-608-0
$45 | €40 | £35
Brad Elterman
Dog Dance. The Photographs of Brad Elterman
Edited by Sandy Kim
Text By Olivier Zahm
16.8 x 23.8 cm | 6 ½ x 9 ½ inches
96 pages, 100 color and b&w, hardbound
$35 | €29 | £25

Lee Gap-Chul
The Seeker of Korea’s Spirit
Text by Sujong Song, Wendy Watress
25.2 x 27.8 cm | 8 ¼ x 10 inches
176 pages, 90 b&w, clothbound
$60 | €50 | £45

Larry Fink
Fink on Warhol: New York Photographs of the 1960s
Text by Kevin Moore
24.8 x 29.8 cm | 9 ¾ x 11 ¾ inches
128 pages, 80 b&w, clothbound
$50 | €45 | £38

Tria Giovan
The Cuba Archive. Photographs 1990-1996
Essey by Silvana Paternostro
29.3 x 21 cm | 11 ½ x 8 ½ inches
168 pages, 125 color, hardbound
ISBN 978-88-6208-545-8
$40 | €35 | £30

Stephen Frailey
Looking at Photography
20 x 24 cm | 7 ⅞ x 9⅖ inches
200 pages, 100 color and b&w, hardbound
$45 | €40 | £35

Matthew Frost
I Saw the Sign
16.5 x 24.1 cm | 6 ½ x 9 ½ inches
160 pages, 152 color, clothbound
$35 | €30 | £29

Jill Freedman
Resurrection City, 1968
24.5 x 30 cm | 9 ½ x 11 ½ inches
176 pages, 140 b&w, hardbound
ISBN 978-88-6208-583-0
$45 | €40 | £35

Hans Feurer
Text by Gianni Jetzer
24 x 34 cm | 9 ½ x 13 ½ inches
200 pages, 175 color, clothbound
ISBN 978-88-6208-293-8
$65 | €50 | £40

Adam Fuss
Water
27.3 x 33 cm | 10 ¼ x 13 inches
120 pages, 80 color and b&w, clothbound with jacket
$55 | €45 | £39

Luke Gilford
National Anthem
24 x 31.5 cm | 9 ½ x 12 ½ inches
176 pages, 150 color, hardbound
ISBN 978-88-6208-736-0
$60 | €55 | £50

Hans Feurer
Text by Gianni Jetzer
24 x 34 cm | 9 ½ x 13 ½ inches
200 pages, 175 color, clothbound
ISBN 978-88-6208-293-8
$65 | €50 | £40

Stephen Frailey
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Kenro Izu
Seduction
24 x 30 cm | 9 ½ x 11 ⅞ inches
160 pages, 100 color, hardbound
$50 | €45 | £35

James Klosty
Greece 66
28 x 28 cm | 11 x 11 inches
108 pages, 70 b&w, clothbound
$45 | €39 | £34

Niko J. Kallianiotis
America in a Trance
30.5 x 21.6 cm | 12 x 8 ½ inches
156 pages, 95 color, hardbound
$44 | €35 | £30

David Lachapelle
Landscape
Text by Shana Nys Dambrot, Paul Watson
33 x 30 cm | 13 x 11 ⅜ inches
88 pages, 80 color, softcover
$45 | €32 | £29

Ruth Kaplan
Bathers
24.7 x 30.5 cm | 9 ⅞ x 12 inches
112 pages, 70 b&w, clothbound
$50 | €45 | £35

Astrid Kirchherr
Astrid Kirchherr with the Beatles
Introduction by Vladislav Ginzburg
21 x 26 cm | 8 ¼ x 10 ¼ inches
96 pages, 71 color and b&w, hardbound
ISBN 978-88-6208-574-8
$30 | €25 | £22.5

Edward Keating
MAIN STREET:
The Lost Dream of Route 66
Text by Charlie LeDuff
31.1 x 24.8 cm | 12 ¼ x 9 ⅜ inches
180 pages, 84 b&w, softcover
$45 | €40 | £30

Frédéric Lagrange
Mongolia
34.2 x 41.9 cm | 13 ½ x 16 ½ inches
240 pages, 150 color, clothbound
$280 | €240 | £200

David Lykes Keenan
Fair Witness
Text by Eli Reed
24.1 x 20.3 cm | 9 ½ x 8 inches
160 pages, 100 b&w, hardbound
$45 | €35 | £29

Antoine Le Grand
Portraits
Introduction by Jean-Paul Goude
27.5 x 27.5 cm | 11 x 11 inches
316 pages, 208 color and b&w, hardbound
ISBN 978-88-6208-503-8
$50 | €45 | £35
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