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Martin Parr, Maurizio Cattelan and Pierpaolo Ferrari

*ToiletMartin PaperParr Book*

*ToiletMartin PaperParr Book* is a high-impact visual volume revealing the most iconic images from the prolific archives of internationally celebrated artist Martin Parr and the duo who created *Toiletpaper*, Maurizio Cattelan and Pierpaolo Ferrari. Martin Parr’s ironic, full colour images combine perfectly with the irreverent and poignant wit created by Maurizio Cattelan and Pierpaolo Ferrari. The 120 vibrant back-to-back images included in this compelling volume are sensually and visually appealing, as well as being reflective of reality. This book of the books shakes up the mind and leads the eye in every direction.

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

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 founded the art magazines *Permanent Food* and *Charley*. Since retiring from art, after the acclaimed 2011 retrospective at the Guggenheim Museum in New York City, he has committed himself to publishing *Toiletpaper* magazine. In 2018 Cattelan curated the exhibition *The Artist is Present* at the Yuz Museum in Shanghai.

Pierpaolo Ferrari is a fashion and advertising photographer and creative researcher. In 2007, he began a collaboration with *L'Uomo Vogue* which offered him the chance to explore the portrait’s potential and radically change its codes. In 2009, he teamed with Maurizio Cattelan to create *Toiletpaper*. 
In *Oscar Wilde’s Italian Dream*, leading Wilde author Renato Miracco has combined written research with previously unseen visual iconographic material - from Wilde’s earliest heady trips to Italy as an Oxford student to his final days in France and Italy in 1900 after his incarceration in Reading Gaol, and his voluntary exile from Great Britain. Italy, and the larger world outside of London, was essential to the sensitivity and awareness of Wilde’s identity, to his contributions to the prison reform, to his challenges to the social norms and sexual stereotypes in his last years. Latin formed the basis of a proper English gentleman’s education—Italy presented a landscape which animated and exacerbated social and personal conflict for young men such as Wilde. It also offered a great deal of sexual liberty compared to the oppressive moral atmosphere of England at that time. The images Miracco has incorporated in this volume (including photos that Wilde received from the gay German photographer, Von Gloeden) are mainly unknown from private collections, and together with letters, reminiscences, magazine and newspaper articles (along with derogatory articles about Wilde written by the Italian press) play a key role in placing Wilde’s character, and an entire generation, in a complex context - not only literary, but also visual. Reading about Naples, Rome, Palermo, Sicily, and Capri of that time, you see it as it must have appeared in the eyes of the writer. *Oscar Wilde’s Italian Dream* is a major addition to the canon of one of the world’s greatest literary figures.

Renato Miracco is a curator and critic who was awarded the Order of Merit of the Italian Republic for Cultural Achievements in 2018. He served as Cultural Attaché for the Italian Embassy in Washington from 2010 to 2018 and as advisor to the Ministry of Foreign Affairs of Italy. Miracco has curated major exhibitions with Tate Modern in London, with The Metropolitan Museum of Art in New York and with London’s Estorick Collection. His passion for Wilde dates from the early 1980s when he wrote his first essay on Wilde’s stays in Italy entitled *Verso il sole. Cronaca del soggiorno napoletano* (Colonnese, 1981). Miracco’s new book on Wilde is based on new materials that he found during the last few years.
Weegee

Weegee's Naked City

Damiani takes great pleasure in re-publishing this classic photo book from 1945 in a beautifully printed new edition which includes unpublished images and two new essays by Christopher Bonanos and Christopher George. For his first collection, Naked City, Weegee cruised the streets of 1940s New York in the wee hours in search of the sensational. Lewd, louche, licentious but always brimming with life (except when brimming with death), Weegee’s photographs have endured decades of modern art criticism and are again enjoying a much-deserved cult revival. His profound influence on other photographers over the last half-century derives not only from his sensational subject matter and his use of the blinding, close-up flash, but also from his eagerness to photograph the city at all hours, at all levels. Snapping lovers on the beach at 3:00 in the morning, transgender prostitutes in police buggies, bejeweled Society ladies at balls, and the desperately poor, no one knew New York like Weegee. Naked City showcases his talent, his love of the city, and his taste for the absurd and the unbelievable, and is a book that will forever stand as a classic introduction to the secret life of New York.

Weegee was born Usher Fellig on June 12, 1899 in Lemburg, Ukraine. He first worked as a photographer at age fourteen, three years after his family emigrated to the United States, where his first name was changed to the more American-sounding Arthur. Self-taught, he held many other photography-related jobs before gaining regular employment at a photography studio in lower Manhattan in 1918. In 1935 he became a freelance news photographer. He focused his practice around police headquarters and in 1938 obtained permission to install a police radio in his car. He took the most sensational photographs of news events and sold them to publications such as the Herald Tribune, Daily News, Post, and The Sun, among others. Weegee published several books, including Naked City (1945), Weegee’s People (1946), and Naked Hollywood (1953).

Christopher Bonanos is the author of Flash: The Making of Weegee the Famous and is the city editor at New York Magazine. Christopher George is an Imaging Associate in the Exhibitions Department of the International Center of Photography.
Takay

Fluence

The Continuance of Yohji Yamamoto

In his latest book, Takay presents photographs that pay homage to the creative power and style of the great Japanese designer, Yohji Yamamoto. Fluence was shot primarily in Tokyo, Japan. In it, Takay has captured the magic and mystery of artistic forces and his native country. The images in Fluence are shot in black and white which punctuate the subject and the black designs and silhouettes of Yohji Yamamoto’s clothing. The subjects in the book are some of Japan’s most accomplished creatives, actors, musicians and models. The locations hark back to Japan of the 1980’s, the end of the Showa era. Takay subconsciously chose locations that reflect this, the era he lived in prior to leaving Japan. These previously unseen photographs blend the Japanese landscape with the transformative power and energy of the people and the archive collection. The seed for this book was planted many years ago at the start of Takay’s career when he worked with Terry Jones on a Yohji project, and came to fruition after he was offered the use of the Yohji Yamamoto archive collection which spans 40 years of design. In Takay’s opinion, Yohji Yamamoto’s designs have a strong avant-garde, masculine style, mixed with a strong Japanese sensibility and elegance. When he began his project, he thought about what he could do with the clothes but while working with the people dressed in the collection, there was a transformation visually for him, which inspired him to create the images in this book.

Takay is a Japanese photographer based in NYC whose photographs have been featured in major fashion publications including Harper's Bazaar, Vogue, L’Uomo Vogue, and I-D, as well as in global advertising campaigns. Takay’s artworks have been included in prestigious fashion exhibitions at major institutions around the world. His work has appeared in the Victoria & Albert Museum’s exhibition Men in Skirts which travelled to the Metropolitan Museum (NY) in 2003, the Couture Chanel exhibition at the National Museum of China in Beijing and then in Shanghai in 2010, The Fashion World of Jean Paul Gaultier, From Sidewalk to the Catwalk touring from 2011-2016 to 12 cities around the world, and the Met’s Spring 2013 Costume Institute exhibition PUNK: Chaos to Couture. In 2016 Takay released his book ECHOS, with a book launch and exhibition at BookMarc Tokyo.
Alexey Titarenko created the series of collages and photomontages that became *Nomenklatura of Signs* from 1986-1991, under the strict Soviet rule. This new publication presents the series in its entirety for the first time and includes a satirical fictional story, written by Titarenko few months before the collapse of the USSR in 1991. Working in secret, Titarenko conceived the series as a way to translate the visual reality of Soviet life into a language that expressed its absurdity, in a hierarchy of symbols that, together, formed a nomenclature — or, in Russian, nomenklatura, a term for the system by which government posts were filled in the Soviet Union. Drawing inspiration from the aesthetics of Kazimir Malevich, Aleksandr Rodchenko, and other artists of the early 20th century Russian avant-garde, Titarenko captures an uncanny, darkly comic world in which language is controlled and subverted much like the Newspeak of George Orwell’s novel 1984. The book also includes essays by writer Jean-Jacques Marie and art historian Gabriel Bauret, as well as a critical interpretation of the series by art historian Ksenia Nouril. The book is designed by Kelly Doe Studio, NYC.

Alexey Titarenko was born in Leningrad (now St. Petersburg) in 1962. He graduated from the Department of Cinematic and Photographic Art at Leningrad’s Institute of Culture in 1983. In 1989, *Nomenklatura of Signs* was included in *Photostroyka*, a major show of new Soviet photography that toured the US. After the collapse of the Soviet Union in 1991, he produced several series of photographs about the human condition of the Russian people during this time and the suffering they endured throughout the 20th century. The most well-known series of this period is *City of Shadows*, inspired by the music of Shostakovich and the novels of Dostoyevsky. Titarenko’s works are in the collections of major European and American museums, including The State Russian Museum (St. Petersburg); The Getty Museum (Los Angeles); the Philadelphia Museum of Fine Art; and the Musée de l’Elysée Museum for Photography (Lausanne), among others. Alexey Titarenko lives and works in New York. He is represented by Nailya Alexander Gallery.
Stephen Frailey
Looking at Photography

Inspired by John Szarkowski’s 1973 Looking at Photographs, and paying homage to the concept of the one hundred images and a page of text for each, Stephen Frailey now updates this classic with significant works of photography from mid-70s to the present. Looking at Photography covers all genres of photography, and through discussing the significance of the individual works Frailey — as photographer, editor and educator - articulates the themes and sensibilities of contemporary photography. The book is illustrated with major works by acclaimed artists such as Tina Barney, Jeff Wall, Steven Meisel, Nan Goldin, Helmut Newton, Martin Parr, Tim Walker, Wolfgang Tillmans, among others.

Stephen Frailey, the Chair of the Photography and Video Department at the School of Visual Arts in New York from 1998 to 2018, is now Chair Emeritus. In 2012 he co-founded the Graduate MPS Fashion Photography program at SVA, and is currently the Director of Education for Red Hook Labs in Brooklyn. He studied at the San Francisco Art Institute and received his BA from Bennington College. He has had solo exhibitions at 303 Gallery and the Julie Saul Gallery and group exhibitions at the Museum of Modern Art, New York; International Center for Photography, New York; and the National Museum of American Art, Washington, DC. His work has been reviewed in the New York Times, Arts Magazine, ARTnews, Artforum, the Village Voice, and the New Yorker, portfolios have appeared in Artforum and the Paris Review. His photographs are in the collections of the Museum of Fine Art, Houston; the International Center for Photography, New York; The Princeton University Art Museum and the Fogg Museum at Harvard University. From 1998 to 2004 he was the Director of photography program at the Milton Avery Graduate School of the Arts at Bard College, and in 2003 he founded the Auction for Photographic Education in Afghanistan to create a photography department at Kabul University. His is co-founder of the New York Fashion Film Festival, and in 2007 he founded the photography magazine Dear Dave, and is Editor in Chief.
Critic and curator Jeppe Ugelvig recounts a little explored near-history of art/fashion hybridity through the genre-defying practices of Bernadette Corporation, Susan Cianciolo, BLESS and DIS, exploring their experimental approaches to fashion production between the art and fashion worlds in a time of radical societal change. Through a rich selection of rare and previously unseen photographs and ephemera, the book depicts fashion work in all its exhilarating complexity, tracing it from the atelier of the garment-maker to the post-production editing suite of the fashion photographer. Ugelvig’s comprehensive account connects a mythological 1990s generation of collaborative, DIY fashion producers in New York, Paris and Berlin to the digital and increasingly corporate systems of fashion of the 2010s, where aesthetic activities such as styling and creative directing have become ubiquitous. From the dystopian brand-hacking of Bernadette Corporation to the museum pop-up stores and early sneaker collaborations of BLESS, the book shows how artists not only manage to repeatedly subvert fashion’s frenzied systems, but prototype new forms of aesthetic entrepreneurship. The book is designed by Laura Coombs, currently Senior Designer at the New Museum of Contemporary Art and a Lecturer at Princeton.

Jeppe Ugelvig is a critic and curator based in New York and London. He writes, curates, and publishes across art, fashion and its various intersections. A graduate of Central Saint Martins and the Center for Curatorial Studies, Bard College, his writing appears regularly in *Frieze, i-D, ArtReview, AnOther, Flash Art International, PIN-UP, Spike,* and *LEAP,* amongst many others. He has staged exhibitions and projects in London, Berlin, Copenhagen, New York, Turin, and Ramallah.
The artist’s studio occupies a unique place in the popular imagination. Its environment is both the site of the artist’s creative production, and a deeply private, personal space that nourishes and bears witness to the artist’s working process, in a continuous interplay with its location, layout, interior and ambience. This rare access to the studio by a trusted visitor provides a unique opportunity to experience the lives of artists working in New York, through their methods, materials and influences, contained within the intimate space of the studio, and observed with an acutely sensitive eye. Artist Studios New York – which Marco Anelli has been exploring since 2011 - leads the viewer into the creative process of internationally famous artists such as Alex Katz, Alfredo Jaar, Cecily Brown, Dan Colen, Elisabeth Peyton, Francesco Clemente, Jack Pierson, Joan Jonas, Joyce Pensato, Jonas Mekas, Jordan Wolfson, Julian Schnabel, Julie Mehretu, Kiki Smith, Lawrence Weiner, Mariko Mori, Marina Abramovic, Matthew Barney, Mickalene Thomas, Nate Lowman, Pat Steir, Rob Wynne, Robert Longo, Tony Oursler, Ugo Rondinone, Urs Fisher, Vik Muniz.

Marco Anelli is a Roman-born, New York-based photographer. After specializing in black and white photography and printing techniques in Paris, he started working on photographic projects that evolve over long periods of time. In 2010 Anelli took portraits of 1,545 participants in Marina Abramović’s performance at the MoMA in New York City (Portraits in the Presence of Marina Abramović, Damiani 2010). Building sites and their workers are the subjects of his recent research. In 2015 he completed A Simple Story, his project on the construction of the new Whitney Museum of American Art; and in 2017 he released Building Magazzino (Rizzoli), which documents the construction of Magazzino Italian Art in Cold Spring, NY.
Growing up near Washington DC at the end of the Cold War, Turek has always been drawn to Russia as a taboo, forbidden place. The project began in the winter of 2016 when he joined award-winning British writer Sophy Roberts as she pursued a three-year search for an historic piano in Siberia. Turek traveled to the region another five times, exploring the vast territory east of the Ural Mountains all the way to the Pacific. His images record a constant tension — sometimes bizarre, often unsettling — between desecrated landscapes alongside pristine wildernesses; between the lives of indigenous people and modern Russians; between worn-out infrastructure and abandoned towns juxtaposed with gleaming new cities pumping gas and oil. The journey takes him deeper and deeper into small towns and villages, into the arsenic green corridors of Khrushchev apartment blocks. The photographs have a slowness and a stillness to them. Each one is a fragment of a conversation, a moment of genuine intimacy between subject and photographer.

Michael Turek is an award-winning photographer based in New York City whose work focuses on documentary assignments and personal projects. He is a Kodak Professional Ambassador and shoots on film.
Futuristic megalopolises, post-atomic sludge, urban ruins. These have been the subjects of Giacomo Costa’s work since the early Agglomerati series with which he made his debut in the world of art in 1996. Since then all Costa’s works have contributed to an imagery that uses the fascination of landscapes and their undeniably repellent beauty to reflect on the effects of human actions on the planet we live on. With his work, Costa does not offer us solutions or answers, but uses his ability to build fascinating and terrifying images to generate a restless state that encourages us to ask questions. Neither he nor any one of us has the answers; we must find them together. Hoping they take us in the right direction. Giacomo Costa’s research initially began with the study of photography before moving gradually in a direction that has lost all contact with traditional technique, employing sophisticated digital techniques borrowed from the world of cinema. The new book, A helpful guide to nowhere, starts again from the beginning of Costa’s work, focusing on the last ten years with many previously unseen and unpublished images.

Giacomo Costa was born in Florence in 1970, where he lives and works. His computer landscapes have been exhibited worldwide in public institutions, museum and galleries and his works have been reviewed internationally by the most prestigious newspapers and magazines. In 2009 Damiani published his first monograph The Chronicles of Time, including a preface by Sir Norman Foster. Giacomo Costa is represented by Guidi&Schoen Gallery.
Maxim Marmur
The Coal People

Maxim Marmur is a famous Russian photographer who has come a long way from local newspapers to his position as a news photographer at the major global news agencies. Marmur’s creative success is dictated by the trademark style of his visual research. Every moment captured in his photographs overcomes the immediate nature of reportage and acquires the quality of a self-contained piece of photography. The grandeur of every fleeting moment of life—this is what we experience when looking at Marmur’s photographs. His unique perception of photography as art, which restores the meaning and emotion to every instant of life, is most expressive in The Coal People project devoted to miners of the Russian Siberia and Far East. Marmur spent three years working on the project. In 2017—2019, it was exhibited across Russia, in Italy and China. The book is designed by Konstantin Eremenko.

Maxim Marmur was born in 1968 in Tashkent, Usbekistan. He started his career in 1987 as a news photographer at local newspapers in Omsk, Russia. In the 1990s, he worked as a photojournalist at Moskovskie Novosti (The Moscow News), one of the most popular Russian weeklies. From 1998 to 2003 he was a news photographer at Associated Press (AP), US-based news agency; from 2003 to 2008—at Agence France-Presse (AFP). Since 2008—freelance photographer. In 1996 and 2000, Marmur was the finalist of the Pulitzer Prize as a staff member of the AP’s Moscow bureau. In 2001, he won the Award of Excellence at Pictures of the Year International Competition, USA, in 2006—second prize at the Best of Photojournalism Contest, USA, and for The Coal People Marmur was named the Photographer of the Year at the Moscow International Foto Awards 2018. Marmur is Nikon ambassador in Russia.
Sarah Hadley
Lost Venice

Los Angeles based photographer Sarah Hadley’s Lost Venice is both an alluring and haunting portrayal of that majestic city as distilled through her personal lens of loss and nostalgia. Hadley contemplates the paradoxes of Venice with evocative images that celebrate the magnificent architecture and its fragility. Hadley’s unusual childhood and lengthy history with the city, coupled with the premature loss of her father who introduced her to Italy, have allowed her to channel Venice’s ethereal nature with subtle intensity. Her dream-like images of dark waters and shadowy passageways emanate longing and conjure a forgotten Venice.

Sarah Hadley was born and raised in Boston, Massachusetts. She interned at the Peggy Guggenheim Collection in Venice, Italy and later worked at the Venice Biennale, the National Gallery of Art and the Library of Congress. She moved to Chicago in 1996 where she eventually founded the Filter Photo Festival. Since 2009, Hadley has lived and worked in Los Angeles and she has exhibited her work internationally. Hadley has also had solo exhibitions at the Griffin Museum of Photography (Boston), the Loyola Museum of Art (Chicago), Afterimage Gallery (Dallas) and Fabrik Projects Gallery (Los Angeles) and her work has been shown in museums and galleries around the US. Her work has also been featured in international publications. Hadley has received grants from the California Center for Cultural Innovation, the Illinois Arts Council, and several fellowships from the Ragdale Foundation.
The Margulies Collection at the Warehouse is a nonprofit institution located in a 50,000 square foot retrofitted warehouse in the Wynwood Arts District of Miami. The Warehouse presents seasonal exhibitions from the collection of renowned collector Martin Z. Margulies as well as educational programs, special exhibitions and an international loan program. With a stated mission of education in the arts, the Warehouse has welcomed thousands of students and visitors from all over the world. It is operated and funded by the Martin Z. Margulies Foundation, a thirty-year resource for the study and enjoyment of the visual arts. The Martin Z. Margulies Collection Vol. 2 includes sculpture, painting, photography, video and large-scale installation works that have been shown at the Warehouse since it opened. The text includes essays by Barbara London, Marvin Heiferman and Michael Danoff. The catalogue is further illustrated with major works by artists from throughout the last century, such as Magdalena Abakanowicz, Olafur Eliasson, Michael Heizer, Anselm Kiefer, Willem de Kooning, Jannis Kounellis, Ernesto Neto, George Segal, Richard Serra and many others. Filled with countless insights and treasures, Martin Z. Margulies Collection Vol. 1 and Vol. 2 are a journey through one of the most exceptional collections of art in America.

Martin Z. Margulies is a real-estate developer and collector of contemporary art and photography. In 1998, Margulies - together with his longtime curator Katherine Hinds - began looking for a suitable space to display the growing collection. The following year, they opened a non-profit exhibition space in a retrofit warehouse in Wynwood, Miami to show his holdings of contemporary sculpture, painting, large-scale installation, photography, and video work.
Alexandre de Mortemart

Quest

The black and white shot photographs (2016-2019), part of de Mortemart’s Quest project, portray humans deluged in daily routine, lost in the anonymity of large cities, facing the unknown in search of themselves. The characters are seeking solutions and perhaps answers to the reason for their existence - lost in the universe, without any understanding but with a desire to find a solution with a sentiment of solitude and anxiety in a rapidly changing world. With the belief that we are entering an era of increasing uncertainty where people are losing faith and lacking the answers to dealing with a fractured world, the men and women appearing in Quest are not capable of telling who they are, nor where they come from in a world they hardly understand any longer.

Alexandre de Mortemart (b. 1961) started his photography as a photojournalist in France. Travelling around the world from Japan to India across the United States, and Europe, photography has been his mean of expression since the age of 14. His first professional assignment came in the early 80s for weekly magazines in Japan where he resided for five years. Upon returning to Paris he started collaborations with French newspapers Le Figaro, Liberation, Le Monde, magazines Elle, Vogue, l’Egoiste among others till the mid 90s when he ventured into cinema and started directing short and documentary movies. Alexandre de Mortemart work has been reviewed and featured by international critique and exhibited in France, Japan, United States, including the Aperture Gallery (New York) and the Galerie Agathe Gaillard (Paris), amongst others. He was recently awarded the Lensculture Black and White prize and now lives between London, Calcutta and Paris.
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.
Daydreams Walking is comprised of 196 photographs shot on the streets of New York City by Jeremiah Dine between 2010 and 2017. Dine’s exploration of the daily ebb and flow of humanity follows in the tradition of 20th Century street photography as practiced by Henri Cartier-Bresson, Robert Frank and Garry Winogrand, among others. The city illuminated is the subject, with the people, objects and streets the supporting cast. Dine has photographed on the streets of New York since he was a teenager, first in black and white with 35mm cameras, then starting in the 2000s in color with digital cameras. The book’s title is derived from the Frank O’Hara poem Music, which is included in the book, as well as a playlist of songs that Dine listened to while walking and shooting. Robert Sullivan, author of Rats, The Meadowlands and My American Revolution contributes an essay. The book is designed and edited by Yolanda Cuomo.

Allen Wheatcroft

Body Language

Allen Wheatcroft's first monograph, *Body Language*, explores the balance between connection and dislocation, which he observes while roaming city streets, camera in hand. Taken in Chicago, Sweden, Los Angeles, Berlin, and Paris, the book includes an introduction by renowned New York City street photographer Jeff Mermelstein. The photographs emphasize gestures, movements, and expressions; a visual language without words. The viewer comes to wonder about, and empathize with, the loners and bankers, doormen and gym rats, tourists and sun bathers — eager, perplexed, hurting — who inhabit our cities. This project, which focuses on tension, loneliness, and synchronicity in contemporary life, uses the universal language of the body in the street.

Allen Wheatcroft is a largely self-taught Chicago-based street and documentary photographer with an academic background in the social sciences and a long career in publishing. Over three decades, he has built a large body of documentary and street images on a number of long-running projects. He recently began exhibiting selections from this body of work.
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

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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.”

**Edition of 90 signed and numbered prints**

*St Ives, 2017*

Pigment print

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

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

30 x 22 cm | 11 ¾ x 8 ¾ inches

120 pages, 75 color, hardbound

ISBN 978-88-6208-626-4

$480 | €450 | £400
Michael Stipe with Douglas Coupland

Our Interference Times: a visual record

This limited edition to 30 copies includes the book Our Interference Times: a visual record and an original Polaroid numbered and signed by Michael Stipe titled Self Portrait.

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

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.
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

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 ⅞ x 8 ⅓ inches
Sheet size: 35.6 x 27.7 cm | 14 x 11 inches

Foreword by Wynton Marsalis. Introduction by Hank O'Neal. Edited by Marianne Houtenbos
17.8 x 22.9 cm | 7 x 9 inches
160 pages, 100 color and b&w, hardbound
$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 ⅞ x 8 ⅓ inches
Sheet size: 35.6 x 27.7 cm | 14 x 11 inches

Foreword by Wynton Marsalis. Introduction by Hank O'Neal. Edited by Marianne Houtenbos
17.8 x 22.9 cm | 7 x 9 inches
160 pages, 100 color and b&w, hardbound
$850 | €690 | £600
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 ⅛ x 9 ¾ inches
182 pages, 84 b&w, softcover
ISBN 978-88-6208-664-6 (Tulsa)
ISBN 978-88-6208-653-0 (Los Angeles)
ISBN 978-88-6208-666-0 (Amarillo)
$500 | €450 | £390

(Tulsa)

(Los Angeles)

(Lebanon)

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

Tom’s *63 E 9th Street. NYC Polaroids 1975-1983* 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 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.
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.”
For this collector’s edition of *Morandi’s Objects*, Joel Meyerowitz has printed an edition of 25 of the photograph *White Bottles*.

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

Kenro Izu

*Seduction*

This limited edition to 15 copies comes with a sunning print signed and numbered by Kenro Izu. Kenro Izu considers his own photography, especially still life that he composes in the studio, as a sort of conversation with himself. The print of this limited edition features a mask facing to a pear. He sees the mask, any mask, as a magic tool that transforms the person who wears it and brings him to another dimension. It may even be a parallel world to the world where we live. At the time of taking this photograph, he was questioning himself about what is that the being behind the mask is seeing through the black holes for the eyes. It actually may not even be a pear.

*Edition of 15 signed and numbered prints*

*Seduction #1045, 2016*

Pigment print

Image size: 22.9 × 29.2 cm | 9 × 11 ½ inches
Sheet size: 25.5 × 33 cm | 10 × 13 inches

24 × 30 cm | 9 ½ × 11 ½
160 pages, 100 color and b&w, hardbound

$600 | €490 | £430

*Edition of 25 signed and numbered prints*

*White Bottles, 2015*

Archival digital print

Image size: 25.4 × 20.3 cm | 10 × 8 inches
Sheet size: 30.5 × 25.4 cm | 12 x 10 inches

Text by Joel Meyerowitz, Maggie Barrett
25.4 × 32 cm | 10 × 12 5/8 inches
116 pages, 65 color, clothbound

$1,000 | €950 | £750
Joel Meyerowitz
*Cézanne's Objects*

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

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

*Altamont 1969*

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

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**Edition of 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 Freer-Jones, Bill Owens, Claudia Zanfi

24.5 x 28 cm | 9 ½ x 11 ⅞

96 pages, 59 color and b&w, hardbound

ISBN 978-88-6208-635-6

$550 | €450 | £400

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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* unfolds 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.

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**Edition of 10 signed and numbered prints**

*Columbus, Penelope, Delilah*, 2005

**Archival pigment print**

Image size: 28 x 35.6 cm | 11 x 14 inches

Sheet size: 29.2 x 36.8 cm | 11 ½ x 14 ½ inches

30 x 24.5 cm | 11 ⅓ x 9 ⅝ inches

336 pages, 250 color and b&w, hardbound

ISBN 978-88-6208-599-1

$800 | €670 | £580
Tria Giovan

The Cuba Archive. Photographs 1990-1996

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

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

Untitled (Diamonds), 1987
Giclée print
Image size: 19.3 x 19.1 cm | 7 ⅞ x 7 ⅞ 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

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
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 Spennicelli 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.

Jan Welters

Profile

New for spring 2020

Edition of 30 signed and numbered prints
Isabella Cosima Jahns, Paris, 2018
Archival pigment print
Image size: 27 x 20.6 cm | 8 ¼ x 10 ¼ inches
Sheet size: 30.1 x 23.6 cm | 10 ¾ x 9 ¾ inches

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

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.
David Goldes

Electricities

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

Edition of 25 signed and numbered prints
Electricity + Water III, 1993
Gelatin silver print
Image size: 29.2 x 22.86 cm | 11 ½ x 9 inches
Sheet size: 35.6 x 28 cm | 14 x 11 inches
24.75 x 30.5 cm | 9 ¾ x 12 inches
160 pages, 100 color, hardbound
$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 25 signed and numbered prints
Cash Meier Barn, 2012
Archival inkjet print
Image size: 27.7 x 35.6 cm | 11 x 14 inches
Sheet size: 40.6 x 50.8 cm | 16 x 20 inches
24.8 x 34.3 cm (9 ¾ x 13 ½ inches)
140 pages, 73 color, hardbound
$600 | €550 | £450
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.

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.
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. Photos published in the magazine have been applied to a variety of products and media, exploring the multiple possibilities for images to live beyond the pages. Each picture in a Toiletpaper publication springs from an idea, often simple, but through a complex orchestration of people it becomes the materialization of the artists' mental outbursts. The resulting publications are themselves works of art that, through the accessible and widely distributed media of magazines and books, challenge the limits of the contemporary art economy.

Maurizio Cattelan has exhibited internationally in leading institutions and has participated in the Venice Biennale numerous times. He curated the 4th Berlin Biennale with Massimiliano Gioni and Ali Subotnick. He collaborated on No Soul for Sale—A Festival of Independents, which took place in the Turbine Hall of the Tate Modern in 2010. Cattelan also conceived the art magazines Permanent Food and Charley. Since retiring from art, after the acclaimed 2011 retrospective at the Guggenheim Museum in New York City, he has committed himself to publishing Toiletpaper magazine.

Pierpaolo Ferrari is a fashion and advertising photographer and creative researcher. In 2007 he began a collaboration with L’Uomo Vogue that offered him the chance to explore the portrait’s potential and radically change its codes. In 2009, he teamed with Maurizio Cattelan to create Toiletpaper. When he is not shooting, he can be found surfing in Costa Rica.
Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper Calendar 2017
21 x 28 cm | 8 ¼ x 11 inches
13 pages, 13 color, wire-O
$20 | €18 | £16.99

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper Calendar 2018
21 x 28 cm | 8 ¼ x 11 inches
13 pages, 13 color, wire-O
$20 | €18 | £16.99

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper Volume II
22.9 x 30.5 cm | 9 x 12 inches
240 pages, 200 color, hardbound
Limited to 1,000 copies
Includes Toiletpaper watch
$150 | €130 | £100

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper Volume II: Platinum Collection
22.9 x 30.5 cm | 9 x 12 inches
240 pages, 200 color, hardbound
Limited to 1,000 copies
Includes Toiletpaper watch
$65 | €60 | £45

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper 17
Limited edition of 1,000 copies
with 54 poker playing cards
22.5 x 29 cm | 9 x 11 ⅜ inches
40 pages, 22 color, softcover
$45 | €40 | £35

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper 18
22.5 x 29 cm | 9 x 11 ⅜ inches
40 pages, 22 color, softcover
$16 | €13 | £10

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper 18
Limited edition of 1,000 copies
with a surprise...
22.5 x 29 cm | 9 x 11 ⅜ inches
40 pages, 22 color, softcover
$45 | €40 | £35

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper 17
Limited edition of 1,000 copies
with 54 poker playing cards
22.5 x 29 cm | 9 x 11 ⅜ inches
40 pages, 22 color, softcover
$45 | €40 | £35

Maurizio Cattelan and Pierpaolo Ferrari

Toiletpaper 17
Limited edition of 1,000 copies
with 54 poker playing cards
22.5 x 29 cm | 9 x 11 ⅜ inches
40 pages, 22 color, softcover
$45 | €40 | £35
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.

ToiletMartin PaperParr

- **Calendar 2019**
  - Size: 21 x 28 cm | 8 ¼ x 11 inches
  - Pages: 7
  - Color: 14
  - Binding: Wire-O
  - Price: $22 | €20 | £17.99

- **Calendar 2020**
  - Size: 21 x 28 cm | 8 ¼ x 11 inches
  - Pages: 7
  - Color: 14
  - Binding: Wire-O
  - Price: $22 | €20 | £17.99

Kenzo 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.

Kenzo and Toiletpaper

- **Kenzine Vol. 3**
  - Size: 22.5 x 29 cm | 9 x 11 ½ inches
  - Pages: 40
  - Color: 22
  - Binding: Softcover
  - ISBN: 978-88-6208-385-0
  - Price: $35 | €29 | £25

- **Kenzine Vol. 4**
  - Size: 22.5 x 29 cm | 9 x 11 ½ inches
  - Pages: 40
  - Color: 22
  - Binding: Softcover
  - Price: $35 | €29 | £25

Martin Parr, Maurizio Cattelan and Pierpaolo Ferrari

- **ToiletMartin PaperParr Limited Edition**
  - Size: 22.5 x 29 cm | 9 x 11 ½ inches
  - Pages: 40
  - Color: 22
  - Binding: Softcover
  - Price: $52 | €45 | £40

- **ToiletMartin PaperParr Collector’s Edition**
  - Size: 28 x 36 cm | 11 x 14 ⅕ inches
  - Pages: 192
  - Color: 120
  - Binding: Hardbound
  - ISBN: 978-88-6208-713-1
  - Price: $150 | €135 | £125
**Mark Abrahams**  
*Text by James Frey*  
24 x 31.4 cm | 9 ½ x 12 ½ inches  
304 pages, 150 b&w, clothbound  
Rights world except Germany  
$70 | €50 | £45

**Ricky Adam**  
*Belfast Punk. Warzone Centre*  
1997-2003  
25.5 x 30 cm | 10 x 11 ⅔ inches  
176 pages, 85 b&w, hardbound  
$40 | €35 | £30

**Guido Argentini**  
*Eros*  
29.5 x 31 cm | 11 ⅔ x 12 ½ inches  
250 pages, 200 color, hardbound  
$60 | €50 | £39

**Jacopo Benassi**  
*Bologna Portraits*  
Text by Antonio Grulli  
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