Contents

New Titles 5

Collector’s Editions 29

Toiletpaper 49

Backlist 55

Photography 56
Contemporary Art 69
Fashion & Lifestyle 72
Architecture & Design 73
Antiques & Collectibles 73

Distributors 74

Contacts & Press Office 76
This new edition of Meyerowitz's seminal book, *Redheads*, will feature new and previously unseen portraits. First published in 1990 to critical acclaim, this masterful collection of portraits by Joel Meyerowitz, is a celebration of all redheaded people, young and old, male and female. It was in 1978, during his first summer of making portraits while using an 8x10 inch large format camera, that Meyerowitz found himself drawn to photographing redheads. For decades the photographer has been fascinated by their aesthetic allure, their hair and the exotic markings of their skin. As different as redheads are in terms of nationality and religion, they often give the appearance of a strong familial connection.

Joel Meyerowitz (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 over 40 books.
In the late 1990s as a graduate from art school Ewen Spencer began making pictures for Sleazenation Magazine. The images were made in black and white and were immensely candid, describing young people that liked to go clubbing, what they actually looked like, what people in the provinces who desired the decadent lifestyle of the urban cool could eventually look like and for the international reader in the fashion capitals of Paris, Milan and Rome it kept them wondering what on earth was going on. London was at the epicentre of a cultural boom. These pictures aren’t about Teds, Skinheads, Northern Soul, Acid House or Jungle and Garage, they’re not about Nu Metal or South London blackout clubs... but they are all here alongside high street carpet clubs because, as per Spencer’s words “here in the UK we know how to throw a party, we work hard and play hard, it’s grace under pressure, street style into high fashion”. Featuring previously unseen photographs, *While you Were Sleeping* is a rich and comprehensive visual document of ‘90s nightlife and subculture and grants special access to an underground world, providing genuine insights of one of the most memorable era for British fashion, music and youth culture.

Ewen Spencer (b. 1971) began shooting for visually driven style magazines, such as *Sleazenation* and *The Face*, with an emphasis on youth culture. He is one of the most crucial documentors of British youth culture and has devoted the best part of his career training his lens on the nation’s young people. Spencer has published four previous books and self-published a biannual photo-zine called Guapamente focusing on global youth subcultures visiting Naples, Marseille, Miami and London. Ewen’s images have been published in prestigious magazines like Arena HOMME+, *Vogue Hommes*, *Interview* and *V Magazine*. His first documentary feature film commissioned by BBC film and BBC StoryVille will premier late 2021.
Toiletpaper is an artists’ magazine created and produced by Maurizio Cattelan and Pierpaolo Ferrari, born out of a passion or obsession they both cultivate: images. The magazine contains no text; each picture springs from an idea, often simple, and through a complex orchestration of people it becomes the materialization of the artists’ mental outbursts. Since the first issue, in June 2010, Toiletpaper has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealistic imagery. The result is a publication that is itself a work of art, which, through its accessible form as a magazine, and through its wide distribution, challenges 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.
During the 1970’s and 1980’s, photojournalist Arthur Grace traveled extensively behind the Iron Curtain working primarily for news magazines. One of only a small corps of Western photographers with ongoing access to the area, he was able to take the time to delve into the most ordinary corners of people’s daily lives while also covering significant events which unfolded while on assignment. *Communism(s): A Cold War Album* presents over one hundred and twenty black and white photographs — nearly all previously unpublished. Shot in the USSR, Poland, Romania, Yugoslavia, and the German Democratic Republic, Grace’s images reveal an ongoing cat and mouse struggle between State sponsored forces seeking obedience by regimenting mind and body, and their every-day citizens seeking connection to universal humanity in small moments. Here are portraits of factory workers, farmers, churchgoers, vacationers, and loitering teens juxtaposed with the GDR’s imposing Social-Realist-designed apartment blocks, propagandistic annual May Day Parades, Poland’s Solidarity movement and the subsequent imposition of martial law, and the vastness of Moscow’s Red Square contrasted with ever-present public propaganda, communal mineral water vending machines, and endless lines of citizens hoping for an opportunity to buy a cut of meat. The book’s introduction was written by former *Time* magazine Warsaw bureau chief Richard Hornik, edited and designed by The Deadbeat Club’s Clint Woodside, and co-edited by Arcana: Books on the Arts’ Lee Kaplan.

Arthur Grace covered stories around the globe for both *Time* and *Newsweek* magazines. His photographs have appeared in leading publications worldwide including on the covers of *Life*, *Time*, *Newsweek*, *The New York Times Magazine*, *Paris Match* and *Stern*. Grace has published five acclaimed photographic books; his work has been exhibited in galleries and museums throughout the United States and abroad; his photographs are in the permanent collections of numerous museums, including the J. Paul Getty Museum, the National Portrait Gallery at the Smithsonian, among others.
I Am Sparkling
N. V. Parekh & His Portrait Studio
Mombasa, Kenya 1940-1980

N. V. Parekh was an influential portrait photographer whose studio, located in Mombasa in the 20th-century, attracted clients from East Africa and beyond. *I Am Sparkling: N. V. Parekh and His Portrait Studio Clients—Mombasa, Kenya 1940-1980* is a discrete examination of an historically-significant artist and his distinct clientele; and the temporal, geographic, and cultural milieu in which their collaborations flourished. The manuscript is based on a rarely accessed photographic archive and is complemented by extensive interviews with Parekh’s diverse clientele, with a particular focus on women as clients of studio photographers. The manuscript also includes a preface interview with the artist Wangechi Mutu.

Isolde Brielmaier is Deputy Director at the New Museum in New York and Curator-at-Large at the International Center for Photography (ICP) in New York, and Professor of Critical Studies in the Department of Photography, Imaging and Emerging Media at Tisch School of the Arts at New York University. She is also Editor at Large at Air Mail, Graydon Carter’s new media venture. She edited and contributed an essay to *Culture as Catalyst: Visual Culture & Social Issues* (Skidmore College/Tang Museum Press, 2020), and is working on a book of portraits of contemporary Black artists in collaboration with Henry Louis Gates Jr. of Harvard University and photographer Awol Erizku.
Roland Miller

Orbital Planes: A Personal Vision of the Space Shuttle

Orbital Planes: A Personal Vision of the Space Shuttle is Roland Miller's intimate photographic view of the Space Shuttle Program. A unique collection of imagery, the book explores the Space Shuttle orbiters—both inside and out—along with related facilities including rocket engine test sites, solid rocket booster and external tank manufacturing facilities, orbiter manufacturing and maintenance facilities, launch sites, and more. He began his focused work for Orbital Planes in 2008 and continued for the duration of the Space Shuttle Program through the decommissioning of the orbiters. Orbital Planes is part artistic invention, part space archaeology, and part historic documentation. Detailed imagery describes the distinctive design and engineering of these spacecraft and the facilities where they were maintained and launched. The drama and danger of spaceflight are seen in the wear and tear visible on the Space Shuttle orbiters. The book also chronicles the story of Miller’s interactions with Space Shuttle workers and the impacts of the Challenger and Columbia accidents.

Roland Miller taught photography at Brevard Community College in Cocoa, Florida, for 14 years, where he began photographing nearby NASA launch sites. In 2016, Miller’s project, Abandoned in Place: Preserving America’s Space History (University of New Mexico Press), documented the deactivated and repurposed space launch and test facilities around the United States. In 2017, he started the project entitled Interior Space. His pictures are part of permanent collections at the Museum of Contemporary Photography, Chicago, Illinois and the NASA Art Collection in Washington, DC.
Written by two acclaimed scholars Okwui Enwezor and Chika Okeke-Agulu, El Anatsui. The Reinvention of Sculpture, is the most comprehensive, incisive and authoritative account yet on the work of El Anatsui, the world-renowned, Ghanaian-born sculptor. The product of more than three decades of research, scholarship and close collaboration with the artist, this book shows why his early wood reliefs and terracottas, and the later monumental metal sculptures, exemplify an innovative critical search for alternative models of art making. This book places Anatsui’s work within a broader historical context, specifically the postcolonial modernism of mid-twentieth-century African artists and writers, the cultural ferment of post-independence Ghana, as well as within the intellectual environment of the 1970s Nsukka School. By recovering these histories, and subjecting his work to vigorous analysis, the authors show how and why Anatsui became one of the most formidable sculptors of our time.

El Anatsui (1944, Anyako, Ghana) is widely regarded as the greatest living African artist. He received many awards and his works are in the collections of the most prestigious museums worldwide.

Okwui Enwezor (Awkuzu, Nigeria, 1963 - Munich, Germany, 2019) was a critic, art historian, curator and founding publisher of Nka: Journal of Contemporary Africa Art. Acknowledged as one of the most influential curators of our time, he co-organized El Anatsui: Triumphant Scale (Haus der Kunst, Munich, 2019), the artists largest ever survey, and is co-author of Contemporary African Art Since 1980 (Damiani, 2009).

Matthew Brookes

Into the Wild

Into the Wild is the second monograph by Matthew Brookes and is a vibrant celebration of surf life and a joyful escape from the heavy reality that kids are living right now in the West Coast. Brookes followed a group of kids from their local surf spots in Venice Beach and up and down the coast on their adventures. The story is about van culture along the California coast - kids that choose to live the dream - live for surf and freedom and travel and live out of their vans - searching for the perfect wave. The book includes interviews with the van guys and girls done by Zack Raffin from a major surf magazine called Stab Magazine. Zack is a young surfer himself and grew up with van culture - so the interviews will be geared towards surfers speaking to surfers.

The English born photographer Matthew Brookes, raised in South Africa and then spent many years in Paris where he discovered his passion for photography. His images have been featured in several publications like Vanity Fair, Vogue, L’uomo Vogue, The New York Times’ T Magazine, Interview and British and Spanish Vogue. He also works closely with a variety of luxury brands Giorgio Armani, Hugo Boss, Cartier, Ralph Lauren, Zegna, among others. His previous book Les danseurs (Damiani, 2015) is a series of photographs of the ballet dancers of the Paris Opera. He divides his time between Paris and New York.
Disturbed Home is the first comprehensive survey of the artist’s architectural interventions, including photographic and filmic interpretations of those structural works. Highlighting projects of the past twelve years and spanning geographies from Strange's native Australia, to New Zealand, Japan, Poland, and the United States, Strange's provocative transformations of damaged or abandoned homes unlock themes of social upheaval and geographic displacement caused by a variety of factors—economic blight, environmental disaster, and social migrations. Published on the occasion of exhibitions at the 2020 Perth Festival and the 2022 FotoFocus Biennial, Disturbed Home features lucid commentary and original imagery on numerous distinct projects. Also included are scholarly essays by FotoFocus artistic director and curator Kevin Moore and Britt Salvesen, curator and head of the Wallis Annenberg Photography Department and the Prints and Drawings Department at the Los Angeles County Museum of Art. Essays address Strange's practice within traditions of street art, photography, film, public sculpture, and dance performance.

Ian Strange is from Western Australia and now lives and works between Melbourne and New York. He is best known for community-based, monumental, site-specific architectural interventions carried out in the United States and New Zealand, in which he alters full-scale residential homes to reveal layers of history and aspiration hidden behind the conventional facades of suburban life. The resulting film and photographic works have been exhibited extensively, including solo exhibitions at the National Gallery of Victoria and Canterbury Museum. Strange has on-going collaborations with the contemporary dance company Chunky Move and its Dutch creative director Anouk Van Dijk, and with American fashion designer and artist Virgil Abloh.
Matthew Leifheit

*To Die Alive*

*To Die Alive* conjures a hedonistic fever dream of Fire Island’s historic gay communities. The book contains 77 photographs by New York artist Matthew Leifheit taken by night over the past five years. The pictures show a world of desire layered in history, including the Ice Palace bar’s infamous underwear party, the men-only Belvedere Guesthouse, clandestine encounters in the Meat Rack, and landscapes in all seasons of the island’s delicate maritime forest. The wide-ranging subjects of Leifheit’s portraits are the intergenerational community who come to the island for refuge or employment, ranging from sugar daddies to bartenders and sex workers. The series takes the form of a tragedy, combining many nights and many histories to form an endless night of sex, death, and evolution towards new definitions of queerness. As homosexuality gains mainstream acceptance, many queer Americans no longer need to go to geographic extremes like Fire Island, Provincetown, Palm Springs or Key West to express themselves. But what is the cost of assimilation? *To Die Alive* is both romantic and grotesque, challenging the sun-bleached history of homoerotic representation on this fragile island, which itself is under constant threat of erosion into the sea.

Matthew Leifheit is an American photographer, writer, magazine editor and professor based in New York. A graduate of the Yale School of Art, he was formerly the photography director of *VICE* and is currently on faculty at Pratt Institute. Leifheit’s photographic work has been exhibited internationally and is held in public collections. His photographs have appeared in publications such as *The New York Times, The New Yorker, Aperture, Time*, and *Artforum.*
Photographed between 2006 and 2018 — this body of work is a personal meditation on the interdependence between humans, nature and technology. It asks the question: Will we use advancements in technology to bring us closer to one another and to our planet? Or, will “progress” continue to isolate humanity — distancing us from one another, removing us from the natural world, and the human experiences which sustain us? I will forever choose to believe the former.

*Of Matter and Time* is Hauptman’s first monograph.

Born in Iowa, Michael Hauptman, was raised in a community founded on meditation and eastern philosophy. He started taking photographs in his early teens when his grandparents gave him his first camera. Drawing on both his upbringing and his deep commitment to environmental and social issues, Hauptman’s creative approach looks to examine and represent the intersection between human experience and digital manipulation. He currently resides and works in New York.
Michael Stipe

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

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

Joel Meyerowitz

**Wild Flowers**

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

This new and expanded edition of Joel Meyerowitz’s widely acclaimed photobook, *Wild Flowers*—now, in a larger format, features new and unpublished images.
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 70 copies includes the book and one Gelatin silver print signed and numbered by Martin Parr. The picture is entitled Glenbeigh Races, County Kerry, 1983.

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

Edition of 70 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 ⅞ inches
128 pages, 98 color and b&w, hardbound
$650 | €590 | £550

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 ⅝ x 8 ⅜ inches
120 pages, 75 color, hardbound
ISBN 978-88-6208-626-4
$480 | €450 | £400
Hiroshi Sugimoto
Snow White

Snow White is a unique collector’s edition book containing 76 artworks by Hiroshi Sugimoto. All of the photographs in Snow White are from his Theaters series and include many of his well-known photographs of classic movie palaces and drive-ins, along with new photographs of Italian opera houses and abandoned theaters. Sugimoto began the Theaters series four decades ago. To make these images, he exposes the film inside the dark theater (or in the case of the drive-ins, outside at night) for the duration of the movie. The running movie is the only source of light bringing out the architectural details of these spaces. The Disney movie Snow White was running when Sugimoto photographed Palace Theater, Gary, 2013, one of the abandoned theaters that is reproduced here. In this book, Sugimoto reveals for the first time the movies that were screened when he took these photographs and the exposure time of each photograph. Each artwork in Snow White is accompanied by the name of the movie, its running time, and a short text about each written by Sugimoto. The black-and-white photographs are hand-tipped onto the pages.

Kenro Izu
Seduction

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

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

I Love...

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

In I Love... the great American fashion photographer Arthur Elgort presents photographs of women that he has taken throughout his career, in homage to their power, their beauty, their joy and their strength.

Edition of 30 signed and numbered prints
Gia Carangi, Fire Island, 1980
Gelatin silver print
Image size: 21.9 x 32.7 cm | 8 ¾ x 12 ¾ inches
Sheet size: 27.7 x 35.6 cm | 11 x 14 inches

16.5 x 21 cm | 6 ½ x 8 ¼ inches
208 pages, 208 color and b&w, flexibound
$850 | €690 | £600

Arthur Elgort

Jazz

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

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

Edition of 30 signed and numbered prints
Wynton Marsalis, New York City, 1992
Gelatin silver print
Image size 32.3 x 21.5 cm | 12 ¾ x 8 ½ 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
Jack Pierson
The Hungry Years

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

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

Edition of 30 signed and numbered prints
Pink Road, 2017
Pigment print
Image size (full bleed):
23.8 x 35.5 cm | 9 ⅜ x 14 inches
20.3 x 24.1 cm | 8 x 9 ½ inches
104 pages, 70 color, hardbound
$600 | €550 | £490

Edition of 25 signed and numbered prints
Yellow Road, 2018
Pigment print
Image size (full bleed):
23.8 x 35.5 cm | 9 ⅜ x 14 inches
20.3 x 24.1 cm | 8 x 9 ½ inches
104 pages, 70 color, hardbound
$800 | €700 | £590
Edition of 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 7¾ 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 7¾ 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

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

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

This is an essential companion book to Fire Island Pines and an important document of urban gay life.
Peter Berlin
Icon, Artist, Photosexual

This limited edition to 50 copies includes the book Icon, Artist, Photosexual and an iconic gelatin silver print signed and numbered by Peter Berlin.

Peter Berlin was a self-created icon. With his trademark pageboy haircut and his skin-tight costumes that put every detail of his anatomy on display (designed and tailored by Berlin himself to accentuate his already naturally defined physique), he became a gay sex symbol and a walking work of art. Icon, Artist, Photosexual pays tribute to the man who revolutionized the landscape of gay male eroticism and became an international sensation.

Edition of 50 signed and numbered prints
Gelatin silver print
Image size: 20.2 x 13.8 cm | 8 x 5 ½ inches
Sheet size: 22.2 x 15.8 cm | 8 ¾ x 6 ¼ inches

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

Terry Richardson
Kibosh

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

"Kibosh is the most important book of my career. This is my life's work. From the age of 16 when I first started to photograph for fun and then as a profession, I have always thought of Kibosh as the summary of my career."

Edition of 500 signed and numbered prints
Untitled, 2004
C-print
Image size: 16.4 x 24.7 cm | 6 ½ x 9 ¾ inches
Sheet size: 20.3 x 25.4 cm | 7 ⅝ x 7 ½ inches

24 x 32.5 cm | 9 ½ x 12 ⅛ inches
320 pages, 250 color, clothbound
ISBN 978-88-89431-30-6
$400 | €350 | £250
Luca Missoni

**Moon Atlas**

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

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

**Edition of 15 signed and numbered prints**

*Moonshadow 005/V*, 2019

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

Image size: 40 x 32 cm | 15 ¾ x 15 ⅜ inches

Preface by Maurizio Bortolotti

26.5 x 33 cm | 10 ⅖ x 13 inches

148 pages, 70 color, hardbound


$500 | €450 | £400

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Bill Owens

**Altamont 1969**

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

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

**Edition of 25 signed and numbered prints**

*The Naked Guy*, 1969

Piezography

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

Edited by Claudia Zanfi

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

24.5 x 28 cm | 9 ½ x 11 ⅞

96 pages, 59 color and b&w, hardbound

ISBN 978-88-6208-635-6

$550 | €450 | £400
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.
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 1/2 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

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.

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 1/2 x 14 1/2 inches

30 x 24.5 cm | 11 ¾ x 9 3/8 inches
336 pages, 250 color and b&w, hardbound
ISBN 978-88-6208-599-1
$800 | €670 | £580
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.

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

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
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.

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.
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.*
**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.
Jan Welters
Profile

This limited edition includes the book Profile and this print signed and numbered by Jan Welters: Isabella Cosima Jahns, Paris, 2018. The photograph has been printed in 2019 in a limited edition of 30 copies.

The picture is part of an editorial story for Italian Marie Claire called “The Performer”. The editor Ivana Spernicelli saw Cosima in the Gucci show in Arles, and Welters and the editor agreed to book her after seeing her Instagram feed. She’d done these little videos of herself in her apartment in Rome that they thought were very compelling. She would bend herself over a chair or curl up on the bathroom floor, there was a strange kind of sexyness to them. She had never done any fashion work but turned out to be the perfect girl for our story. The first day they worked in the studio and the second was on location. The weather was ideal, cloudy with a little bit of rain and when Welters asked her to use the wall hoping she would do something interesting she hung from it like she was weightless, floating... It made the whole story come together.

Nick Waplington
Alexander McQueen: Working Process

In 2008, Alexander McQueen commissioned the photographer Nick Waplington to document the creation of his Fall 2009 collection—all the way from inception to runway showing. Unfortunately, this fall/winter collection was to be the last that McQueen would stage before his untimely death. Every step of the creative process is documented in fascinating detail, and readers receive a rare insight into the inner workings of McQueen’s creative process. Waplington was given unprecedented access to McQueen and his staff, including Sarah Burton, the current creative director. Most notably, McQueen edited the sequence of photographs in the book’s layout. This collector’s edition includes a signed and numbered print and is housed in a linen slipcase.
Ed Templeton

**Deformer**

Eleven years in the making, and compiling more than 30 years’ worth of material, Ed Templeton’s *Deformer* is a multimedia scrapbook of his upbringing in suburban Orange County, California. Its photographs give a sun-drenched glimpse of what it might be like to be young and alive in what Templeton refers to as “the suburban domestic incubator.” *Deformer* intertwines photographs, paintings, drawings, sketchbook pages, disciplinary letters from his grandfather, and religious notes from his mother into a magnificent narrative of teenage isolation and social criticism. This collector’s edition includes a signed and numbered photograph.

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**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

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Andrew Moore

**Dirt Meridian**

The acclaimed photographer Andrew Moore takes to the air to create an intimate vision of the High Plains. The title refers to the 100th meridian, the longitude that neatly bisects the United States and has long been considered the dividing line between the fertile green East and the dry brown West. Much of the meridian traverses America’s “flyover country,” those remote and sparsely populated landscapes with a long history of repeated drought and failed dreams. Yet other parts of the meridian overlap bustling and contentious zones such as the heavily fracked Bakken formation in North Dakota. *Dirt Meridian* interweaves both these stories: the enduring myths and rich history of a place where so little meets the eye, alongside a portrayal of those who continue to live amidst its vast and severe magnificence. The collector’s edition of *Dirt Meridian* includes a signed and numbered color print of *Cash Meier Barn*, 2012.

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**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 ⅜ x 13 ½ inches)
140 pages, 73 color, hardbound
$600 | €550 | £450
Andrew Moore

**Cuba**

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

**Edition of 50 signed and numbered prints**
*Casa de Verano, El Vedado*, 1999
Archival inkjet print
Image size: 36 x 28.5 cm | 14 1/8 x 11 1/4 inches
Sheet size: 38 x 30 cm | 15 x 11 3/4 inches

Text by Joel Smith, Orlando Luis Pardo Lazo
40 x 30 cm | 15 3/4 x 11 3/4 inches
128 pages, 68 color, hardbound with slipcase
ISBN 978-88-6208-258-7
$750 | €550 | £500

**Edition of 50 signed and numbered prints**
*Waiting Room with Snowdrift*, 2008
Archival C-print
Image size: 35.5 x 28 cm | 14 x 11 inches
Sheet size: 38 x 30.5 cm | 15 x 12 inches

Text by Andrew Moore, Philip Levine
34.5 x 27 cm | 13 1/2 x 10 1/2 inches
128 pages, 70 color, hardbound with jacket and slipcase
$750 | €550 | £500

Andrew Moore

**Detroit Disassembled**

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

**Edition of 50 signed and numbered prints**
*Waiting Room with Snowdrift*, 2008
Archival C-print
Image size: 35.5 x 28 cm | 14 x 11 inches
Sheet size: 38 x 30.5 cm | 15 x 12 inches

Text by Andrew Moore, Philip Levine
34.5 x 27 cm | 13 1/2 x 10 1/2 inches
128 pages, 70 color, hardbound with jacket and slipcase
$750 | €550 | £500
Toiletpaper was founded in 2010 by Maurizio Cattelan and Pierpaolo Ferrari with the art direction of Micol Talso as a picture-based magazine. Each picture in a Toiletpaper publication springs from an idea, often simple, but through a complex orchestration of people it becomes the materialization of the artists’ mental outbursts. The resulting publications are themselves works of art that, through the accessible and widely distributed media of magazines and books, challenge the limits of the contemporary art economy.

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

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

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