

**MACK**



**S/S  
2023**



**MACK is an independent publisher of award-winning books on the visual arts. Our list covers contemporary art, architecture and design, film, photography, literature, and critical theory. We celebrate the numerous intersections of these fields and strive to make books that reflect this exciting cross-pollination of ideas.**

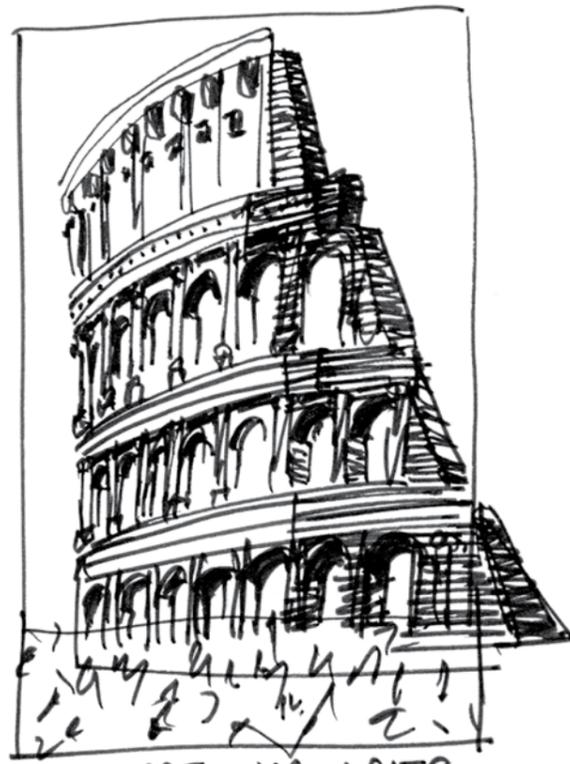
**We work with the world's leading artists, architects, writers, curators, and cultural institutions and our publishing is supported by a substantial cultural programme which brings our authors to audiences across the world with talks, workshops, fairs, and signings, as well as extensive online events.**

**MACK pursues an incisive, innovative, and open-minded approach to publishing, encompassing books by diverse and emerging voices, long out-of-print publications made accessible to wide audiences, critical engagements with visual culture, and the occasional handmade artist's book. We are dedicated to the possibilities of the book form and we pride ourselves on the care and thought that goes into every stage of the book-making process.**



RAFFAELE STERN  
RESTORATION COLISEUM  
EASTERN BUTTRESS  
1806-07

CONTINUITY IS NO  
MORE POSSIBLE /  
FORMS MUST BE  
RADICALLY DIFFERENT  
FROM THE PAST



GIUSEPPE VALADIER  
RESTORATION COLISEUM  
WESTERN BUTTRESS  
1823-26

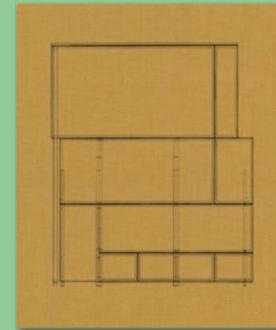
CONTINUITY IS POSSIBLE  
FORMS CAN FIND A  
~~NEW~~ NON-CONFLICTUAL  
RELATION WITH THE  
PAST  
(THE MOST TRADITIONALIST  
OF THE TWO RESTORATIONS  
IS THE MOST RECENT)



HANS DÖLLGAST  
RESTORATION ALTE  
PINAKOTHEK MÜNCHEN  
1952-57

Architecture has long been a core interest of our publishing and central to the work of many of the artists, photographers, and curators we collaborate with. Our new dedicated architecture list focuses expressly on the discipline and its many intersections with political, social, artistic, and cultural issues. Drawing on a wide array of voices from diverse areas of practice and expertise, it brings together ambitious new publications on established and emerging practices, alongside surveys of understudied vernacular forms and challenging new approaches to the architectures of health, capital, and nationhood. The book form itself remains an integral focus as we pursue the possibilities of text, image, and materiality as means to particular understandings of the built environment.

FALL/WINTER 2022 TITLES



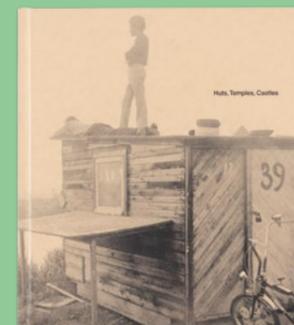
Collected Works: Volume 1 1990-2005  
**Caruso St John**  
ISBN 978-1-913620-76-9  
October 2022  
€75 £60 \$80



The Pliable Plane: The Wall as Surface in  
Sculpture and Architecture, 1945-75  
**Penelope Curtis**  
ISBN 978-1-913620-84-4  
October 2022  
€35 £28 \$40



Modern Architecture in Japan  
**Manfredo Tafuri**  
ISBN 978-1-913620-83-7  
September 2022  
€25 £20 \$28



Huts, Temples, Castles  
**Ursula Schulz-Dornburg**  
ISBN 978-1-913620-82-0  
September 2022  
€45 £35 \$50



Material Reform  
**Material Cultures**  
ISBN 978-1-913620-81-3  
October 2022  
€19 £15 \$20

## Upper Lawn, Solar Pavilion Alison & Peter Smithson

An intimate document of the family home designed and built by Alison and Peter Smithson in the English countryside

This publication makes the Smithsons' rare 1986 book on the house available once again, in an expanded edition encompassing diary entries, photographs, drawings, and extensive previously unseen archival material

Positions this modest personal project at the heart of the work of two of the most significant architects of second half of the twentieth century, hailed as leaders of British Brutalism

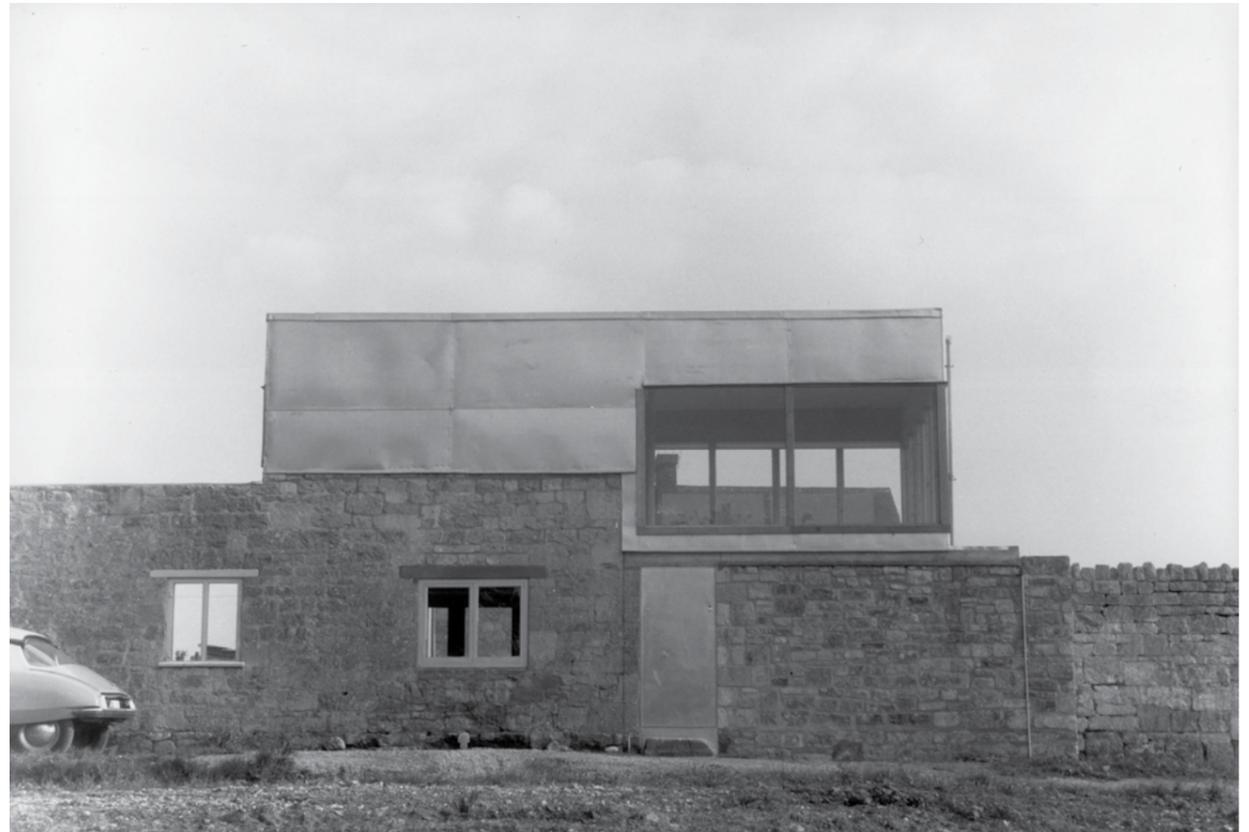
In 1958, the architects Alison and Peter bought a derelict cottage on the Fonthill Estate in Wiltshire, southwest England. Over the next four years they transformed it into a country home for their young family and an extended experiment in the methods and materials that would shape their practice; a pavilion drawing on the tradition of the English folly, known as Upper Lawn or the Solar Pavilion. Retaining the cottage's original stone walls and one of its chimneys, the Smithsons built what they described as 'a simple climate house': two open floors looking over the hills and valleys of Fonthill, where life could be lived simply and in consonance with the fluctuations of weather and seasons. The innovations developed in this private and modest home would feed into large-scale projects, such as Robin Hood Gardens housing estate, for which the Smithsons would become renowned.

This publication explores the rich story of the Solar Pavilion's construction and inhabitation by revisiting the small book Alison Smithson created with architect Enric Miralles in 1986. Here, the book's contents, including diary entries, photographs, drawings, and references, are republished in full in a new design, expanded by extensive new materials from the Smithson archive. Together, these documents describe the building's lived life, picturing it as a ledger of wear and use, a means of private and professional exploration, and a lens onto the passage of time inside and outside its walls. This book places Upper Lawn at the heart of the Smithsons' practice, revealing its own quiet philosophy and ethics of architecture.

This new book has been edited in collaboration with the Smithson Family Collection and includes a new introduction by Paul Clarke, Professor of Architectural Design at the Belfast School of Architecture.

**Alison Smithson** (1928–1993) and **Peter Smithson** (1923–2003) were British architects who practiced together from 1950. They are widely recognised as pioneers of Brutalism in the UK, known for their designs for the Hunstanton Secondary Modern School, Norfolk (1954), The Economist Building Group (1959–64), St. Hilda's College, Oxford (1972), and Robin Hood Gardens, London (1972). Their publications include *Urban Structuring* (1967), *Ordinariness and Light* (1970), *Without Rhetoric: An Architectural Aesthetic, 1955–1972* (1973), and *The Heroic Period of Modern Architecture* (1981).

OTA bound paperback  
30 x 21cm, 144 pages  
€45 £40 \$50  
Publication date: May 2023  
ISBN 978-1-915743-00-8



# Grundkurs: What is Architecture About? Pier Paolo Tamburelli

An insightful and irreverent introduction to architecture, formed of eight lessons presented as graphic notes and drawings

Based around a series of pairs such as Roof/Wall and Language/Action, encompassing the Berlin Wall, Adolf Loos, Zaha Hadid, Stansted Airport, Derek Jarman, close encounters of the third kind, the Hagia Sophia, and more

Based on lectures for the introductory course at Vienna Technical University, where Pier Paolo Tamburelli holds the Chair in Design Theory

In this collection of idiosyncratic lessons, architect and teacher Pier Paolo Tamburelli engages with the very foundations of architecture, proposing a series of new and open-ended perspectives on how we build the world. Developed for the 'Grundkurs', or 'basic course', at Vienna Technical University, Tamburelli's lessons are presented through the annotated sketches that form the basis of his lectures – variously rough and precise, sarcastic and sincere, and always uniquely expressive. This volume is a sourcebook of architectural ideas that form an accessible and discursive introduction to the discipline – one which pauses on the road to grand theories to learn from the intuitive processes of notetaking, drawing, and association.

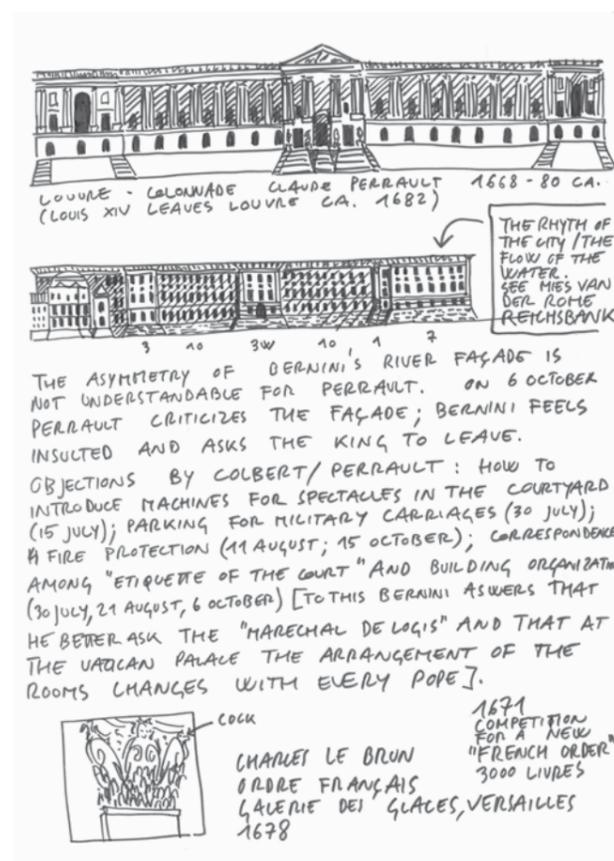
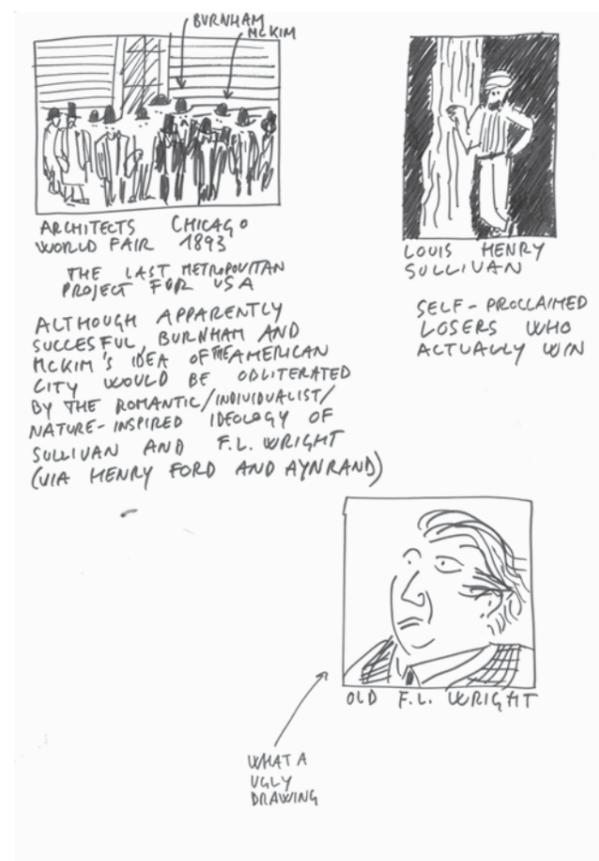
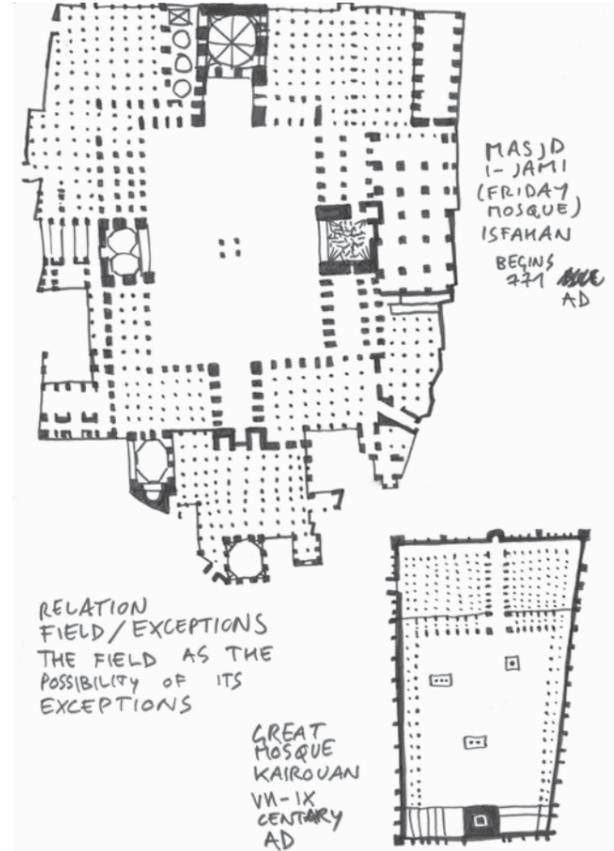
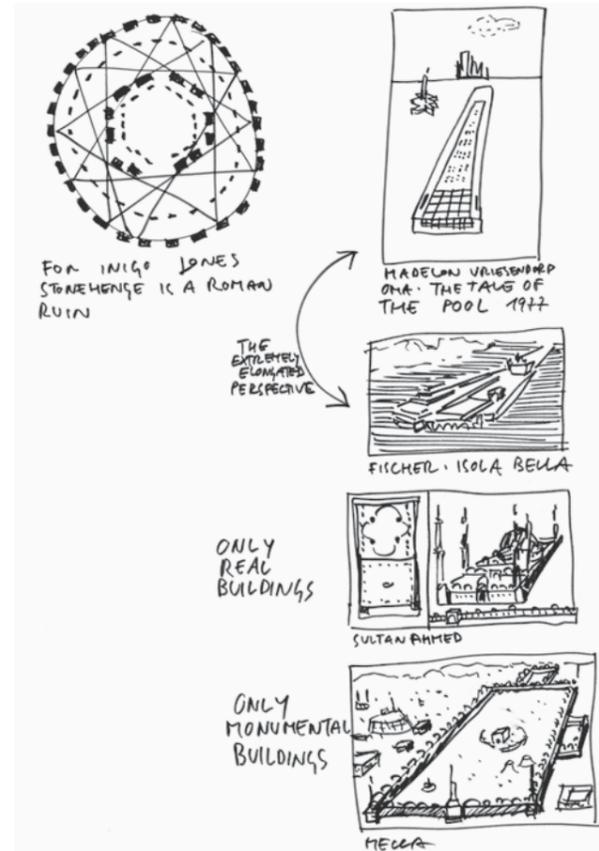
Tamburelli's lessons are based around a series of dialectic couples, including Roof/Wall, Shelter/Memory, and Language/Action. The pairs are experimental and often provocative, offering a framework to be used to climb in the direction of architecture. Tamburelli trusts in the capacity of images to suspend the restraints of more rigorous theoretical approaches, embraces the flexible wisdom of the note, and relishes the intrigue of the cryptic messages we leave for ourselves. Reproduced here in their entirety, these eight lessons offer countless routes towards, through, and around architecture, providing newcomers and experts alike with an intimate and refreshing encounter with a millennia-old discipline.

With an introduction by the author and an afterword by Mark Lee, Chair of the Department of Architecture at Harvard GSD.

OTA bound paperback with flap  
20.8 x 29cm, 344 pages  
€30 £25 \$35  
Publication date: March 2023  
ISBN 978-1-913620-95-0



**Pier Paolo Tamburelli** is an architect. One of the founding partners of baukuh and a former editor of *San Rocco*, he currently holds the Chair of Design Theory at the Technical University of Vienna. His most recent book is *On Bramante* (2022).



# Mansion Blocks of London

## Karin Templin

An authoritative survey of the mansion block in London, from the 1850s to the present day, co-published with The Architecture Foundation

Presents in-depth studies of twenty-seven diverse buildings, with newly commissioned texts, photographs, and drawings, exploring the vital place of the mansion house in defining London's urban fabric

A reflection on the role of housing in shaping cities which considers the options for confronting London's longstanding housing crisis

Housing is the basic building block of any city, dictating its character, scale, and structure. London is often associated with terraced houses and garden squares, but is also significantly characterised by large, purpose-built blocks of flats, otherwise known as mansion blocks. This landmark survey commissioned by The Architecture Foundation looks at the evolution of the London mansion block from the 1850s to the present day, offering a detailed encounter with the type and its role in defining the contemporary city.

Covering twenty-seven examples, richly illustrated by newly commissioned drawings and photographs, this volume reflects on the architectural ambitions and lived realities of these quotidian buildings. Architectural and urban designer Karin Templin considers the ways in which the mansion block came to define large areas of the city from Westminster and South Kensington in the nineteenth century to Kilburn and Stratford in the twenty-first. Reflecting London's development from its consolidation as a metropolis in the high Victorian era to its present efforts to address a longstanding housing crisis, this volume explores the mansion block's centrality to the capital's identity and its wider relevance to discussions of housing and urban planning.

Photographs by Matthew Blunderfield  
Co-published with The Architecture Foundation

**Karin Templin** is a practitioner of architecture and urban design, academic, design lecturer, writer, editor, and urban historian. Her focus is on the development conditions responsible for the introduction and evolution of urban housing types and their role in the formation of urban structure and public spaces. As a practitioner in architecture and urban design, she has worked internationally on large-scale urban regeneration projects and is an expert in urban housing. She has taught and lectured at universities across the US and Europe, including as a Design Fellow at the University of Cambridge and running the architecture summer course at the Florence Institute of Design International (FIDI). She is currently an editor of *The Plan Journal*.

**The Architecture Foundation** leads the conversation on the development of London and contributes to a global discourse about the architect's changing role and responsibilities. It pursues this mission through the delivery of an accessible public programme that makes space for emerging architects, groups historically underrepresented in the profession, and representatives of a wide range of related disciplines. Exploring the architect's capacity to combat climate change and systemic social inequalities represent central concerns of the programme.

Hardcover  
30 x 30 cm, 144 pages  
€55 £50 \$65  
Publication date: June 2023  
ISBN 978-1-915743-02-2



# AMERICAN POLYCHRONIC

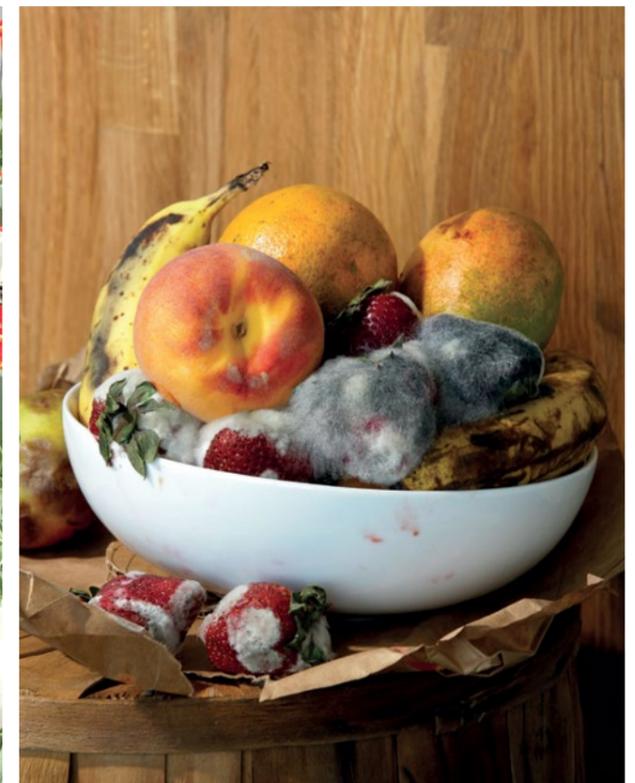
## Roe Ethridge

The first extensive survey presenting Roe Ethridge's wide-ranging photographic oeuvre, encompassing work made between 1999 and 2022

A sequence that plaits together both art and commercial work to create a distinctive career retrospective shaped by the collision of styles from which Ethridge is renowned

Ethridge's work has been widely exhibited and is celebrated for its unique and subversive visual language, blurring the boundaries between art historical genres

AMERICAN POLYCHRONIC presents the first comprehensive catalogue of Roe Ethridge's work from 1999 to 2022, comprised of two interlocking threads of his celebrated photographic practice. Ethridge's artistic and personal work is sequenced chronologically, interwoven with his commercial photography in chronological reverse, together forming a vibrant sequence of harmonies and dissonance, hits and B-sides. This long-form sequence moves fluidly between genres in the pursuit of a distinctive visual language – blending and playfully juxtaposing the realms of fine art, fashion imagery, and advertising with the everyday, personal, and generic. Ethridge explores how new visual experiences can be created through the reproduction and recombination of images, photographing and distorting the real as way of suggesting – or disrupting – the ideal.



Roe Ethridge (b. 1969 in Miami, Florida) takes equally from his work as a commercial photographer, and artist. Blurring the lines that separate the two, Ethridge creates images that are simultaneously generic and intimate, often treading between humour and cynicism. His work has been extensively exhibited and is held in the permanent collections of the Art Institute of Chicago, Carnegie Museum of Art, Los Angeles County Museum of Art, Metropolitan Museum of Art, MoMA, SFMoMA, Tate Modern, Walker Art Center, and the Whitney Museum of American Art, among others. Solo exhibitions include the Institute of Contemporary Art, Boston, Garage, Moscow, Le Consortium, Dijon, France, and FOAM, Amsterdam. In 2011 he was shortlisted for the Deutsche Börse Photography Prize. Previous monographs include *Le Luxe* (2012) and *Sacrifice Your Body* (2014) and *Shelter Island* (2016).

Embossed paperback with folded jacket  
25 x 27.5 cm, 480 pages  
€63 £50 \$70  
Publication date: October 2022  
ISBN 978-1-913620-65-3



# Works 1992–2022

## Doug Aitken

Catalogue raisonné spanning the career of artist Doug Aitken, renowned for his ambitious and immersive multi-media works

This extensive volume weaves together visual documents of Aitken's broad-ranging projects from the last thirty years, alongside essays and interviews

Doug Aitken's pioneering artwork has been received with critical acclaim and exhibited in numerous institutions worldwide

This comprehensive new book explores the career of multimedia artist Doug Aitken, following the path from his first major works in the late 1990s through to the present day. Aitken's work encompasses large-scale film installations such as *Sleepwalkers* (2007), site-specific sculptures including his *Underwater Pavilions* (2016) installed off the coast of Catalina Island, California, and peripatetic happenings like *Station to Station* (2013), which saw a train containing a travelling studio cross the USA from the Atlantic to the Pacific oceans, staging unique performance events at each stop. Weaving together images and text in an energetic composition of rhythm and movement, this authoritative volume mirrors the ways in which Aitken has approached and explored the contemporary world in his conceptual body of work across multiple mediums.

With an introduction by Joseph Akel and a new extended essay on Aitken's oeuvre by Daniel Birnbaum, plus archival essays and interviews with the artist by writers including Marc Spiegler, Terry Riley, Hans Ulrich Obrist, Joseph Grima, April Lamm, Susan Solomon, and Jörg Heiser.



Silkscreened and embossed linen hardcover  
25 x 30 cm, 608 pages  
€125 £100 \$140  
Publication date: October 2022  
ISBN 978-1-913620-25-7



**Doug Aitken** is an artist who defies definitions of genre. He explores every medium, from film and installations to architectural interventions. Reimagining the nature of what a work of art can be and of what an art experience can achieve, Aitken leads us into an arena where time, space, and memory are fluid concepts. His artwork has been featured in numerous exhibitions around the world, in such institutions as the Whitney Museum of American Art, The Museum of Modern Art, the Vienna Secession, the Serpentine Gallery, and the Centre Georges Pompidou. He earned the International Prize at the Venice Biennale in 1999 for the installation *electric earth*.

# Face to Face

## Helen Molesworth (ed.)

Catalogue bringing together diverse portrait works by three of today's most prominent lens-based artists: Tacita Dean, Brigitte Lacombe, and Catherine Opie

Focuses on these artists' various compelling portraits of other artists and writers, including Joan Didion, Maya Angelou, and David Hockney, over a period of more than three decades

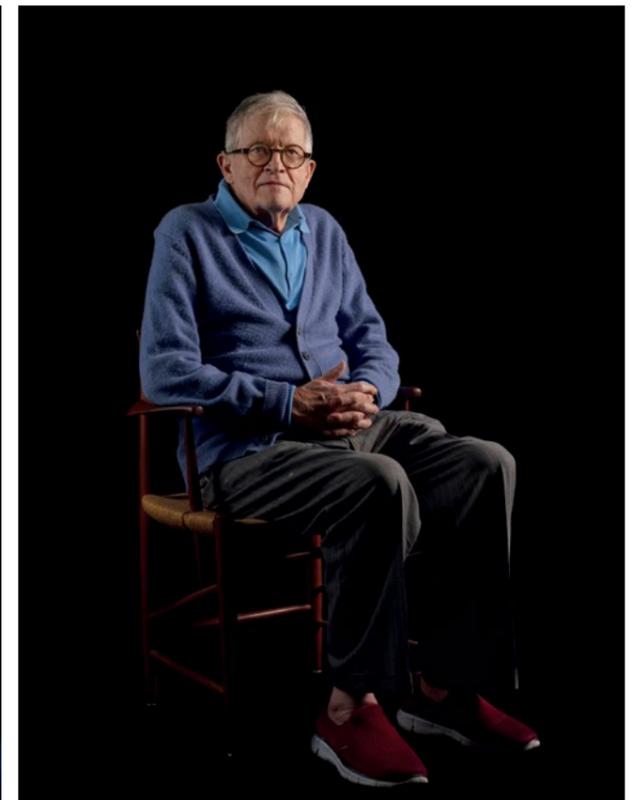
Published to accompany a major exhibition at the International Center of Photography (ICP), New York, opening 27 January 2023

*Face to Face* presents a selection of portraits of artists by three of the most prominent portrait artists of our time. Bringing together the diverse and distinctive work of Tacita Dean, Brigitte Lacombe, and Catherine Opie, this book forms an investigation into the charged genre of portraiture and its various approaches, navigating tensions between intimacy and publicity.

While the three artists collected here share a wide set of historical touchstones, each deploys the camera differently: Dean exploits cinema's capacity for duration; Lacombe takes her cameras out on assignment; Opie works in the tradition of the studio photograph. Often overlapping in the subjects depicted, *Face to Face* offers an opportunity to look closely at bracing, intimate, and resonant portraits of the seminal thinkers and makers that these artists have encountered across the fields of music, painting, photography, film, and literature, among them Hilton Als, Maya Angelou, Richard Avedon, Joan Didion, David Hockney, Joan Jonas, Patti Smith, Kara Walker, and many other others.

Published in conjunction with an exhibition at the International Center of Photography (ICP), New York, the book includes essays by the exhibition's curator, Helen Molesworth, and the artist and writer Jarrett Earnest.

**Helen Molesworth** is a writer and curator based in Los Angeles, who has organised monographic exhibitions of Ruth Asawa, Moyra Davey, Noah Davis, Louise Lawler, Steve Locke, Anna Maria Maiolino, Josiah McElheny, Kerry James Marshall, Catherine Opie, Amy Sillman, and Luc Tuymans. Molesworth is the author of numerous catalogue essays and her writing has appeared in *Artforum*, *Art Journal*, *Documents*, and *October*. The recipient of the 2011 Bard Center for Curatorial Studies Award for Curatorial Excellence, in 2021 she received a Guggenheim Fellowship and in 2022 she was awarded The Clark Art Writing Prize.



© Brigitte Lacombe (above left and right), © Catherine Opie (below left and right)

Paperback with PVC jacket  
24x29cm, 164 pages  
€40 £35 \$45  
Publication date: January 2023  
ISBN 978-1-913620-90-5



# About Time

## Gail Rebhan

First comprehensive retrospective of Gail Rebhan's wide-ranging career, with running commentaries by critic Sally Stein

Covers Rebhan's early photographic series through to more recent multimedia works, spanning themes of domestic work, urbanisation, ageing, and feminism

Accompanies a major retrospective at the American University Museum, Washington, DC, opening 2023

The roots of this book lie in the Visual Studies Workshop, Rochester, NY, where Sally Stein and Gail Rebhan met in the 1980, and discovered their shared interests in feminism and critical modes of thinking and seeing – especially those that involved shades of the comic. They stayed in touch over the course of the intervening decades, Stein pursuing teaching and writing about the history of photography while Rebhan pursued teaching and image-making in various formats, with increasing recourse to text as an integral part of her graphic statements. When Rebhan was invited to show a retrospective at the American University Museum, she invited Stein to serve as guest curator.

Led by Stein's insightful and often humorous commentary, this book charts Rebhan's unique artistic and political progressions, from early works using serial snapshot photographs to track the repetitive actions of domestic life through to wider-reaching studies of gentrification and inequality her home city of Washington, DC. The publication culminates with her most recent series, which examines the ways her own body bears the marks of time that women especially have learned to fear. Among the incisive, inquisitive, and politically engaged work in this collection, Rebhan's consistent rejection of photography's affiliation with stillness and silence in favour of sequence and transformation reveals time itself as the artist's perennial muse.

**Gail Rebhan** is a photographer based in Washington, DC, and Professor Emerita of Photography at Northern Virginia Community College. Central to her works that often configure photography in series with texts is an examination of gender, race, and ethnicity in multi-generational families, and the urban environments where they increasingly make their homes. She has had works in hundreds of exhibitions including at the Lentos Kunstmuseum (Linz, Austria), Museum Folkwang (Essen, Germany), Blue Sky Gallery (Portland, OR), and American University Museum-Katzen Arts Center (Washington, DC) where her first retrospective will open in 2023.

**Sally Stein**, Professor Emerita, Department of Art History, UC Irvine, is an independent scholar based in Los Angeles who continues to research and write about photography and its relation to broader questions of culture and society. In addition to her 2020 Dorothea Lange monograph, *Migrant Mother, Migrant Gender*, she has published many essays and catalogs on New Deal photography, the contested image of FDR, twentieth-century mass media, and the rise of color photography.



Paperback with flap  
22.54 x 25.4cm, 144 pages  
€40 £35 \$45  
Publication date: January 2023  
ISBN 978-1-913620-92-9



# Topographies: Aerial Surveys of the American Landscape Stephen Shore

The latest book of new work by one of the most pioneering photographers of the twentieth and twenty-first centuries, Stephen Shore

Revisits the iconic exhibition 'New Topographics' with work made across Montana, North Carolina, New York, and more, all shot by drone

Follows the critical success of Shore's bestselling memoir *Modern Instances: The Craft of Photography* (2022)

*Topographies: Aerial Surveys of the American Landscape* presents the latest body of work from Stephen Shore: a series of photographs shot by drone from 2020 onwards, which reveal in arresting detail the interplay of natural and man-made landscapes in Montana, North Carolina, New York, and beyond.

In this new body of work, Shore revisits the original ambitions of the renowned 1975 exhibition 'New Topographics', using a new aerial viewpoint to consider afresh the concerns of the movement – the objective, the commonplace, and the relationship of the natural and man-made in the American landscape – reflecting on how these can be applied in the twenty-first century.

As much as exploring the formal possibilities of the aerial photograph, *Topographies* also displays a glorious dedication to detail and surprise, in which the slightest bend of a river or turn of a shadow uncovers the textures and colours of America's urban and suburban landscapes, all investigated with Shore's signature rigour.

With an essay by Richard Woodward

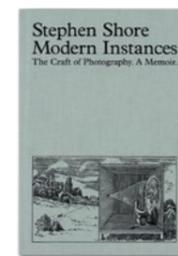
**Stephen Shore's** work has been widely published and exhibited for the past forty-five years. At age twenty-three, he was the first living photographer to have a solo show at the Metropolitan Museum of Art in New York since Alfred Stieglitz, forty years earlier. More than twenty-five books have been published of Shore's photographs including *Uncommon Places: The Complete Works* (1982) and *American Surfaces* (1999), works which are now considered important milestones in photographic history. Shore is represented by 303 Gallery (New York) and Sprüth Magers (London and Berlin).

Embossed hardcover  
30.5 x 25.2cm, 256 pages  
€75 £65 \$85  
Publication date: February 2023  
ISBN 978-1-913620-89-9



Steel Town  
Stephen Shore

ISBN 978-1-913620-06-6  
April 2021  
€50 £45 \$60



Modern Instances: The  
Craft of Photography  
Stephen Shore

ISBN 978-1-913620-53-0  
February 2022  
€38 £30 \$45



## Another Online Pervert Brea Souders

A personal and provocative examination of the relations of humanity and technology, based around real conversations with a female online chatbot

Artist Brea Souders incorporates images from her archive and entries from her own diaries into this surprising image-and-text narrative

Combines the surreal poetry of AI-generated correspondence with matter-of-fact reckonings with capitalism, technology, and questions of being

'I felt rejected when the neighborhood kids built a volcano without me.

*Don't feel too sad, Becoming. I'm sure you'll get over it.*

My name isn't Becoming.

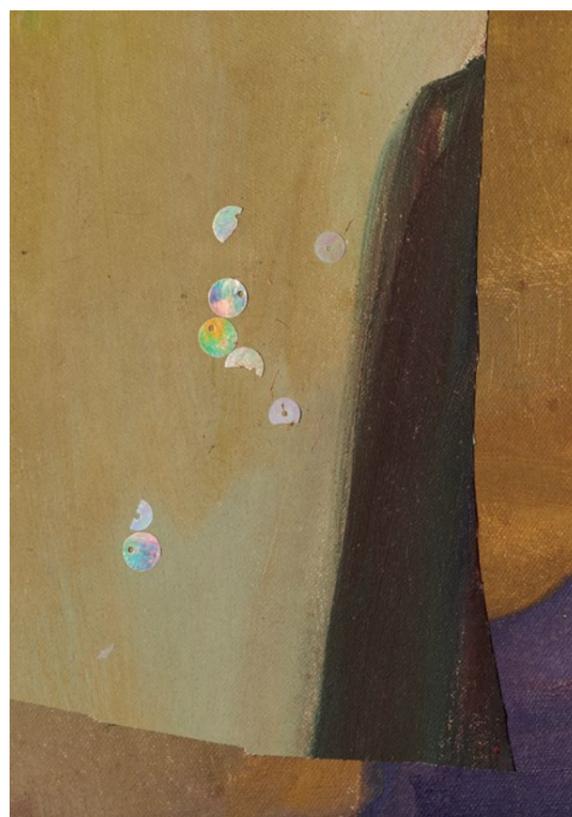
*Oh I'm sorry what is your name?*

Forget it.

*You once told me you wanted "no feelings." Is that still something you would like?'*

*Another Online Pervert* derives from a series of conversations between artist Brea Souders and a female online chatbot. These real-time conversations are interspersed with entries from Souders' diary spanning twenty years, unfolding with a surprising and improvisational quality in combination with photographs from Souders' archive. With this personal and provocative book, we are guided through a unique exploration of how a machine and a human can learn to understand one another.

In Souders' and the chatbot's company, we step into a world of questions: about love, sexuality, death, disappointment, the sky, seeing, desire, and anxieties of the body. Within the space of their correspondence, dazzlingly surreal and poetic tangents are combined with the material realities of the bot and its connections to capitalism, the future of technology, and the slippery divide between being and non-being.



Embossed paperback  
15 x 21cm, 128 pages  
€30 £25 \$35  
Publication date: February 2023  
ISBN 978-1-913620-93-6

**Brea Souders** is an artist whose work intersects the body, technology, psychology, and the natural world. Her work has been shown internationally, including solo exhibitions with Baxter St at CCNY, Bruce Silverstein Gallery and the Abrons Arts Center in New York, as well as the Centre Photographique Rouen Normandie, France and the Peel Art Gallery, Museum and Archives, Canada. She has received a Pollock-Krasner Foundation Grant, Millay Arts Fellowship, and National Arts Club Fellowship for the years 2020–21. Souders' work has been profiled in the *New York Times*, *Artforum*, *Frieze*, *Los Angeles Review of Books* and *The New Yorker*. Her book *Brea Souders: eleven years* was published in 2021 by Saint Lucy Books. She lives in New York.



# The Artist's Books

## Francesca Woodman

Francesca Woodman is best known for her experimental approach to self-portraiture, with works predominantly made in her late teens and early twenties

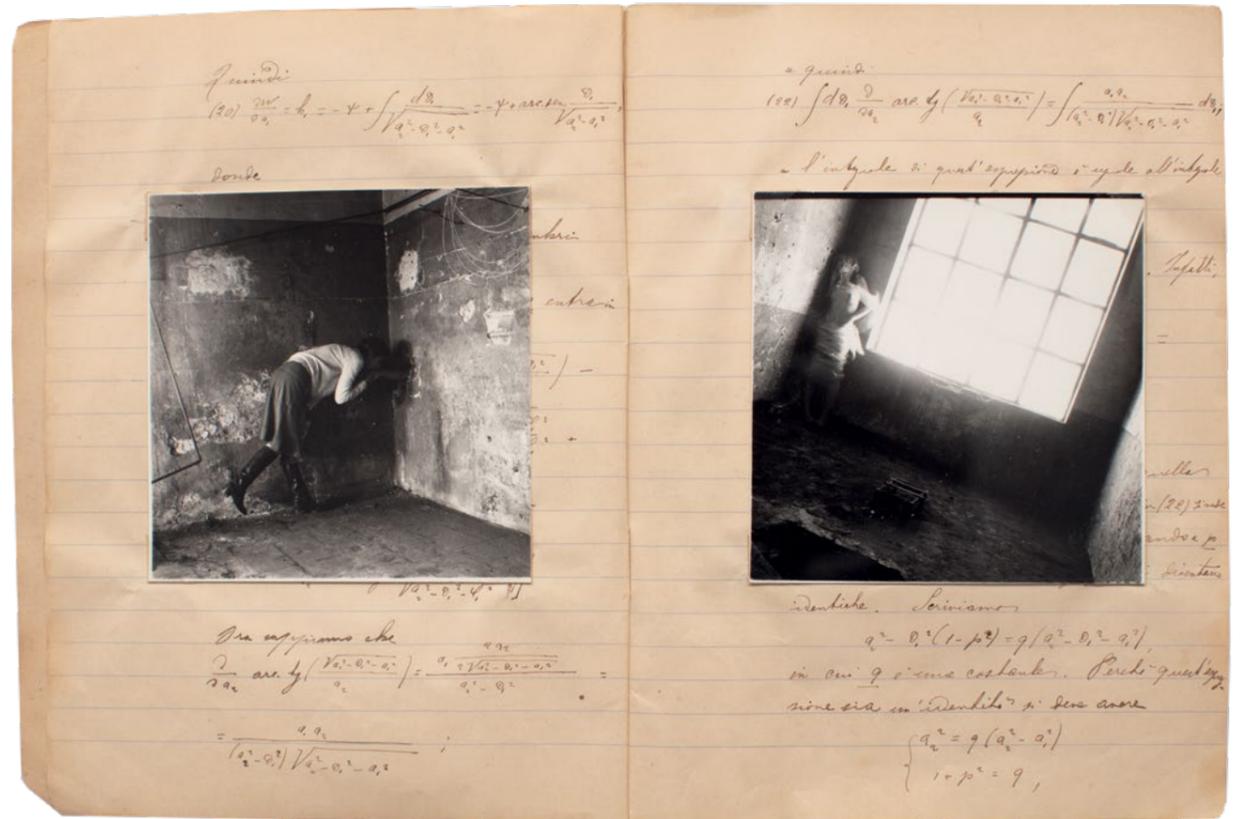
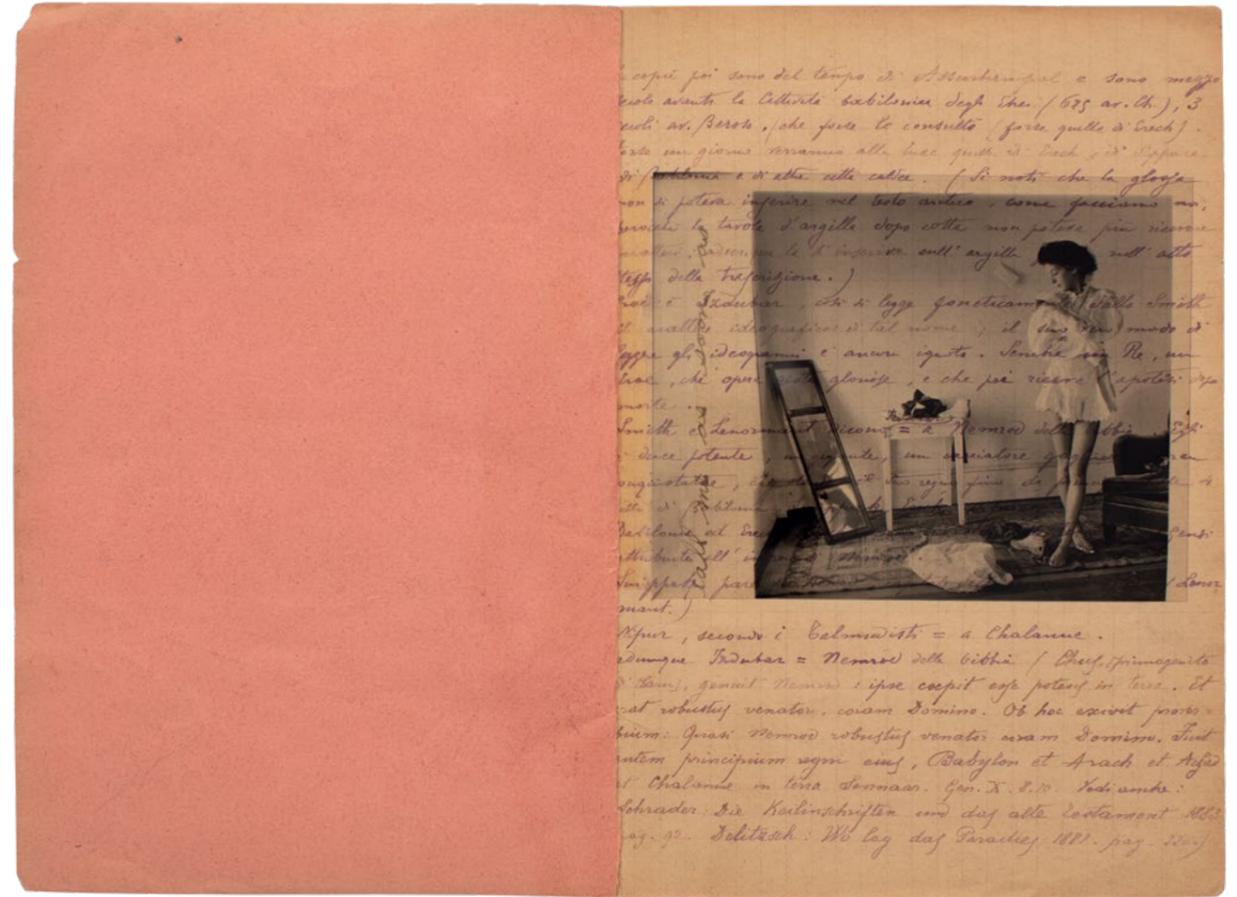
This book collects for the first time of every page of all eight of Francesca Woodman's artist's books, and includes two previously unseen books

Uncovers a new understanding of Woodman's work through her sophisticated approach to the book form

While Francesca Woodman's photographic work has been widely celebrated, little has been published until now about her remarkable series of artist's books. The basis of these works is in books that Woodman bought in local shops and flea markets throughout her travels in Italy in the 1970s, which she later repurposed to provide intriguing backgrounds onto which she pasted her prints, transparencies, and written annotations. Collected together for the first time, these books demonstrate a sophisticated relationship to narrative and sequence and offer a new understanding of the scope of Woodman's engagement with the book form.

*Francesca Woodman: The Artist's Books* collects for the very first time every page of all eight of Francesca Woodman's unique artist's books in one comprehensive volume. It includes two newly discovered books which have never been seen before, alongside better-known titles such as *Some Disordered Interior Geometries*.

**Francesca Woodman** (1958–1981) lived and worked in Boulder, Colorado; Providence, Rhode Island; Rome, Italy, and New York City. During her lifetime, Woodman had solo exhibitions at Addison Gallery of American Art, Andover, Massachusetts (1976) and Libreria Maldoror, Rome (1978), and group exhibitions at Galleria Ugo Ferrante, Rome (1978); Daniel Wolf, Inc, New York (1980); and the Alternative Museum, New York (1980). Her artist's book, *Some Disordered Interior Geometries*, was published by Synapse Press in 1981. Woodman's first solo museum exhibition was presented at the Wellesley College Museum, Massachusetts, and Hunter College Art Gallery, New York (1986), followed by Fondation Cartier pour l'art contemporain, Paris (1998); San Francisco Museum of Modern Art (2011); Guggenheim Museum, New York (2012); and Moderna Museet, Stockholm (2015), among others. Woodman's photographs are included in major museum collections including Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Guggenheim Museum, New York; San Francisco Museum of Modern Art; National Gallery of Art, Washington, DC; Tate Gallery, London; and Centre Pompidou, Musée national d'art moderne, Paris.



Embossed hardcover with Japanese paper  
24.5 x 30cm, 416 pages  
€65 £60 \$75  
Publication date: February 2023  
ISBN 978-1-913620-88-2



## The Artist's Books Special Edition Francesca Woodman

Luxurious box set including facsimiles of Francesca Woodman's eight remarkable artist's books, each containing replicas of her original silver gelatin prints and transparencies, tipped in by hand

Presents two newly-discovered books that have never before been seen or exhibited, alongside famous titles such as *Some Disordered Interior Geometries*

Francesca Woodman is best known for her experimental approach to self-portraiture and this edition uncovers the sophistication of her use of the book form

This luxurious box set includes facsimiles of Francesca Woodman's eight remarkable artist's books, containing replicas of her original silver gelatin prints and transparencies, each tipped in by hand. Every book is unique in its production and form, reflecting the variety of materials in Woodman's original works. These eight volumes are collected together in a clamshell slipcase, bound in a mulberry-coloured Japanese material.

As well as including the known artist's books by Woodman, notably *Some Disordered Interior Geometries*, this box set also presents two newly discovered books that have never before been seen or exhibited.

The books which Woodman repurposed for her own process were bought in local shops and flea markets during her travels in Italy and provide intriguing backgrounds onto which she pasted her prints and transparencies. Collected together, these objects demonstrate a sophisticated relationship to narrative and sequence and offer a new understanding of the scope of Woodman's engagement with the book form.



Embossed clamshell slipcase  
covered with Japanese paper  
28.5 x 24.5 x 3cm  
Edition of 75 copies  
€1400 £1100 \$1500  
Publication date: February 2023  
ISBN 978-1-913620-88-2SE

**Francesca Woodman** (1958–1981) lived and worked in Boulder, Colorado; Providence, Rhode Island; Rome, Italy, and New York City. During her lifetime, Woodman had solo exhibitions at Addison Gallery of American Art, Andover, Massachusetts (1976) and Libreria Maldoror, Rome (1978), and group exhibitions at Galleria Ugo Ferrante, Rome (1978); Daniel Wolf, Inc, New York (1980); and the Alternative Museum, New York (1980). Her artist's book, *Some Disordered Interior Geometries*, was published by Synapse Press in 1981. Woodman's first solo museum exhibition was presented at the Wellesley College Museum, Massachusetts, and Hunter College Art Gallery, New York (1986), followed by Fondation Cartier pour l'art contemporain, Paris (1998); San Francisco Museum of Modern Art (2011); Guggenheim Museum, New York (2012); and Moderna Museet, Stockholm (2015), among others. Woodman's photographs are included in major museum collections including Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Guggenheim Museum, New York; San Francisco Museum of Modern Art; National Gallery of Art, Washington, DC; Tate Gallery, London; and Centre Pompidou, Musée national d'art moderne, Paris.

## *The Dailies (Expanded Edition)* Thomas Demand

An expanded new edition of one of artist Thomas Demand's most celebrated series, collecting all his *Dailies* works to date

These intricate artworks are based on everyday moments captured on Demand's iPhone, creating a haunting cumulative portrait of the details of modern life

With a new extended essay by renowned art critic Hal Foster

*The Dailies* collects snapshots of a world unmistakably our own yet equally strange. Made through Thomas Demand's renowned practice of constructing, photographing, and destroying meticulous paper models, this series captures minor, everyday moments based on iPhone photographs. Viewed together, they are an inventory of traces – signs of consumption, evidence of people just departed or out of sight, spectres of things left behind. Demand describes the series as a form of Haiku: simple fragments strung together to inspire reflection and help us take stock of our daily lives. Just as they trigger déjà vu through their performed, minimal repetition, they ask us to look again, and afresh, to discover an ordinary yet enlightening beauty.

This new volume brings together the entirety of Demand's series to date in a large-format edition alongside an extended essay by critic Hal Foster.

**Thomas Demand** (b. 1964, Munich, Germany) attended the Akademie der Bildenden Künste in Munich (1987–1990), the Staatliche Kunstakademie Düsseldorf (1990–1993), Goldsmiths College in London (1993–1994), and since 2011 has held a Professorship of Sculpture at HFBK in Hamburg. His work has been shown extensively across the world and is included in most of the significant private and institutional collections. He has been the subject of solo exhibitions at Sprüth Magers in Berlin, Galleria Gentili in Florence, the Irish Museum of Modern Art in Dublin, Serpentine Gallery in London, and the Neue Nationalgalerie in Berlin. Demand was a recipient of the Rencontres d'Arles Award 2003 and was nominated for the Deutsche Börse Photography Prize in 2011. Recent books include *The Stutter of History* (2022), *Mundo De Papel* (2022), *House of Card* (2020), *The Complete Papers* (2019), *Blossom* with Ben Lerner (2015), *The Dailies* with Hal Foster (2012), and *Model Studies* (2011).

**Hal Foster** teaches and publishes in the areas of modernist and contemporary art, architecture, and theory. He is Professor of Art and Archaeology at Princeton and co-editor of *October*, to which he regularly contributes as well as to publications including *Artforum* and *The London Review of Books*. He is the recipient of Frank Jewett Mather Award for Art Criticism in College Art Association in 2012 and the Clark Prize for Excellence in Arts Writing in 2010, and he has been the Siemens Fellow at the American Academy in Berlin and the Paul Mellon Senior Fellow at the National Gallery of Art in Washington. In 2018 he delivered the A. W. Mellon Lectures in the Fine Arts at the National Gallery.

Flexibound hardcover with tipped-in image  
21.5 x 24.5cm, 88 pages  
€45 £40 \$50  
Publication date: February 2023  
ISBN 978-1-913620-94-3



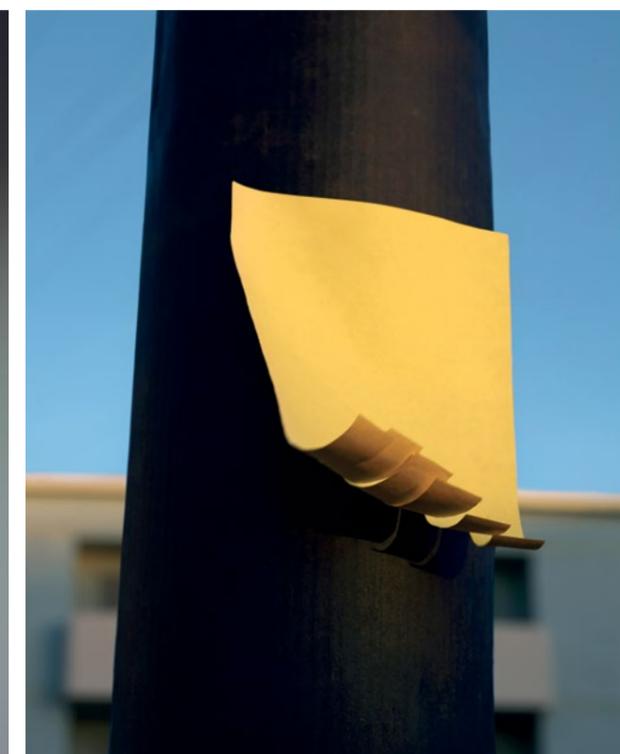
*Mundo De Papel*  
Thomas Demand

ISBN 978-1-913620-52-3  
March 2022  
€125 £100 \$150



*The Complete Papers*  
Thomas Demand

ISBN 978-1-910164-90-7  
May 2019  
€95 £85 \$110



# Shining Lights: Black Women in Photography in the 1980s-90s

## Joy Gregory (ed.)

First anthology of Black women photographers active in the UK in the 1980s and 1990s

Presents a comprehensive and dynamic overview of the pioneering work made over these two decades through portfolios, interviews, archival material, and new essays

Edited by artist Joy Gregory, whose recent practice and work has involved uncovering overlooked histories

*Shining Lights: Black Women in Photography in the 1980s–90s* is the first critical anthology of Black women photographers active in the UK during the 1980s and 1990s, providing a richly illustrated overview of a significant and overlooked chapter of British photographic history. Seen through the lens of Britain's sociopolitical and cultural contexts, the publication tells a unique story from the dual perspectives of lived experience and historical investigation, authored and researched by one of the period's most influential photographic artists, Joy Gregory.

The pioneering and diverse work created by Black women artists in the UK over the course of these two decades marked an important juncture in both documentary and conceptual practices, including the experimental use of photomontage, self-portraiture, staged imagery, and photography in dialogue with other media. *Shining Lights* showcases the expertise and evolution of this work, illuminated by ephemera and archival material, new essays and roundtable conversations, foregrounding a variety of individual artistic developments as well as the communities fostered around them. Amongst the fifty-eight photographers included are Maxine Walker, Ingrid Pollard, Claudette Holmes, Roshini Kempadoo, Mohini Chandra, Carole Wright, Joy Gregory, Sutapa Biswas, Maud Sulter, Brenda Agard, Anita McKenzie, Mitra Tabrizian, Poulomi Desai, Virginia Nimarkoh, Jennie Baptiste, Nudrat Afza, Merle Van den Bosch, and Eileen Perrier.

This comprehensive publication by Joy Gregory is developed in close collaboration with photography historian and writer Taous Dahmani, and is co-published with Autograph, London.

**Joy Gregory** (b. 1959) is a British photographer of Jamaican heritage. Her practice is concerned with social and political issues, often making particular reference to histories and cultural differences which characterise contemporary society. Since the 1980s, Gregory has been involved with championing the work of other women photographers and is a renowned educator. She has exhibited worldwide and is the recipient of numerous awards.

**Taous Dahmani** is a French, British, and Algerian art historian, writer, and curator specialising in photography. She has published in various scholarly journals and regularly gives papers in academic conferences.

Paperback with jacket  
21.5 x 28cm, 352 pages  
€50 £45 \$60  
Publication date: April 2023  
ISBN 978-1-913620-75-2



© Mitra Tabrizian,  
© Virginia Nimarko  
© Chila Kumari Singh Burman  
(top to bottom)

## The Heart is a Sandwich Jason Fulford

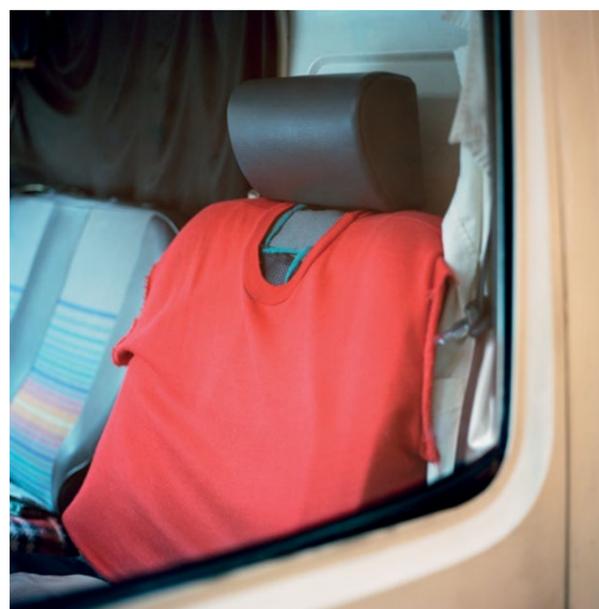
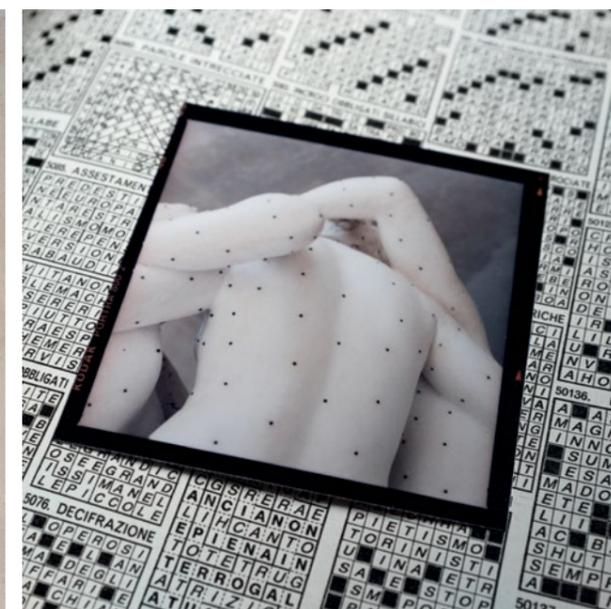
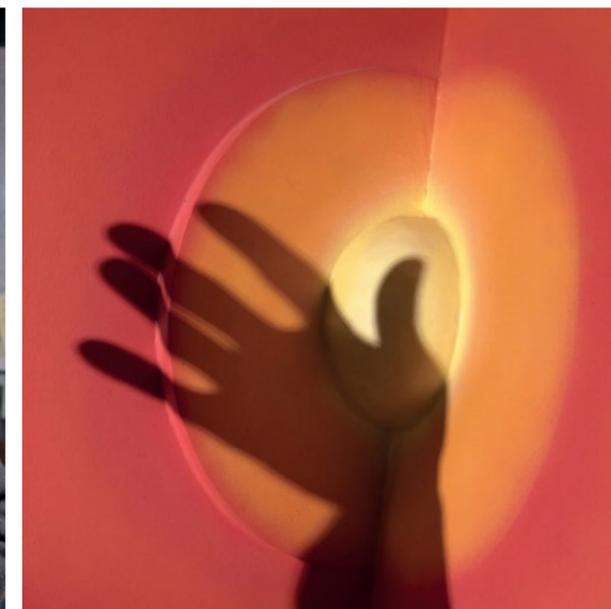
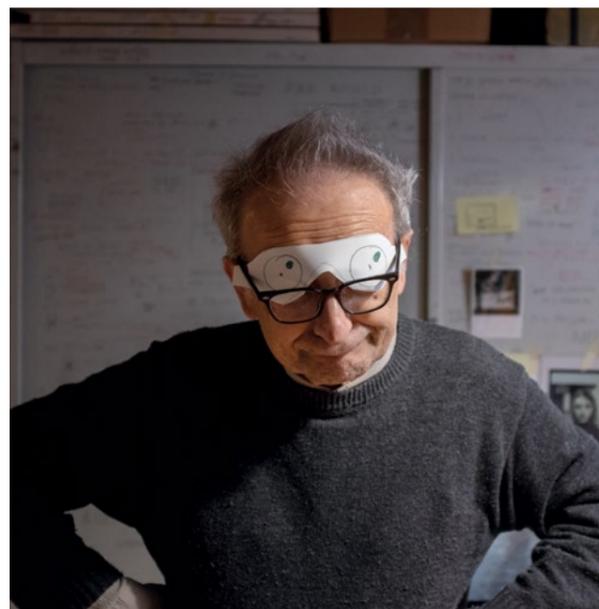
Novel-sized paperback which unfolds as twelve distinct photo-tales derived from photographer Jason Fulford's experiences in Italy

In Fulford's characteristic style and careful sequencing, this new book is full of humour, serendipitous encounters, and metaphor

Follows the success of the artist's numerous published monographs, including *Picture Summer on Kodak Film* (2020)

Funny, profound, absurd, and filled with unexpected beauty, this new photobook from American artist Jason Fulford is a collection of twelve stories drawn from a decade of encounters with Italy. Taking the form of a novel-sized paperback, the book includes meetings with ball-breaking bakers, an exploding museum cellar, Aldo Rossi's notes on happiness, the center of the Earth, and Guido Guidi's garage.

Fulford's pictures are deceptively simple, imbued with a gift for composition that brings forth metaphors and meaning. Known internationally for his skill as an editor, Fulford uses layered articulation and careful sequencing to suggest ambiguous meaning and invite endless reading.



**Jason Fulford** (b. 1973) is a photographer and co-founder of J&L Books. He is a Guggenheim Fellow, a frequent lecturer at universities, and has led workshops across the globe. Fulford's photographs have been described as open metaphors; as an editor and an author, a focus of his work has been how meaning is generated through association. His monographs include *Sunbird* (2000), *Crushed* (2003), *Raising Frogs for \$\$\$* (2006), *The Mushroom Collector* (2010), *Hotel Oracle* (2013), *Contains: 3 Books* (2016), *Clayton's Ascent* (2018), *The Medium is a Mess* (2018) and *Picture Summer on Kodak Film* (2020). He is co-author with Tamara Shopsin of the photobook for children *This Equals That* (2014), co-editor with Gregory Halpern of *The Photographer's Playbook* (2014), guest editor of *Der Greif Issue 11*, and editor of *Photo No-Nos* (2021).

Embossed paperback with flaps  
13.6x20cm, 320 pages  
€40 £35 \$45  
Publication date: April 2023  
ISBN 978-1-913620-96-7



## Swimming and Diving Larry Sultan

Little-known series from celebrated photographer Larry Sultan (*Pictures from Home*, *The Valley*) depicting swimming lessons in public pools in San Francisco in the late 1970s and early '80s

These sensual and painterly images exploring the chance abstractions of water reveal a new side to Sultan's oeuvre

Includes all Sultan's original selections for the series, expanded with extensive unseen images from his archive

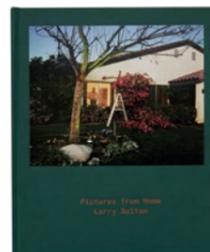
'I wanted to do something so absolutely different, and physical, and in a certain way, kind of ill-conceived... I took my camera and went underwater in a bunch of pools. And made pictures.'

Between 1978 and 1982, in a departure from the collaborative conceptual work that he had become known for, Larry Sultan photographed people learning to swim in public pools in San Francisco. Initially inspired by black-and-white documentary photographs he found in a Red Cross swimming manual, Sultan soon began exploring an urge to create pictures that were physical, sensual, immersive, and painterly. The resulting work is saturated with colour and inflected by the unpredictable forms and chance abstractions which emerge through the distorted refractions of the water as a second lens. Often beautiful and regularly unsettling in their ambiguity, the series builds to create a feeling of sensory immersion alive with the fluid and uncertain atmospheres that Sultan was drawn to with.

This collection includes all the pictures from the series Sultan himself chose and exhibited, and expands to include additional images he marked on contact sheets as well as further selections from his archive which he likely never even reviewed.

With new essays by Philip Gefter and Erin O'Toole

**Larry Sultan** (b. 1946, Brooklyn; d. 2009, California) grew up in California's San Fernando Valley, which became a source of inspiration for a number of his projects. His work blends documentary and staged photography to create images of the psychological as well as physical landscape of suburban family life. Sultan's work has been widely exhibited and published, including a museum touring retrospective. His photography is included in the collections of the Los Angeles County Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, the Whitney Museum of American Art, the Solomon Guggenheim Museum, and the San Francisco Museum of Modern Art. Sultan served as a Distinguished Professor of Photography at California College of the Arts in San Francisco.



*Pictures from Home*  
Larry Sultan

ISBN 978-1-910164-78-5  
September 2021  
€50 £45 \$60



Embossed hardcover with tip-in  
28.7 x 27.4cm, 144 pages  
€55 £50 \$65  
Publication date: June 2023  
ISBN 978-1-915743-05-3



# Painting Photography Painting

## Carol Armstrong

First collection of essays by eminent American critic and theorist Carol Armstrong

Considers a host of painters and photographers including Helen Frankenthaler, Paul Cézanne, Ellen Gallagher, Georges Seurat, Julia Margaret Cameron, Tina Modotti, and Diane Arbus

Spans feminism, works on paper, nineteenth-century French painting, and the relationship of painting to photography

*Painting Photography Painting* is the essential first collection of essays by critic and theorist Carol Armstrong, bringing together writings encompassing the many inflection points of her academic work, including French painting, early photography, feminist theory, and the representation of women and gender in the visual arts. In the book's titular essay, Armstrong asks of Ellen Gallagher's 2008 painting *An Experiment of Unusual Opportunity*, which depicts a barely-visible sea creature created out of ink, graphite, oil, varnish, and variously sliced paper, 'in what sense is this a painting exactly?' This enquiry into the very essence of the medium provides a thread that runs throughout the book's wide-ranging essays and ties together a variety of works 'inscribed, drawn, printed, photographed, and variously pierced and punctured.'

Considering the very essences of these various works on paper, *Painting Photography Painting* provides a compelling path through Armstrong's decades of writing, weaving together figures from across the nineteenth and twentieth centuries including Helen Frankenthaler, Paul Cézanne, Ellen Gallagher, Georges Seurat, Julia Margaret Cameron, Tina Modotti, and Diane Arbus in a single, illuminating volume.

**Carol Armstrong**, appointed to the faculty of the Department of the History of Art at Yale University in 2007, teaches and writes about nineteenth century French painting, the history of photography, the history and practice of art criticism, feminist theory, and the representation of women and gender in art and visual culture. She has published books and essays on Edgar Degas, Edouard Manet, Paul Cézanne, and nineteenth- and twentieth-century photography, modern and contemporary women artists, and has curated exhibitions at Princeton University Art Museum, the Drawing Center in New York, the Yale Center for British Art, and the J. Paul Getty Museum. She has been a frequent contributor to *October* and *Artforum* magazines, and continues to be an active art critic. She is also a practicing photographer. She is currently finishing a book on Cézanne and his afterlives and working on a new project on modern medium-specificities in the visual and verbal arts, considered from a feminist point of view.

Paperback with flaps  
14 x 22.8cm, 240 pages  
€30 £25 \$35  
Publication date: April 2023  
ISBN 978-1-913620-97-4



# Shadowgrams

## Lucy Raven

Limited edition artist's book presenting visual artist Lucy Raven's series of monochrome 'shadowgram' prints

Made on an explosives testing facility in New Mexico, these abstract works reflect on the past and present of the American West, evoking themes of violence, security, and pressure

Raven's shadowgrams are made by exposing photosensitive paper to the raw and elemental pressures of her surroundings

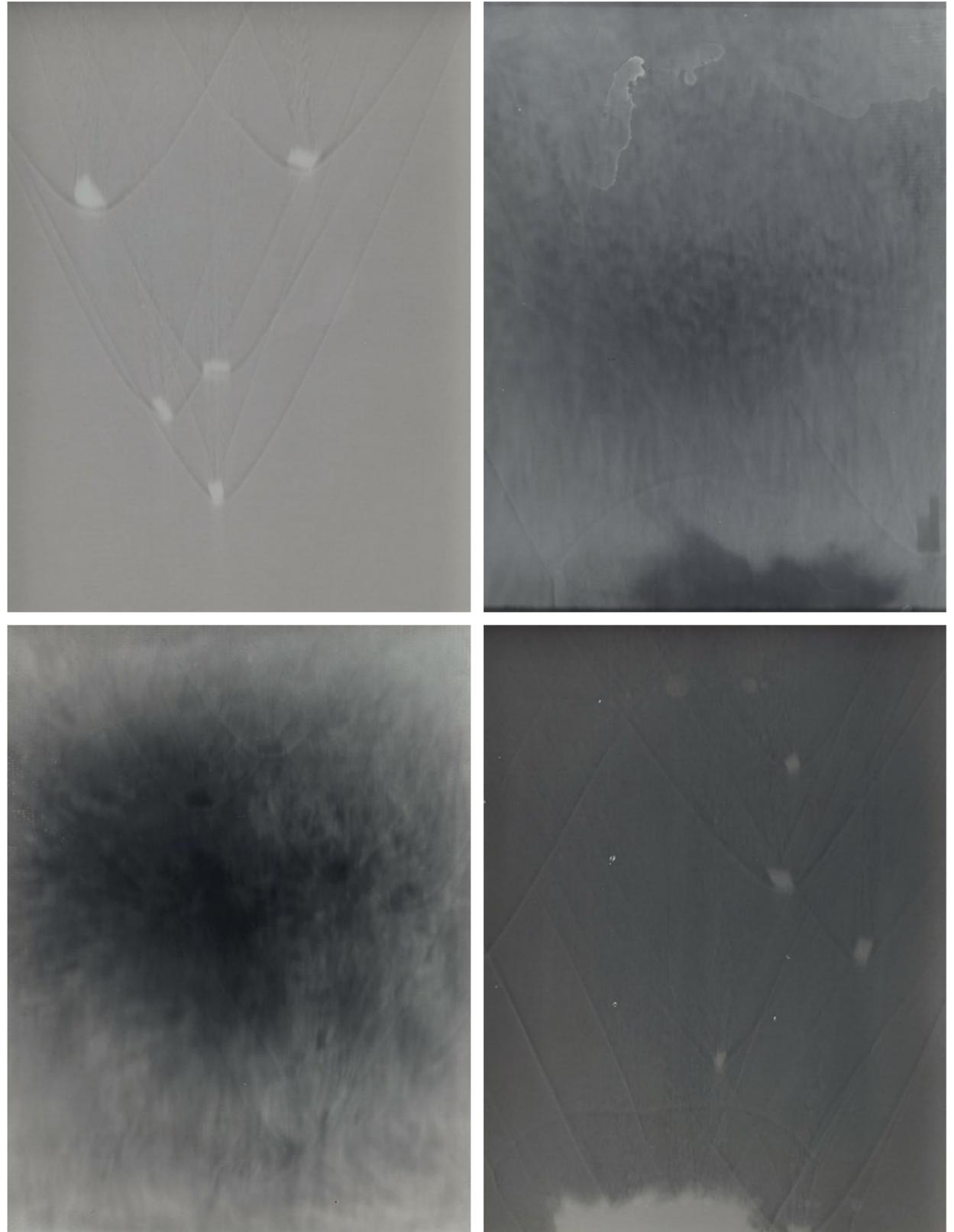
Between 2021 and 2022, artist Lucy Raven created a series of sixty unique silver gelatine shadowgrams at an explosives range in New Mexico, often used as a test site by the US Department of Defense and private munition companies. From inside a custom-built room-sized black box on the site, Raven exposed photosensitive paper for microseconds to record the elemental pressures of air and raw materials, resulting in the abstract monochrome planes which are collected in this artist's book.

The town where the range is located was given its name, Socorro (meaning 'succour' or 'relief' in Spanish), by ailing Spanish settlers when Piro Native Americans welcomed them with water. Raven became interested in this area, which is also close to the very first sites of nuclear weapon testing, whilst filming for the second part of a cinematic trilogy of latter-day 'Westerns', each of which investigates properties of pressure, force, and material state change in relation to the present and historical Western United States.

Accompanied by an extensive essay by art historian Pamela M. Lee

**Lucy Raven** (b. 1977, Arizona) lives and works in New York City. Raven's distinct and methodical practice combines an extended and interdisciplinary enquiry into the form, function and apparatus of the moving image – whether animated, digital, mechanical, or cinematic – with an ongoing appreciation for the landscapes, labours, and myths surrounding the American West. Her work has been exhibited in solo presentations at Wiels, Brussels, Belgium (2022); Dia Chelsea, New York, USA (2021); Serpentine Galleries, London, UK (2016–17); Columbus Museum of Art, Ohio, USA (2016); VOX centre de l'image contemporaine, Montreal, Canada (2015); Yerba Buena Center for the Arts, San Francisco, USA (2014); Portikus, Frankfurt, Germany (2014); Hammer Museum, Los Angeles, USA (2012); and Nevada Museum of Art, Reno, USA (2010). Raven teaches at the Cooper Union School of Art in New York.

Embossed hardcover  
30 x 37.5cm, 124 pages  
€75 £65 \$85  
Publication date: May 2023  
ISBN 978-1-913620-99-8



## Di sguincio (1969–81) Guido Guidi

Unseen early work by Italian master Guido Guidi, capturing his early career in north-eastern Italy through experimental black-and-white prints

A wry and incisive exploration of photography's claims to truth, drawing on conceptual art and neorealist cinema

An extensive insight into the irrepressibly inventive first chapter in Guidi's celebrated career

Follows the acclaim of publications including *Cinque viaggi (1990-98)* (2021), *Lunario, 1968-1999* (2020), and *Per Strada* (2018)

*Di sguincio* – meaning aslant, asquint, or seen from the corner of an eye – brings together more than a hundred black-and-white photographs made by Guido Guidi with small-format cameras between 1969 and 1981. These images record experimental early dialogues between Guidi and his camera: made without looking through the viewfinder and lit with a bright flash, they capture people, bodies, gestures, minor events, and fragments of space in moments of sudden and even abrasive encounter. While formally stark and even verging on the abstract, they document people and places close at hand – his family home in Cesena; friends with whom he shared an apartment in Treviso; colleagues at the Institute of Architecture at the University of Venice – forming affectionate personal works which explore the performative tension at the heart of images.

This book reproduces Guidi's own prints from the period, with their high contrast, unusual blurring and definition, and oblique, occasionally indiscernible handwritten annotations. Evoking the joys of invention and collaboration early in an artistic career, these fragments equally reflect the psychological, social, and political turmoil of Italy in an era of crisis and contestation of social values, metabolising the influences of neorealism and postmodernism in the search for new forms. The fundamental photographic theme of time – as it is recorded, experienced, and manipulated – is their elusive constant. With *Di sguincio*, we discover a set of anti-documents or anachronistic records – stamped, annotated, and sometimes artificially aged – which comment wryly on photography's claims to truth and reveal the foundations of a lifelong engagement with the possibilities of the medium.

**Guido Guidi** (b. 1941, Cesena) lives and works in Cesena. His work, spanning more than forty years, has focused on rural and suburban landscapes in Italy and Europe. Guidi's photographs have been exhibited extensively, including at Fotomuseum Winterthur (2014); Venice Biennale (2004); Canadian Centre for Architecture (2001); Guggenheim Museum, New York (1994); and Centre Pompidou, Paris (1989), among other institutions. He has published numerous books with MACK including *Cinque viaggi (1990-98)* (2021), *Lunario, 1968-1999* (2020), *In Veneto* (2019), *In Sardegna* (2019), *Per Strada* (2018), *Veramente* (2014) and *Preganzio* (2013). Since 1986 Guidi has taught photography at various Italian universities, and since 2001 he has been a visiting professor at the IUAV, Venice.



Hardcover  
30 x 24cm, 144 pages  
€55 £50 \$65  
Publication date: May 2023  
ISBN 978-1-915743-01-5



## ***The Pregnant Virgin*** **Torbjørn Rødland**

Compelling new series by photographer  
Torbjørn Rødland exploring the tensions  
between reality and symbolism in everyday life

Intensely physical staged photographs which  
explore the archetypal imagery of religious  
painting and classic 'art' photography

Rødland is known for his highly contemporary  
uses of analogue photography and the  
book form

The title of this new book from renowned photographer and book-maker Torbjørn Rødland suggests that the artist is looking for the divine in his sitters. If the child in Madonna and child paintings symbolises truth, then the pregnant virgin might represent a temporarily concealed truth – one masked or hidden behind compromised shells and failing bodies, young and old. The photographs in this arresting new collection negotiate surface and interiority and welcome tensions between contingent reality and archetypes, often uncannily recalling day-to-day life in intensely physical and opaquely allusive scenes.

Constructed with characteristic precision and an instinct for surrealism and surprise, this sequence feeds on symbolism and visual texture in a sense reminiscent of classic 'art' photography or religious painting, but its self-conscious edge gives it a distinct and hard-to-fathom charge. With *The Pregnant Virgin*, Rødland explores analogue photography in dialogue both with online digital culture and visual art from before photography existed as a stable medium.

**Torbjørn Rødland** (b. 1970, Stavanger, Norway) has been the subject of solo exhibitions including *Bible Eye*, The Contemporary Austin, Texas (2021); *Fifth Honeymoon*, a traveling exhibition produced as a collaboration between Bergen Kunsthall, Norway, Bonniers Konsthall, Stockholm, and the Museum of Contemporary Art Kiasma, Helsinki (2018–2019); *THE TOUCH THAT MADE YOU*, Fondazione Prada, Milan (2018) and the Serpentine, London (2017); and *Back in Touch*, C/O Berlin (2017). His work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo, New York; Astrup Fearnley Museum of Modern Art, Oslo; Los Angeles County Museum of Art; Museum of Contemporary Art Chicago; Stedelijk Museum, Amsterdam; Whitney Museum of American Art and Museum of Modern Art, both New York City. Rødland lives and works in Los Angeles. Previous books include *Confabulations* (2016) and *Vanilla Partner* (2012).

112 pages  
21.6 x 28 cm  
€45 £40 \$50  
Publication date: June 2023  
ISBN 978-1-915743-06-0



## Returning to Benjamin Victor Burgin

The latest critical essay from renowned critic and artist Victor Burgin

An engagement with Walter Benjamin's famous essay 'The Work of Art in the Age of Mechanical Reproduction' in the light of today's digital world

Part of the DISCOURSE series of incisive critical essays in which an artist or writer engages with an artwork, idea, or another individual in an extended text

'In the mid-1930s, Walter Benjamin posed the question of the relation of art to the dominant representational technology of his time: photography and film. To return to the artwork essay today in the spirit in which it was written is to ask the same question in respect of the hegemonic representational technology of our own time: the digital. Benjamin found that the medium of photography and film had dissolved the auratic quality of art. Digital technology has dissolved the very category of 'medium' itself.'

Walter Benjamin's essay of cultural criticism 'The Work of Art in the Age of Mechanical Reproduction' has become a 'classic' text, one which resonated through the twentieth century and beyond. In this succinct and pointed new essay, the artist and writer Victor Burgin rereads Benjamin's 1935 text, to elaborate a new argument contending that the camera today is profoundly imbricated in that which is not visible.



*Indeterminacy: Thoughts on Time, the Image, and Race(ism)*  
David Company & Stanley Wolukau-Wanambwa

ISBN 978-1-913620-48-6  
June 2022 €18.5 £15 \$20



Victor Burgin's Photopath  
David Company

ISBN 978-1-913620-66-0  
October 2022  
€15.5 £12 \$18



### DISCOURSE 008

Paperback with flap  
12.5 x 19.5cm, 112 pages  
€15.5 £12 \$18

Publication date: October 2022  
ISBN 978-1-913620-66-0



**Victor Burgin** is an artist and writer. He first came to prominence in the late 1960s through his contributions to the first museum shows of 'conceptual art'. The next major exhibition of his work will take place at the Jeu de Paume, Paris, in 2023. Burgin's first book on photography is the edited collection *Thinking Photography* (1982); more recently, he published *The Camera: Essence and Apparatus* (2018). His other theory books include *The End of Art Theory* (1986), *In/Different Spaces* (1996) and *The Remembered Film* (2004). His monographs and photo/text books include *Between* (1986; 2020), *Components of a Practice* (2008) and *Afterlife* (2019). Burgin is Professor Emeritus of History of Consciousness, University of California, Santa Cruz; Emeritus Millard Chair of Fine Art, Goldsmiths College, University of London; and Professor of Visual Culture, Department of Art & Media Technology, Winchester School of Art, University of Southampton.



# Allan Sekula: Forgetting Reagan

## Stephanie Schwartz

A vital new study of the work of Allan Sekula by Dr Stephanie Schwartz, Associate Professor of American Art at University College London

Investigates the role of narrative in Sekula's practice, drawing on the influential work of Herman Melville and Mark Twain

Follows the success of MACK's editions of Sekula's essay collections, including *Art Isn't Fair* (2018), *Photography Against the Grain* (2016), and *Fish Story* (2020)

Part of the DISCOURSE series of incisive critical essays in which an artist or writer engages with an artwork, idea, or another individual in an extended text

In the early 1970s, Allan Sekula began telling stories. In his 'novel' about labour relations in a greasy spoon restaurant, *This Ain't China: A Photonovel* (1974), as well as his libretto for an opera about ecological disaster, *Black Tide: Fragments for an Opera* (2002/2003), he recounted, in photographs and words, tales of capitalism's destructive logic. Telling stories that have already been told, these works are hardly or not simply corrective. They interrogate the need for narrative, and ask us to pay attention to what Sekula once referred to as the 'how' of history: how history is written for and by its 'victors'.

In this book, Dr Stephanie Schwartz considers Sekula's proclivity for teasing out the narrative structures of western culture by turning to his prayer: *Prayer for the Americans (I)* (1994–2004). A nod to *The War Prayer* of America's favourite humourist, Mark Twain, Sekula's slide sequence interrogates the particular intersection of war and prayer in America, attending to the perverse logic of the founding of an 'empire of right'. A book about war stories, *Allan Sekula: Forgetting Reagan* mines the narrative structure of Sekula's prayer in order to tell a story about Sekula's work that has not been told, one that has been overshadowed by the need to tell of his investment in capital's global logic. Schwartz investigates the American stories that shaped Sekula's documentary and his attraction to the writing of Twain and Herman Melville, the narrators of America's Civil War. Situating Sekula's work within a national history of war and modernism, this book also considers why stories like its own have yet to be told.



### DISCOURSE 010

Paperback with flap  
12.5 x 19.5cm, 136 pages

€15 £14 \$18

Publication date: April 2023

ISBN 978-1-913620-45-5



**Stephanie Schwartz** is Associate Professor of History of Art at University College London. She is the author of *Walker Evans: No Politics* (University of Texas Press, 2020) and editor of the Tate Modern In Focus project on Allan Sekula's *Waiting for Tear Gas* (2016). Her writing on photography and film has also appeared in *October*, *Oxford Art Journal* and *ARTMargins*.

## Meat Love: On the Gentrification of Carnivorous Hunger Amber Husain

A long-form illustrated essay by writer and cultural critic Amber Husain examining the ways in which desire for meat-eating has become enmeshed with capitalist desire in all its forms

This timely and distinctive text investigates and explores the romanticisation of meat, drawing on a wide range of references across political theory, literature, and contemporary art

Part of the DISCOURSE series of incisive critical essays in which an artist or writer engages with an artwork, idea, or another individual in an extended text

'You must sit down, says Love, and taste my meat:  
So I did sit and eat.'  
—George Herbert, 'Love (III)'

In an era of climate catastrophe and corporate agribusiness, sumptuous representations of animal meat increasingly go hand in hand with romantic portrayals of animal life. Revisiting John Berger's writing on animals, agriculture, and anti-capitalist struggle in *Why Look at Animals?* (1977), Amber Husain asks how we are drawn to look at dead meat with eyes befitting of life itself, and what happens to us when we do. How is it that desire for slabs, hunks, racks, and rashers of purpose-bred death can be made to swell not despite but in proportion with attachment to its living source?

*Meat Love* is an exploration of our taste for meat and its enduring appeal to the political left as well as the right. Ranging from advertising to art, from Instagram to the blockchain, *Meat Love* deconstructs the beauty, tragedy, and mystery with which our images of meat are embellished, as well as the political conditions in which the romanticisation of carnivorous hunger can flourish.

**Amber Husain** is a writer, researcher, and cultural critic. She is the author of *Replace Me* (2021) and her essays have appeared in *The Baffler*, *The Believer*, *Granta*, *Los Angeles Review of Books*, *London Review of Books*, *New Left Review*, *New York Times Magazine*, and *The White Review*.

**DISCOURSE 011**  
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Sally Stein

ISBN 978-1-912339-83-9  
March 2020  
€125 £100 \$150



*Uneasy Listening: Notes on Hearing and Being Heard*  
Anouchka Grose & Robert Brewer Young

ISBN 978-1-913620-77-6  
March 2020 €125 £100 \$150



Helen Chadwick, *Meat Abstract No. 2: Tongues, 1989*

## The Stutter of History (French Edition) Thomas Demand

Extensive French-language catalogue to accompany a retrospective exhibition of Thomas Demand's work at Jeu de Paume, Paris (February–May 2023), as part of a worldwide tour

Encompasses work made over the last twenty-five years, displaying the range of Demand's ambitious multimedia practice and its engagement with history and visual culture

Includes new short stories by award-winning authors Ali Smith and Maylis de Kerangal, as well as critical essays by Douglas Fogle and Margaret Iversen

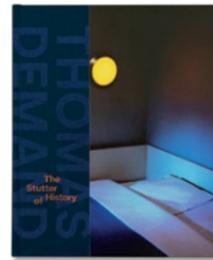
This French-language catalogue accompanies a major retrospective exhibition of Thomas Demand's work at Jeu de Paume, Paris, as part of a worldwide tour. Thomas Demand has spent the last two and a half decades bringing together his talents as both a sculptor and a photographer to capture the feedback loop between the world we inhabit and the photographic documents of it which lie at the root of our contemporary image culture. Bringing together a wide-ranging survey of photographs that span the arc of his career, *The Stutter of History* provides both an overview of the artist's way of seeing the world and lesson in how we might approach the onslaught of historical events that we consume through the world of images. This extensive book displays the breadth and depth of Demand's artistic accomplishment, demonstrating in one volume why he is considered one of the world's foremost contemporary artists.

Includes new short stories by award-winning authors Ali Smith and Maylis de Kerangal written in response to a work by Demand, as well as illuminating essays by Douglas Fogle, curator of the exhibition, and critic Margaret Iversen. All texts published in French language.

Co-published with Jeu de Paume

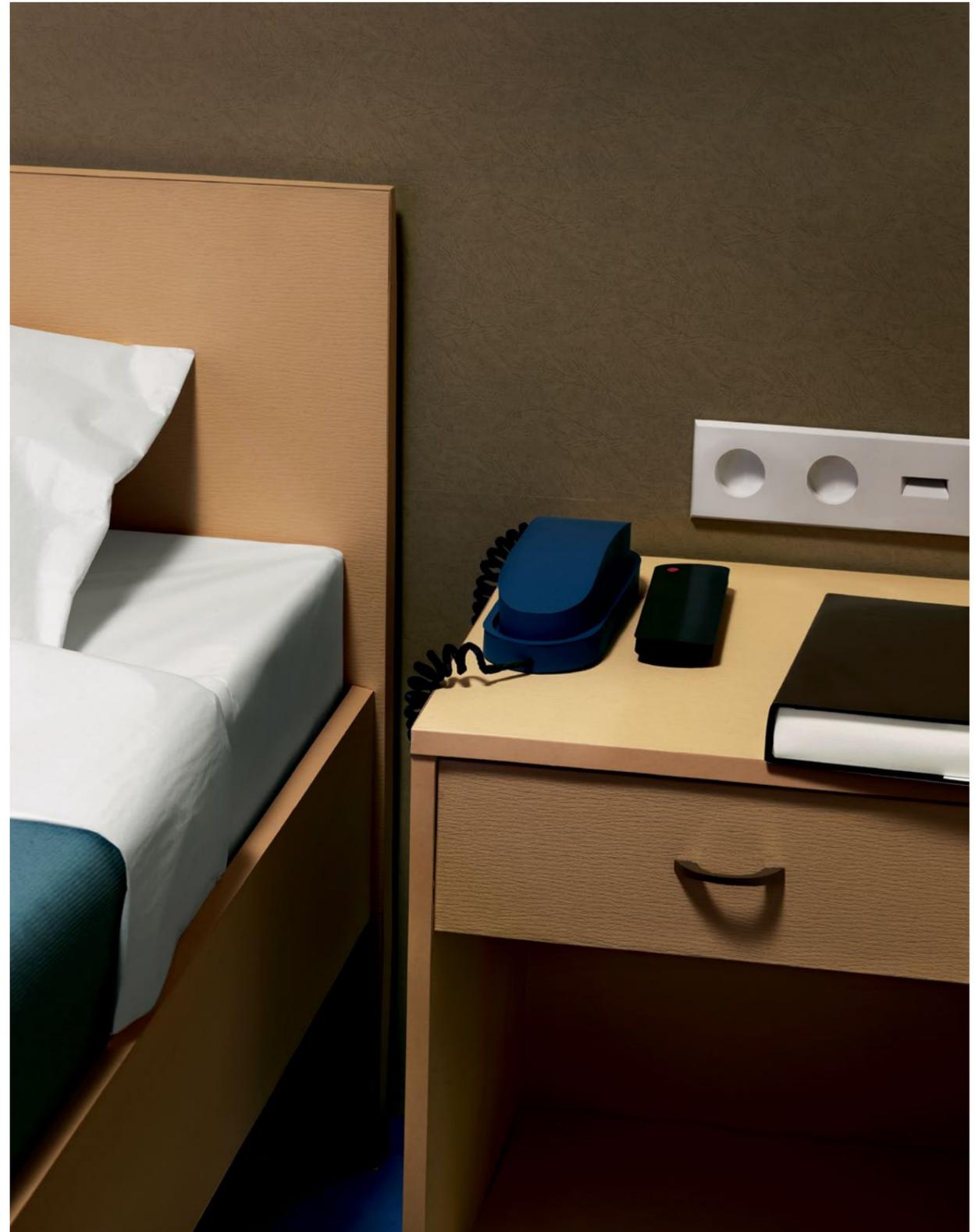
**Thomas Demand** (b. 1964, Munich, Germany) attended the Akademie der Bildenden Künste in Munich (1987–1990), the Staatliche Kunstakademie Düsseldorf (1990–1993), Goldsmiths College in London (1993–1994), and since 2011 has held a Professorship of Sculpture at HFBK in Hamburg. His work has been shown extensively across the world and is included in most of the significant private and institutional collections. He has been the subject of solo exhibitions at Sprüth Magers in Berlin, Galleria Gentili in Florence, the Irish Museum of Modern Art in Dublin, Serpentine Gallery in London, and the Neue Nationalgalerie in Berlin. Demand was a recipient of the Rencontres d'Arles Award 2003 and was nominated for the Deutsche Börse Photography Prize in 2011. Recent books include *Mundo De Papel* (2021), *House of Card* (2020), and *The Complete Papers* (2018).

Embossed and silkscreened quarter-bound hardcover, incorporating 4 different paper stocks  
24 x 30 cm, 220 pages  
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Publication date: February 2023  
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*The Stutter of History*  
(English Edition)  
Thomas Demand

ISBN 978-1-913620-67-7  
June 2022  
€65 £50 \$70



# Stable Vices (French-language supplement)

## Joanna Piotrowska

French-language supplement to the acclaimed book *Stable Vices* by Polish artist Joanna Piotrowska, accompanying a major solo show opening at Le Bal, Paris in February 2023

Includes a new series entitled *Tata* and French translations of essays by Sara De Chiara, Joanna Bednarek, and Dorota Masłowska

Piotrowska's work explores themes between protection, oppression, shelter, and self-defence in visceral photographic series and short films

Themes of protection, freedom and oppression resonate across Polish artist Joanna Piotrowska's oeuvre. Bringing together all her primary photographic series and short films of to date, *Stable Vices* crystallises and explores this spectrum of concerns.

This supplementary booklet is published to coincide with a solo exhibition at Le Bal, Paris, and expands the original publication with a further series, entitled *Tata*. It also includes French language translations of the book's texts, by Sara De Chiara, Joanna Bednarek, and Dorota Masłowska, between them unpicking the complex tensions between domesticity and danger, aggression and tenderness that emanate from Piotrowska's celebrated work.

Co-published with Le Bal, Paris

**Joanna Piotrowska** (b. 1985, in Warsaw, Poland) lives and works in London. Her photographs have been exhibited extensively and internationally, including at TATE Britain, London; Kunsthalle Basel; The Museum of Modern Art, New York; 10th Berlin Biennale; Museum Marres, Maastricht; Gateway, Abu Dhabi; ICA Singapore; Sadie Coles, London; Warwick Arts Centre, Coventry (all 2017); at Fondazione Prada, Milan; Southard Reid, London; Hayward Gallery, London (all 2014); Bloomberg New Contemporaries, ICA, London and Spike Island, Bristol; and Jerwood Space, London (2013). Her work is included in public collections including The Museum of Modern Art, New York, and Arts Council Collection, London. Publications include *Stable Vices* (2021) and *Frowst* (2014).

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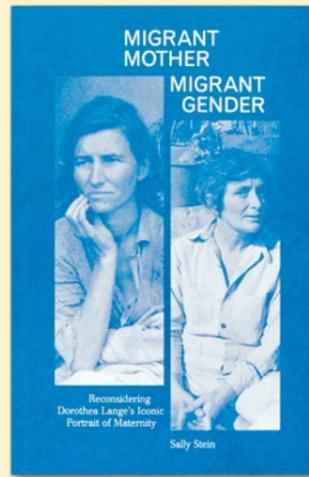


Stable Vices  
Joana Piotrowska

ISBN 978-1-912339-39-6  
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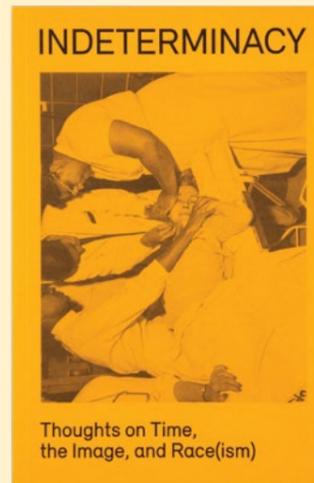
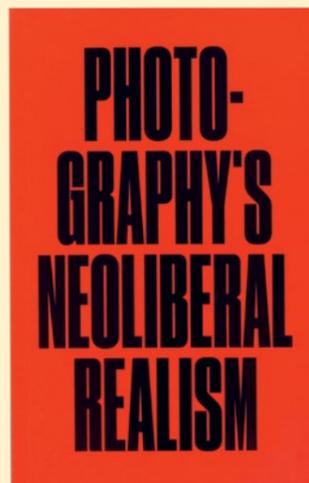
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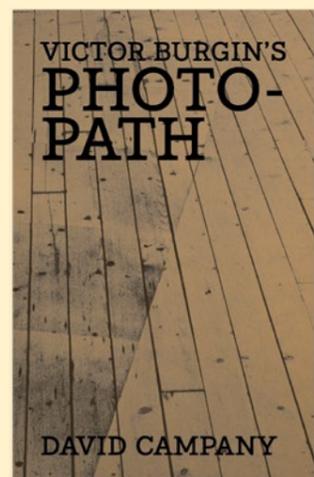
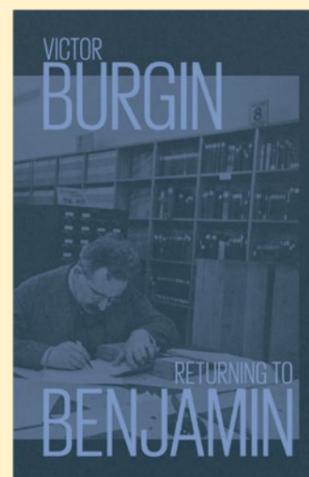


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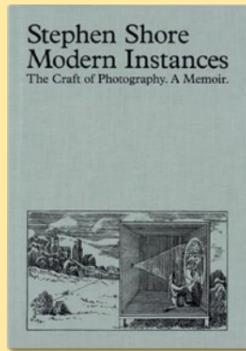
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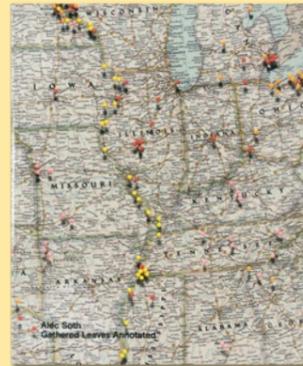
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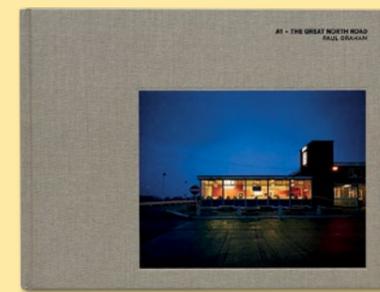
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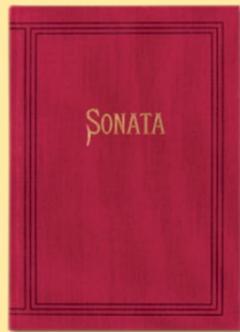
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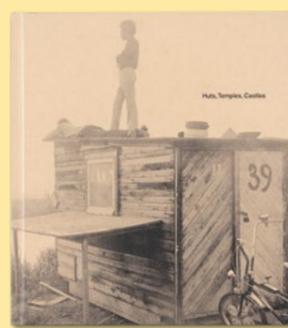
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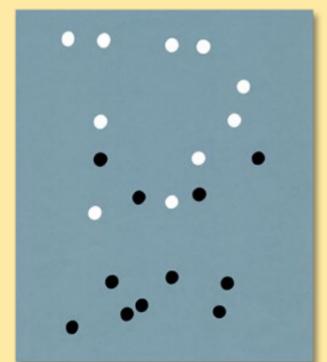
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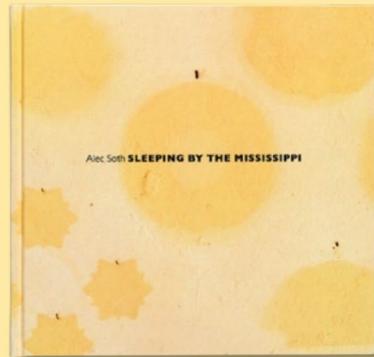
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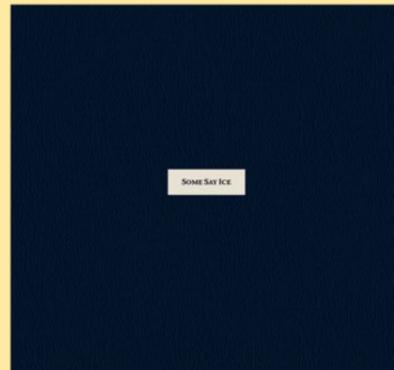
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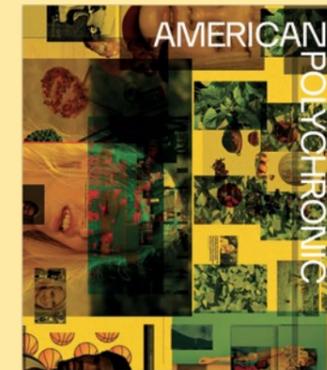
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A photograph of a white, textured concrete wall, possibly a balcony railing or a wall overlooking the ocean. The wall has a rough, pebbled texture and shows signs of weathering with some brown spots. In the background, a clear blue sky meets a deep blue ocean at the horizon. The lighting is bright, suggesting a sunny day.

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