Contents

New Titles 5

Collector's Editions 31

Toiletpaper 55

Backlist 61

Photography 62
Contemporary Art 73
Fashion & Lifestyle 76
Antiques & Collectibles 77
Architecture & Design 77

Distributors 78

Contacts 80
This new and expanded edition of Joel Meyerowitz’s widely acclaimed photobook, *Wild Flowers*—now, in a larger format, features new and unpublished images. For nearly forty years Joel Meyerowitz has tended his visual garden in the streets and parks and cities he has visited or lived in. He goes out into the streets open-eyed and passionate, carrying a machine which is perfectly suited to the task of taking it all in. The Leica, as quick as the flick of an eyelash, effortlessly interrupts time, stopping and holding it forever. These walks gave shape to new territory for him, which he began to think of as a garden that reflected the variety of his observations. Then, one day, while editing, Meyerowitz stumbled upon a small group of these flower photographs which he had gathered unknowingly. He began to believe that this innocent premise might be enough to tie together many of his other photographic concerns under the nominal subject of ‘flowers,’ which, given the surprises of city life, he viewed as flowers gone somewhat berserk—and so *Wild Flowers* was born.

Joel Meyerowitz (born in New York, 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries around the world. Celebrated as a pioneer of color photography, he is a two-time Guggenheim Fellow, a recipient of both the National Endowment for the Arts and the National Endowment for the Humanities awards, and a recipient of The Royal Photographic Society’s Centenary Medal. He has published 30 books.
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.

For the first time a photo book is enriched by free audio content which will deepen and enhance the discovery of the images. Scanning the QR code opens access to the “making of”, anecdotes, and the intention behind the book, as told by Michael Stipe.

As an undergraduate studio art major at the University of Georgia, Michael Stipe (born 1960) studied photography and painting before leaving school upon the formation of R.E.M., the band for which he served as frontman and singer/songwriter until its dissolution in 2011. The sensibility that he began to develop during his time as an art student transferred to the spectrum of his work for R.E.M., from art directing all graphic, video and stage design, to writing, composing and performance, and his iconoclastic personal style. Stipe's visibility as a media figure in the popular culture of the 1980s and '90s left an indelible mark on the aesthetic trends of the time, many of which have trickled down to contemporary culture.
Erik Madigan Heck
The Garden

_The Garden_ is an ongoing body of work depicting Heck’s wife and two young sons in a variety of richly colourful surroundings. The photographs draw upon Catholic iconography and other mythic pictorial traditions to develop a colour-based narrative evocative of spiritual archetypes and the processes of dissolution and rebirth. Completing its aesthetic fantasy through lavish clothes, gestures of dreamlike poignancy, and an Edenic environment, _The Garden_ expresses the supramundane innocence and spontaneity that art makes possible—a life lived in the direct, immediate experience of beauty. Shot predominantly at the family’s home in New England, the series initially elicits comparisons with other contemporary photography confronting family life, such as Sally Mann’s _Immediate Family_. But though the subjects of Heck’s photographs are ostensibly his family, _The Garden_’s real subject matter is colour and the aesthetic possibilities of photography to create what it captures.

Erik Madigan Heck (born 1983) Excelsior, is an artist working in photography, painting, and film. Heck is the recipient of the International Center of Photography’s Infinity Award, the FOAM Fotografiemuseum talent award, the Forbes’ 30 under 30 award, and The Art Director’s Club Gold Medal for his Old Masters Portfolio published by _The New York Times Magazine_. In 2019 Heck had solo museum exhibitions at The Musée des Beaux-Art in Le Locle, Switzerland and The Multimedia Arts Museum in Moscow, Russia; public installations at The Houston Museum of Fine Arts, Paris Photo, Photo London, and Photo Shanghai; and relaunched Nomenus- a printed journal focusing on the intersection between photography and painting. Heck is a regular contributor to _The New York Times Magazine_, _TIME_, _Vanity Fair_, _The New Yorker_, and _Harper’s Bazaar_ amongst others; and is the author of _Old Future_, published by Thames & Hudson and Abrams.
Michal Chelbin

How to Dance the Waltz

Michal Chelbin's photographs of acrobats, and travelling troupes in Eastern Europe has earned her wide acclaim. In this new body of work taken over the last five years Chelbin trains her eye on students in military boarding schools, matador training academies and teenagers in Ukraine preparing for their proms. Chelbin explores the connection between the use of dress codes and uniforms to shape identity and instill traditional roles in boys and girls. Young cadets in formal military garb look fragile and sweet. Young women in oversized debutante dresses evoke an old glamour but also outdated views of women in society. This tension is at the heart of Chelbin's photographs and give them a deep power.

Michal Chelbin's work has been widely shown in numerous solo and group exhibitions worldwide, and her work can be found in many private and public collections, such as: The Metropolitan Museum New York, San Francisco MOMA, LACMA, Getty Center LA, Jewish Museum New York, Cleveland Museum of Art, Tel Aviv Museum, Kadist Foundation Paris, Sir Elton John collection and others. Chelbin is a regular contributor to The New York Times magazine, The New Yorker, Business Week, Bloomberg, GQ, The Guardian, The Sunday Times, The Financial Times, Le Monde and others.
The Chimneys is home to one of Frederick Law Olmsted Jr.'s finest surviving Italianate gardens. On a 1902 commission by Boston financier and philanthropist Gardiner Martin Lane and his wife, Emma, Olmsted designed the garden as a series of distinct rooms, forming sequential terraces in an architectural response to the downward sloping topography. The Water Terrace is positioned high on the oceanside bluff and features a rose-covered pergola, an ocean view shelter, and a stunning, 2800 square foot, five-pool water garden inspired by the sixteenth-century Villa Lante in Viterbo, Italy. From this elevation, a series of granite steps descends through the garden's other rooms: a shady Overlook Terrace, a Lavender Terrace, a white-themed Tea Terrace, a substantial Vegetable Garden, a Crabapple Allée and, finally, a semi-enclosed Rose Garden. In its prime (1906 – 1935), the Lane garden was featured in Louise Shelton’s Beautiful Gardens in America, the November 1927 issue of American Homes and Gardens, and numerous horticultural tours. By 1991, when Nola Anderson and her husband, Jim Mullen, purchased The Chimneys, the garden was in ruins, having not been maintained for nearly forty years. The garden's renewal became Ms. Anderson's three-decade, hands-on personal passion as she rebuilt, restored, and recreated the garden, honoring the original Olmsted intent while completing the design with historic and contemporary plantings that pleased her evolving personal taste. The renewed gardens are, once again, the centerpiece of The Chimneys estate and a vibrant extension of a family home.

Renowned commercial photographer, Clint Clemens was known in the advertising world for his work on the “loud and fast” – particularly luxury cars. Clemens, who had never photographed a garden, volunteered to take a few shots as a personal courtesy to old friends only to find himself drawn to the plants' beauty and splendor. He, like Anderson, became fully immersed. Clemens brought the gardens to life on the page using an assortment of specialized cameras to produce a dazzling array of photographs that showcase the garden, the stunning seaside setting, and the constantly changing seasonal displays.
Known for her quiet portraits of American cultural movements, Kristin Bedford’s new work, Cruise Night, is an intimate and unstaged exploration of Mexican American lowrider car culture in Los Angeles. From 2014 to 2019 she attended hundreds of lowrider cruise nights, car shows, quinceañeras, weddings and funerals. Bedford’s images offer a new visual narrative around the lowrider tradition and invite us to question prevalent societal stereotypes. Located at the intersection of aesthetics and social realism, her photographs explore the nuance of cars as mobile canvases and the legendary community that creates them. With the bold language of color photography and the female vantage point, Cruise Night is an original look at a prolific American movement set against the Los Angeles cityscape.

Kristin Bedford's photographs have appeared in solo and group exhibitions throughout the United States and Europe and are held in numerous private and public collections worldwide, including the Library of Congress and the Archive of Documentary Arts at the Rubenstein Library. Bedford’s work has been published in the New York Times, Esquire and other national publications. Born in Washington, D.C., she lives and works in Los Angeles.
Todd R. Darling’s, *American Idyll*, is a lyrical interrogation of the American Dream that unfolds in Paterson, New Jersey. For many Americans who live in small cities like Paterson, the dream is fading. The country is divided by those who have power and those who don’t. Darling’s first book began in 2016 and is inspired by legendary local poets, William Carlos Williams and Allen Ginsberg. Like Williams and Ginsberg, he chose Paterson as his subject because it was the prototype for the American industrial city and represented the myth of America. Founded in 1792 by Alexander Hamilton as a corporation, Paterson was a kingdom that masqueraded as a city where industrialists paid no taxes. Its location was chosen for the potential energy the Great Falls on the Passaic River contained within its torrent water to power industry. The consequences of its corrupted origins ripple through it today. Growing up near Paterson, Darling saw the desperation on the streets as his friends turned to using and dealing harder drugs like heroin and crack. Darling almost went over the edge with them. Years later, after photographing the city and her people he came away humbled by its decline, but also with hope. He saw how tight-knit communities of immigrants seeking a better life found new opportunity. Determined residents fought to stem the tide of poverty, addiction, and violence. They eagerly worked to repair and strengthen the fabric that holds the community together.

Todd R. Darling is an award-winning documentary photographer based in Hong Kong. His work has been recognized by numerous institutions including the British Journal of Photography and was the subject of a PBS television documentary. Todd's photographs made in Hong Kong have been featured in *Time* and the *Guardian*. He’s currently documenting Hong Kong and studying at the Savannah College of Arts and Design.
I first met Mick Jagger in 1978. Unbeknownst to me, I have never seen him lose his temper.

Michael Douglas

I met Michael Douglas at the Cannes film festival in 1975. He has an amazing range from Wall Street to Liberace and was also a great producer of One Flew over the Cuckoo's Nest and The Street of No回归. And he's a courageous cancer survivor. He never complained.
Collector and photographer Jean Pigozzi is renowned for his eclectic art collection and for his social circle, which includes film icons, directors, authors and artists, rock stars, fashion designers and titans of industry. Following on from his previous bestselling book ME+CO: The Selfies 1972-2016, his latest collection introduces us to the men and mentors who influenced his life. From his father Enrico Pigozzi - who passed away when Jean was just a teenager - to Italian entrepreneur Gianni Agnelli, from rockstars Mick Jagger and Bono to architect Ettore Sottsass to name just a few, Pigozzi travelled the world and met many of these men during gallery openings, parties, or dinner conversations. Through The 213 Most Important Men in my Life, we are reminded of the power of single individuals of the 20th and 21st centuries who became true icons in their fields.

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

**Flowers in a Thorn Tree**

**On the Road with the Warriors for Peace and Wildlife**

*Flowers in a Thorn Tree*, is the story of wildlife conservation in Northern Kenya. Over four years, Steven Thackston made several trips to Kenya, whereupon he would imbed with ranger units of the Northern Rangelands Trust. Thackston would patrol, eat and sleep with the rangers, photographing them as they chased poachers and murderers, rescued hurt and orphaned animals and as they worked within the pastoral communities where endangered animals still live alongside people. Rangers are the essential workers of wildlife conservation. Traveling through the pastoral communities in troop carriers, they have contacts who tell them about the movements of animal herds and potential poaching rings. They also work as peacekeepers within these communities with the idea that a happy and stable community is less likely to feel the need to poach an endangered animal. The mission to change the hearts and minds of the pastoral people regarding the treatment of endangered animals, is instilled within the ranks of the ranger units. The elephants and rhinos that appear in this book are all rescue animals or live on conservancies. They would not be alive without the efforts of men, particularly the rangers who populate the book. The rangers believe in their work. This group of humble men have one of the most important jobs in the world and they are succeeding.

Steven Thackston is a photographer and multi-media artist based in Atlanta, Georgia whose work has been published by *The New York Times, Time magazine, CNN, Rolling Stone, The Wall Street Journal, The Guardian* and *Wired*, etc.
In 1976, Peter Schlesinger visited the Yemen Arab Republic - as the northern part of Yemen was then called. He was accompanying the photographer Eric Boman who was on a fashion shoot assignment for a French magazine. Yemen had been closed to foreigners for many years and in the interest of encouraging more tourism the government decided to court media outlets into coming to Yemen. During the eight days he was there Schlesinger took hundreds of photographs documenting what he saw as he travelled from the capital Sanaa and on through the northern city of Sa'da where the Houthis are now fighting. Schlesinger shared these images with Bernard Haykel, a professor at Princeton University and an expert on the Middle East who was taken aback at their existence as such documentation of Yemen in the 70s is so rare. Haykel provides a highly enriching introduction that brings to life the world Schlesinger captured with his camera. Together we have an unprecedented look at one of the Middle East’s most extraordinary cultures with cities filled with ancient skyscrapers and its own visual language.

Peter Schlesinger was born in Los Angeles and studied art, both there and in London. His sculptures have been exhibited widely and are in the collections of the Parrish Art Museum, The Farnsworth Museum, and Manchester Art Gallery, England. In addition to sculpting, he has published three books of photography. He currently resides in New York City.
Bonnie Briant

*Lump Sum Lottery*

Over the course of a decade, photographer Bonnie Briant collected everything she saw, resulting in an extensive catalogue of photographs. Her first monograph, *Lump Sum Lottery* is a quiet and subtle selection of images produced during those ten years. Self-reflexive and diaristic in nature, *Lump Sum Lottery* represents the many idiosyncratic, intimate moments that make up a life—the in-between spaces, the moments you feel but can’t necessarily put into words; time passing in a wild rush, with everything changing yet, somehow, staying exactly the same. The photographs become personal touchstones, a mode of organizing, controlling (to an extent), and collecting the world. Each picture stands alone, infused with its own story, but quietly come together, like a steady stream, as a whole.

Briant graduated from NYU’s Tisch School of the Arts, Department of Photography and Imaging. *Lump Sum Lottery* is accompanied with an introduction text by photographer Sylvia Plachy.
José Parlá

It's Yours

The monograph It's Yours by José Parlá is published to accompany the solo museum exhibition of the internationally renowned artist at The Bronx Museum of the Arts in New York City. The new paintings evoke the artist’s connection to the Bronx, it's History in Hip Hop culture and address the suffering caused by redlining policies, the waves of displacement imposed by gentrification, and structural racism. It's Yours encourages viewers to question ownership in New York’s rapidly changing neighborhoods. The rich building up of surface and Parlá’s signature gestural line resemble the layers of city walls and pay homage to the Bronx by painting and reflecting the movement and textures of neighborhoods, the marks and traces people leave behind, and the energy and challenges of the city. Parlá began painting walls in 1980s Miami, where he also became part of the underground art and breakdancing scene. The title, It's Yours, is borrowed from a song by the influential Bronx rapper T-La Rock.

José Parlá (born in Miami, 1973) Studied painting at the Savannah College of Art and Design in Georgia, New World School of the Arts and Miami-Dade College in Florida. His work has been exhibited at The HOCA Foundation, Hong Kong, the High Museum of Art, Atlanta, Georgia; The Neuberger Museum of Art, Purchase, New York; National YoungArts Foundation, Miami, Florida; The SCAD Museum of Art, Savannah Georgia; and The Havana Biennial, Havana, Cuba and is in several public collections including The British Museum, London, United Kingdom; The Albright- Knox Art Gallery, Buffalo, New York; POLA Museum of Art, Hakone, Japan; and The National Museum of Fine Arts, Havana, Cuba. Permanent public art projects include commissions by ONE World Trade Center, the University of Texas at Austin, the Barclays Center in Brooklyn, Brooklyn Academy of Music, BAM Fisher, North Carolina State University’s Hunt Library by Snohetta; and at Concord City Place, Toronto, Canada.
Collector’s Editions
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.

Joel Meyerowitz
Wild Flowers

For this collector’s edition of Wild Flowers, Joel Meyerowitz has printed an edition of 25. 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.
Martin Parr

From the Pope to a Flat White
Ireland 1979-2019

This special edition limited to 75 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.

Edition of 75 signed and numbered prints
Glenbeigh Races, County Kerry, 1983
Gelatin silver print
Image size: 18 x 27 cm | 7 x 10 ¾ inches
Sheet size: 20 x 29 x cm | 7 ¾ x 11 ¾ inches
24.2 x 32 cm | 9 ½ x 12 ¾ inches
128 pages, 98 color and b&w, hardbound
$650 | €590 | £550

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 ½ x 8 ¾ inches
120 pages, 75 color, hardbound
ISBN 978-88-6208-626-4
$480 | €450 | £400

Martin Parr

Beach Therapy

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

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

Portraits Still Life

This special edition limited to 30 copies includes the book *Portraits Still Life* 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.

**Edition of 30 signed and numbered paper over board cases printed letterpress from hand-set type**

Size (open): 24.5 x 33 cm | 9 ¾ x 13 inches
Size (closed): 12.25 x 33

24.5 x 33 cm | 9 ¾ x 13 inches
150 pages, XX color and b&w, hardbound
ISBN 978-88-6208-743-8
$XXX | €XXX | £XXX

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.

**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 Freire-Jones, Bill Owens, Claudia Zanfi

24.5 x 28 cm | 9 ½ x 11 ½
96 pages, 59 color and b&w, hardbound
ISBN 978-88-6208-635-6
$550 | €450 | £400
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 ⅝ 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 ⅝ x 8 ⅜ 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
For this collector's edition of *The Hungry Years*, Jack Pierson has printed an edition of 30 of the photographs *Pink Road* and 25 of *Yellow Road*. Each photograph is numbered and signed by the author.

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

63 E 9th Street
NYC Polaroids 1975 – 1983

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

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

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

**Edition of 25 signed and numbered prints**

*untitled, nyc079, New York City, 1975-1983*

Pigment print
Image size: 19.1 x 19.3 cm | 7 ½ x 7 ⅛ inches
Sheet size: 21.5 x 25.5 cm | 8 ½ x 10 inches

Edited by Ben Smales
21.5 x 25.5 cm | 8 ½ x 10 inches
186 pages, 150 color, hardcover with jacket and slipcase
$750 | €600 | £540

**Edition of 25 signed and numbered prints**

*untitled, nyc314, New York City, 1975-1983*

Pigment print
Image size: 19.1 x 19.3 cm | 7 ½ x 7 ⅛ inches
Sheet size: 21.5 x 25.5 cm | 8 ½ x 10 inches

Edited by Ben Smales
21.5 x 25.5 cm | 8 ½ x 10 inches
186 pages, 150 color, hardcover with jacket and slipcase
$750 | €600 | £540
Tom Bianchi

This collector’s edition of 67 numbered copies comes in an orange cloth slipcase with a tipped-in cover image and contains a signed and numbered giclée print.

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

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.
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 x 29.2 cm | 9 x 11 1/2 inches
Sheet size: 25.5 x 33 cm | 10 x 13 inches
24 x 30 cm | 9 1/2 x 11 1/2
160 pages, 100 color and b&w, hardbound
$600 | €490 | £430

Luca Missoni
**Moon Atlas**

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

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

**Edition of 15 signed and numbered prints**

Moonshadow 005/V, 2019
Digital archival print on Harman paper, semi-matt finish laminated on aluminum sheet
Image size: 40 x 32 cm | 15 3/4 x 13 3/8 inches

Preface by Maurizio Bortolotti
26.5 x 33 cm | 10 3/8 x 13 inches
148 pages, 70 color, hardbound
$500 | €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 three following photographs: Los Angeles, Lebanon, Amarillo. All three photographs are available as a limited edition of 20 copies. These photographs are dedicated to all those who got stuck and never made it across.

Each edition limited to 20 copies comes with one of the four signed and numbered prints
Tulsa, Oklahoma, 2000
Los Angeles, California, 2000
Lebanon, Missouri, 2007
Amarillo, Texas, 2000
Inkjet print
Image size: 18.6 x 28 cm

Text by Charlie LeDuff
31 x 24.7 cm | 12 ¼ x 9 ¾ inches
180 pages, 84 b&w, softcover
ISBN 978-88-6208-653-0 (Los Angeles)
ISBN 978-88-6208-666-0 (Amarillo)
$500 | €450 | £390
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.

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. Re-contextualizing the sculptures within their crating systems serves as yet another system to reframe histories as they have been previously told. Columbus, Penelope, Delilah unveils new narratives forming hybrid histories allowing the viewer fictive possibilities for interpretation. A limited edition of 10 prints will accompany a special collector’s edition set of Place, History, and the Archive. A signed archival pigment print of Columbus Penelope Delilah (2005) from the series Re-classifying History will come with the book housed in a special edition slipcase.
Tria Giovan
The Cuba Archive. Photographs 1990-1996

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

Tria Giovan first traveled to Cuba in 1990. Over the next six years she took twelve month-long trips, traversing the island numerous times, and making more than 25,000 images. Immersing herself in Cuba's history, literature, and politics, she photographed interiors of homes and businesses, city streets, rural landscapes, signs and billboards, and, most of all, the people, creating a compelling body of work that captures the subtleties and layered complexities of day-to-day Cuba born from complete engagement and informed perspective.

Cuba: The Elusive Island, published by Harry N. Abrams in 1996—a collector's item—first brought together 100 of these images, along with a selection of writings by some of Cuba's most important writers. Twenty years later, Giovan re-edited the images, while working to preserve the original 6 x 9 color negatives. Through this intensive re-examination, a new, more complex view of the historical significance of this work has emerged. Images previously disregarded or missed now stand out as a record of elements that no longer exist, and of a Cuba poised on the brink of change. The selected images featured in The Cuba Archive, many of which have never previously been shown, reveal Cuba at a pivotal point in its fascinating history, and bear witness to an inimitable, resilient, and complex country and people.
**Portraits**

*Antoine Le Grand*

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

**Edition of 15 signed and numbered prints**

*Iggy Pop*, 2002

Archival inkjet print

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

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

Introduction by Jean-Paul Goude

316 pages, 250 color and b&w, hardbound

ISBN 978-88-6208-509-0

$520 | €550 | £450

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**Mongolia**

*Frédéric Lagrange*

*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.

**Edition of 30 signed and numbered prints**

*Two men in ice*, 2006

Inkjet on archival Ilford paper

Image size: 30.2 x 30.2 cm | 11 ⅞ x 11 ⅞ inches

240 pages, 150 color, clothbound

ISBN 978-88-6208-611-0

$680 | €580 | £500

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**Antoine Le Grand**

*Portraits*
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 35 numbered prints

Untitled (Diamonds), 1987

Giclée print

Image size: 19.3 x 19.1 cm | 7 ¾ 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.*

**Edition of 15 signed and numbered prints**

*Palais Garnier, 2009*

C-print

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

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

Text by Plácido Domingo, Marvin Heiferman, Thomas Mellins

33.8 x 28 cm | 13 ¼ x 11 inches

120 pages, 40 color, clothbound with jacket


$700 | €590 | £490

Matthew Brookes

**Les Danseurs**

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

**Edition of 25 signed and numbered prints**

*Feet I, 2014*

C-print

Image size: 26.5 x 20.5 cm | 10 ¼ x 8 ⅛ inches

Sheet size: 28 x 21.6 cm | 11 x 8 ½ inches

Text by Marie-Agnès Gillot

21.5 x 28.7 cm | 8 ½ x 11 ¼ inches

68 pages, 40 b&w, hardbound with slipcase


$450 | €390 | £290
Derek Ridgers

**78–87 London Youth**

Taken in the streets, clubs, basements, and bars of London between 1978 and 1987, this book brings together an incredible series of images from the British photographer Derek Ridgers. Since first picking up a camera in 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*.

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**Edition of 15 signed and numbered prints**

*Tuinol Barry, Kings Road, 1983*

C-print

Image size: 36 x 28.5 cm | 14 ½ x 11 ⅛ inches
Sheet size: 44.3 x 36.6 cm | 17 ½ x 14 ¾ inches

Text by John Maybury

21.5 x 31.5 cm | 8 ½ x 12 ⅜ inches
160 pages, 120 b&w, hardbound
$650 | €590 | £450

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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.

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**Edition of 50 signed and numbered prints**

*Marcel Duchamp and Eve Babitz, 1963*

Gelatin silver print

Image size: 20.5 x 30.7 cm | 8 x 12 inches
Sheet size: 24.7 x 32 cm | 9 ¾ x 12 ¾ inches

Edited by Brad Elterman

24.1 x 31.7 cm | 9 ½ x 12 ½ inches
144 pages, 150 b&w, hardbound with slipcase
$700 | €500 | £420
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 apartement 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
*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.
Terry Richardson

**Kibosh**

“*Kibosh* is the most important book of my career. This is my life’s work. From the age of 16 when I first started to photograph for fun and then as a profession, I have always thought of *Kibosh* as the summary of my career.” This collector’s edition includes the book *Kibosh* and the print *Untitled, 2004* signed and numbered by Terry Richardson.
Toiletpaper was founded in 2010 by Maurizio Cattelan and Pierpaolo Ferrari with the art direction of Micol Talso as a picture-based magazine. Each picture in a Toiletpaper publication springs from an idea, often simple, but through a complex orchestration of people it becomes the materialization of the artists' mental outbursts. The resulting publications are themselves works of art that, through the accessible and widely distributed media of magazines and books, challenge the limits of the contemporary art economy.

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

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

63 E 9th Street
NYC Polaroids 1975–1983
Edited by Ben Smales. Text by Edmund White, Tom Bianchi
21.5 x 25.5 cm | 8 ½ x 10 inches
212 pages, 150 color, hardbound with jacket
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Guido Argentini

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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 ¾ inches
176 pages, 85 b&w, hardbound
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Marco Anelli

Artist Studios New York
Text by Christie Iles, Sean Corcoran
24 x 32 cm | 9 ½ x 12 ½ inches
176 pages, 120 color, hardbound
ISBN 978-88-6208-700-1
$45 | €40 | £35

Peter Berlin

Icon, Artist, Photosexual
Edited by Michael Bullock
Text by Ted Stansfield, Jonathan D. Katz, Evan Moffitt
21 x 30 cm | 8 ¼ x 11 ¾ inches
208 pages, 200 color and b&w, hardbound
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212 pages, 150 color, hardbound with jacket
$53 | €45 | £40

Matthew Brandt

Lakes & Reservoirs
35 x 28 cm | 13 ¾ x 11 inches
176 pages, 120 color, hardbound
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$65 | €50 | £40

Jacopo Benassi

Bologna Portraits
Text by Antonio Grulli
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212 pages, 150 b&w, hardbound
$60 | €50 | £39

Robin Broadbent

The Photographic Work of Robin Broadbent
21.6 x 28 cm | 9 x 11 ¾ inches
184 pages, 160 color and b&w, hardbound with jacket
ISBN 978-88-6208-530-4
$59 | €45 | £38

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
Backlist

Michael Christopher Brown
Yo Soy Fidel
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text by Martin Parr, Jon Lee Anderson,
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David Lachapelle
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David Lykes Keenan
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Edward Keating
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Joan Lifitin
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Preface by Maurizio Bortolotti
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