





MACK FALL WINTER 2025



-  **Instagram** - 147K followers
-  **Facebook** - 27.3K followers
-  **YouTube** - 9.4K followers
-  **TikTok** - 1.3K followers

GLOBAL PRESS HIGHLIGHTS

The New York Times nyt mag

THE
NEW YORKER

Los Angeles Times

The
Guardian

FINANCIAL TIMES

VOGUE

VANITY FAIR

DAZED

Le Monde



THE PARIS REVIEW

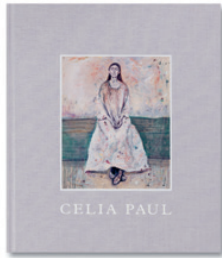
TOTE BAGS



BACKLIST HIGHLIGHTS



SOFIA COPPOLA (ed.)
Chanel Haute Couture
€100 £90 US\$120 AU\$210
ISBN 978-1-915743-89-3



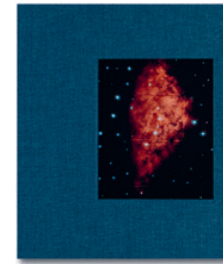
CELIA PAUL
Celia Paul: Works 1975–2025
€175 £150 US\$190 AU\$340
ISBN 978-1-915743-65-7



MINNETTE DE SILVA
ANOO RADHA IYER SIDDIQI
Minnette De Silva: Intersections
€25 £20 US\$25 AU\$60
ISBN 978-1-915743-53-4



INSIDE OUTSIDE / PETRA BLAISSE
Art Applied
€80 £70 US\$85 AU\$189
ISBN 978-1-915743-34-3



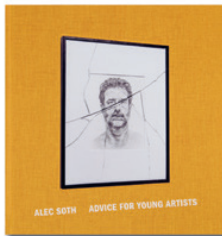
GREGORY HALPERN
King, Queen, Knave
€65 £55 US\$70 AU\$135
ISBN 978-1-913620-74-5



LUIGI GHIRRI
Puglia. Tra albe e tramonti
€65 £55 US\$75 AU\$139
ISBN 978-1-913620-35-6



SOFIA COPPOLA (ed.)
The Virgin Suicides
€45 £40 US\$50 AU\$95
ISBN 978-1-915743-82-4



ALEC SOTH
Advice for Young Artists
€50 £40 US\$50 AU\$95
ISBN 978-1-915743-76-3



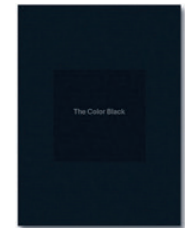
TACITA DEAN
Base Matter and Uncommon Solvent:
Drawings, Prints, Collages, and Objects
1988–2024
€175 £150 US\$190 AU\$340
ISBN 978-1-915743-52-7



MASA HISA FUKASE
Ravens
€85 £75 US\$100 AU\$175
ISBN 978-1-910164-83-9



SAM ASHBY (ed.)
Little Joe: A book about queers
and cinema, mostly
€40 £35 US\$40 AU\$94
ISBN 978-1-739606-76-3



MOHSEN MOSTAFAVI / MAX RAPHAEL
The Color Black: Antinomies of a Color in
Architecture and Art
€45 £40 US\$45 AU\$95
ISBN 978-1-915743-63-3



RICHARD BILLINGHAM
Ray's a Laugh
€75 £60 US\$80 AU\$159
ISBN 978-1-915743-32-9



ALESSANDRA SANGUINETTI
On the Sixth Day
€65 £55 US\$65 AU\$145
ISBN 978-1-915743-16-9



SIMON(E) VAN SAARLOOS
Against Ageism: A Queer Manifesto
€14 £12 US\$14 AU\$30
ISBN 978-1-915743-85-5



ALEC SOTH
Sleeping by the Mississippi
€55 £45 US\$60 AU\$115
ISBN 978-1-910164-89-1



CHARLOTTE FLINT (ed.)
Tee A. Corinne: A forest fire between us
€65 £50 US\$65 AU\$135
ISBN 978-1-915743-35-0



SOFIA COPPOLA
Archive
€65 £55 US\$65 AU\$155
ISBN 978-1-915743-13-8

SOFIA COPPOLA ARCHIVE

THE GLOBAL BESTSELLER AND MOST COVETED BOOK OF THE DECADE



(bottom row) @lles.by.bruno @amie.gnz @10corsecomoseoul

Archive is the first book by Sofia Coppola, covering the entirety of her singular and influential career in film. Constructed from Coppola's personal collection of photographs and ephemera, including early development work, reference collages, influences, annotated scripts, and unseen behind-the-scenes documentation, it offers a detailed account of all eight of her films to date. Mapping a course from *The Virgin Suicides* (1999), through *Lost in Translation* (2003) and *Marie Antoinette* (2006), to *The Beguiled* (2017) and her latest feature *Priscilla* (2023), exploring Priscilla Presley's early years at Graceland, this luxurious volume reflects on one of the defining and most unmistakable cinematic oeuvres of the twenty-first century.

An art book personally edited and annotated throughout by Coppola, *Archive* offers an intimate encounter with her methods, references, and collaborators and an unprecedented insight into her working processes. Accompanying the highly personal images and texts from Coppola's archive is an extended interview with renowned film journalist Lynn Hirschberg discussing the remarkable oeuvre they reflect.

Designed by Joseph Logan and Anamaria Morris

Paperback with embossed jacket
21.6 x 28cm, 488 pages

€65 £55 \$65

September 2023

ISBN 978-1-915743-13-8



'Coppola is a fastidious curator. Whether it's chaotic, suburban teenage bedrooms or nighttime Tokyo neons, her sets conjure a lush, romantic universe. Many of these are documented in *Archive*.' *Financial Times*

'Delving into a dense archive of photographs, annotated scripts and artistic references, [*Archive*] provides a rare insight into the making of Coppola's unmistakable worlds and the complex female narratives which they sensitively parse out.' *AnOther*

'*Archive* provides a fascinating glimpse into how [Coppola] created the dream worlds which continue to enthrall so many of us.' *DAZED*

'A true collection of some of the most precious artefacts from [Coppola's] body of work.' *Harper's Bazaar*

'A treasure trove ... featuring hundreds of never-before-seen photographs shot by Coppola and her collaborators over the years.' *Vogue*

'A collection of intimate on-set photographs featuring famous faces from Bill Murray to Paris Hilton; revised scripts, personal letters, and memorabilia.' *Vanity Fair*

As featured in:

The New York Times, *W Magazine*, *New York Magazine*, *The Washington Post*, *The Observer*, *The Guardian*, *Financial Times*, *Japan Times*, *South China Morning Post*, *The Australian*, *Harper's Bazaar*, *Elle Magazine*, *Vanity Fair*, *Vogue*, *Grazia*, *Stylist*, *Nylon*, *DAZED*, *AnOther*, *Little White Lies*, *Sight and Sound*, *ArtNet*, *Fish Eye Magazine*

The Virgin Suicides (1999)
Lost in Translation (2003)
Marie Antoinette (2006)
Somewhere (2010)
The Bling Ring (2013)
The Beguiled (2017)
On the Rocks (2020)
Priscilla (2023)



ALEJANDRO G. INÁRRITU
Amores Perros

Academy Award-winning director Alejandro G. Iñárritu delves into the production of his debut feature *Amores Perros* (2000), an electrifying tale of Mexico City's underbelly

Features unseen on-set photography, storyboards, stills, Iñárritu's handwritten notes and scene breakdowns, plus texts by Iñárritu, Denis Villeneuve, Wendy Guerra, and more

Published on the twenty-fifth anniversary of the film's release and coinciding with an exhibition at LagoAlgo, Mexico City, travelling to LACMA, Los Angeles, and Fondazione Prada, Milan

The release of *Amores Perros* in 2000 heralded the arrival of a master of modern cinema. Alejandro G. Iñárritu's debut feature presented the fierce realities of Mexico City's underworld through three interlocking narratives of hope and fear, desire and revenge, played out by Emilio Echevarría, Goya Toledo, Gael García Bernal, and Marco Pérez. The film's luminous and gritty visual language is translated to the page in this new publication, which marks the film's twenty-fifth anniversary with an unprecedented deep dive into its making.

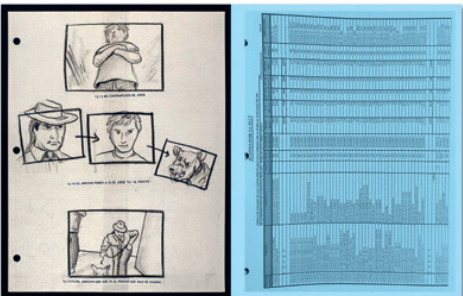
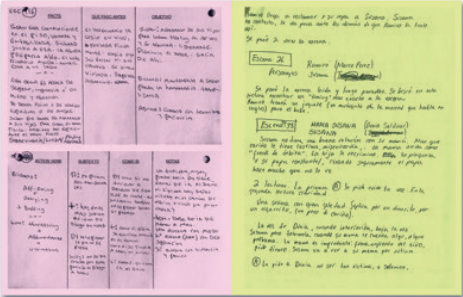
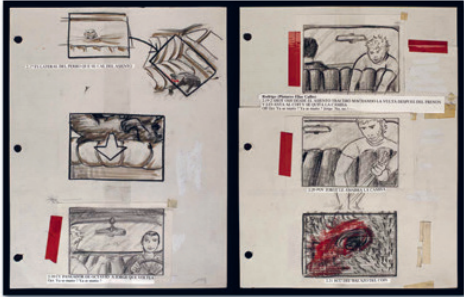
Here Iñárritu brings together stills, on-set photography, behind-the-scenes materials, and cuttings from its critical reception to weave a thrilling narrative of the film's immense production and influence. The intricate construction of the film's tripartite structure is tracked through stills alongside Iñárritu's handwritten notes devising the subtexts, driving forces, and characterisation of each scene, interleaved with original storyboards by Fernando Llanos. Combining drama, brutality, suspense, and pathos, Iñárritu's fragmentary but propulsive original tale is reflected in the collaged arrangement of the book's design. Completed by a new text by Iñárritu himself, as well as contributions by renowned directors Denis Villeneuve and Walter Salles, award-winning novelists Jorge Volpi and Wendy Guerra, film critic Elvis Mitchell, and storyboard artist Fernando Llanos, *Amores Perros* offers a rich insight into the practice and process of one of the world's leading filmmakers.

ALEJANDRO G. INÁRRITU (b. 1963, Mexico City) is a renowned film director, screenwriter, and producer known for modern psychological dramas. He made his directorial debut in 1999 with *Amores Perros*, which won the Semaine de la critique award at Cannes. In 2002, he contributed to the short film anthology *11'09"01 – September 11*. His 2003 film *21 Grams* earned Sean Penn a Best Actor award at Venice, while *Babel* (2006) concluded his trilogy, winning him the Best Director award at Cannes and seven Oscar nominations. In 2010, he wrote and directed *Biutiful*, garnering another Oscar

nomination for Best Foreign Language Film. His 2014 film *Birdman* won four Oscars, including Best Picture, and *The Revenant* (2015) earned him a second consecutive Best Director Oscar. In 2017, he premiered *CARNE Y ARENA*, a groundbreaking virtual reality installation at Cannes, which won a special Oscar for its exploration of the migrant experience. In 2019, he served as jury president at Cannes and in 2022, he released his seventh feature, *Bardo, False Chronicles of a Handful of Truths*.



Paperback with silkscreen printed tape spine
Bilingual
21 x 28cm, 336 pages
£50 £45 US\$60 AU\$95
August 2025
ISBN 978-1-915743-90-9 (Spanish/English edition)
ISBN 978-1-917651-32-5 (Italian/English edition)



Original storyboards © Fernando Llanos

FERNANDO LLANOS
Unleashing Amores Perros

A collection of seventy-six behind-the-scenes interviews with the cast and crew of the landmark film *Amores Perros* (2000), recorded by the film's storyboard artist Fernando Llanos

These candid accounts give unprecedented insight into the triumphs and challenges of the production behind a film which redefined Mexican cinema upon its release

Unleashing Amores Perros tells the story behind the making of Alejandro G. Iñárritu's Academy Award-nominated feature narrated by many individuals who brought the film to life. Comprising seventy-six testimonials from the cast and crew – actors, cinematographers, editors, set designers, sound engineers, and production assistants – Fernando Llanos's book makes known the triumphs and challenges of the film's extraordinary production. Through these diverse perspectives, the book provides a comprehensive behind-the-scenes look at the creative force behind a film which redefined Mexican cinema upon its release in 2000. Underlining the collective vision of *Amores Perros*, these interviews reveal the passion and artistry that went into each frame, honouring each person's contribution to its masterful construction.



Paperback
17 x 24.5 cm, 128 pages
€20 £20 US\$20 AU\$45
October 2025
ISBN 978-1-917651-14-1 (English edition)
ISBN 978-1-917651-15-8 (Spanish edition)

FERNANDO LLANOS (b. 1974) has exhibited in more than fifty countries in spaces such as the Guggenheim Museum, New York; the CCB, Barcelona; the Rufino Tamayo Museum, Mexico City; the New Media Film Festival, Montreal; the Mercosul Biennial, Porto Alegre. He is recognised as a draughtsman, publishing designer, and sculptor, and more recently as a filmmaker. His first feature, *Matrix*, won the Best Documentary Award at the FICM (2014), an honourable mention in Havana (2015), and a Diosa de Plata (2017). He has published more than thirty books, produced with the support of the Jumex Foundation, Trilce the UAM, and Planeta.



ACADEMY FILMS
Short Form: Music Videos, Ads, and the Art of Moving Images

An essential guide to the cult adverts, music videos, and other short-form works of Academy Films, including landmark works by director Jonathan Glazer (*The Zone of Interest*, *Under the Skin*)

Considers the cultural influence of short-form film, taking readers behind the scenes of some of the most iconic music videos and advertisements in history

Includes a foreword by Jonathan Glazer and multiple new texts by key voices in screen culture including Charlie Fox, Shaad D'Souza, Adam Nayman, Philippa Snow, and Durga Chew-Bose

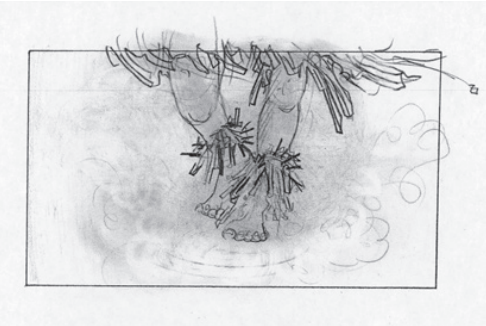
This remarkable volume takes you behind the scenes of one the UK's most iconic film production companies surveying the the cult adverts, music videos, and other short-form works of Academy Films. It offers a new perspective on the short-form films that often go critically unconsidered: music videos, advertisements, and more.

Short Form presents previously unseen materials from the conception and making of cult music videos such as Jamiroquai's 'Virtual Insanity', Lauryn Hill's 'Doo Wop (That Thing)', Radiohead's 'Karma Police', and FKA Twigs' 'M3LL155X', as well as unforgettable televised commercials for Guinness, Playstation, Channel 4, and others, which changed the cultural landscape.

The book includes a foreword by Jonathan Glazer (*The Zone of Interest*, *Under the Skin*), who directed a number of these iconic works, and multiple new texts by key voices in screen culture, including Charlie Fox, Shaad D'Souza, Adam Nayman, Philippa Snow, and Durga Chew-Bose. *Short Form* investigates the rich history and lasting impact of these projects as well as their contemporary role in our fleeting online culture.

ACADEMY FILMS is a British film production company creating commercials, music videos, shorts and feature films by directors including Jonathan Glazer, Walter Stern, Seb Edwards, Nadia Lee Cohen, and more. The company was founded by Lizie Gower in 1985 and is now run and owned by joint Managing Directors / Executive Producers Simon Cooper and Medb Riordan, and director Jonathan Glazer. It has produced some of the best loved music videos of all time including 'Bittersweet Symphony' and 'Virtual Insanity', as well as films for Beyoncé, The Rolling Stones, James Blake, David Bowie, Madonna, Massive Attack, Frank Ocean, The Prodigy, Radiohead and many others. In 1999 Academy produced what is widely regarded as the best commercial ever made: 'Surfer' for Guinness.

Paperback
17 x 24 cm, 256 pages
€50 £45 US\$55 AU\$105
November 2025
ISBN 978-1-917651-16-5



PHOTOGRAPHY



STEPHEN SHORE Early Work

A collection of entirely unseen photographs made by Stephen Shore between the ages of thirteen and seventeen, showing astonishing accomplishment and artistic intuition

Shore captures life on the bustling streets of 1960s New York, at school, and among his friends and family in arresting black-and-white compositions, demonstrating his astute, curious eye and savant-like feel for the medium

This fascinating prequel to Shore's oeuvre is an essential addition to any collection of the artist's works

At the age of six, Stephen Shore received a Kodak Darkroom kit, a gift that unearthed a passion and inquisitiveness that would go on to define his entire life. Shore began to develop a unique relationship to the chemical alchemy of the darkroom and to the camera itself: a tool through which he would uncover the characters and complexities of the world around him.

Early Work collects for the first time the entirely unseen photographs created during Shore's early teenage years between 1960 and 1965, a period of rich experimentation that precedes his time working with Andy Warhol at The Factory. These sophisticated and ambitious images demonstrate Shore's already-complex understanding of the photographic form, and the particular attention with which he approached his surroundings. It offers a unique record of the vibrant energy of New York in the early 1960s, and reveals the themes that provided a constant source of interest for the young photographer.

Above all, *Early Work* offers an authoritative account of the innate sensibility with which Shore approached not only his craft but the world around him, from this early age.

Includes a foreword by Martin Scorsese and a new essay by Stephen Shore

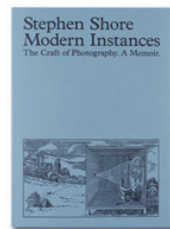
STEPHEN SHORE's work has been widely published and exhibited for the past forty-five years. At age twenty-three, he was the first living photographer to have a solo show at the Metropolitan Museum of Art in New York since Alfred Stieglitz, forty years earlier. More than twenty-five books have been published of Stephen Shore's photographs including *Uncommon Places: The Complete Works* (1982) and *American Surfaces* (1972); 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 linen hardcover
with tipped-in image
21.5 x 25.5 cm, 172 pages

€65 £55 US\$70 AU\$135
August 2025
ISBN 978-1-917651-06-6

SIGNED COPIES AVAILABLE



STEPHEN SHORE
Modern Instances: The Craft of Photography (Expanded Edition)

€35 £30 US\$40 AU\$79
October 2023
ISBN 978-1-915743-20-6



MARTHA NARANJO SANDOVAL
Small Death

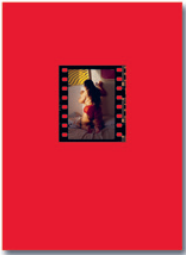
An exploration of ideas of home between Mexico and the USA, told through photographs ranging from landscape fragments family portraits to staged compositions and nudes

An intimate and tactile artist's book evoking the iterative work of the darkroom, album, and scrapbook, designed in Sandoval's unique style

Martha Naranjo Sandoval is a visual artist and founder of Matarile Ediciones, a photobook publisher championing artists who are immigrants or part of a diaspora

Small Death collects photographs made by the artist Martha Naranjo Sandoval over her first years living in New York after emigrating from Mexico City. Shaped around Naranjo Sandoval's original contact sheets and film reels, it comprises an artist's book unfolding in tactile and iterative form. Sandoval's work moves between streetscapes, nude self-portraits, compositions of found forms, and tender photographs of her family, all suffused with a sensitivity to the ways in which the artist's surroundings, loved ones, and home continuously shape her sense of self and belonging. The artist's husband, parents, and siblings are pictured in their homes as well as in more dislocating rural and urban landscapes between the US and Mexico, tracing a continuum between displacement and rootedness. Meanwhile close-up self-portraits, interspersed throughout, act as registers of the determined introspection that anchors this powerful exploration of the image sequence and book form as means of physical and sensual expression.

MARTHA NARANJO SANDOVAL (b. 1989) is a Brooklyn-based visual artist, photographer, publisher, and cataloguer from Mexico City. In 2023 she presented the solo exhibition 'The Stench of Orange Blossoms' at Miriam Gallery, and in 2024 'Flowering Wound' at Baxter Street Camera Club of New York as part of their Artist-In-Residency programme. She holds a degree in Film from Centro de Diseño, Cine y Televisión in Mexico City, and an MFA from the International Center of Photography and Bard College. She is the founder and director of the editorial project Matarile Ediciones, which publishes work by artists who are immigrants or part of a recent diaspora.



OTA bound paperback
16 x 22 cm, 304 pages
€50 £45 US\$55 AU\$105
September 2025
ISBN 978-1-917651-13-4

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DANIEL SHEA Distribution

An engrossing artist's book bringing together a vast sequence of images encompassing forests, cityscapes, manual labour, and the rituals of everyday life

Renowned photographic artist Daniel Shea interrogates ideals of beauty, production, labour, and progress through provoking combinations of diverse images

Incorporates found texts by critics and political philosophers as well as fiction by Catherine Lacey

This vast artist's book began with a deceptively simple question: how do you photograph a forest? Daniel Shea found that forests presented a revealing challenge: that of capturing the whole – the immersive totality of being in nature – when photography so relentlessly pulls us to the fragment. Over several years and across varied geographies, he made photographs with deliberately constrained methods – rendering dense woodlands with a telephoto lens, capturing cities only through the window of a moving car – as if to invert the old adage about not seeing the forest for the trees. These working constraints foregrounded what resists representation: ecological complexity, social entanglement, and the architectures that influence both.

The resulting book, *Distribution*, explores the tension between environments that overwhelm with density and patterns that slowly emerge through repetition, accumulation, and framing. It opens with a series of portraits of Jessica, a woman who represents the statistical median of a person living in the United States, before expanding outward to surfaces, buildings, trees, and eventually groups of people. It asks how we locate subjects and attendant problems in a world shaped by competing density and dispersion.

Includes a short story by Catherine Lacey

DANIEL SHEA is an artist based in New York City. Monographs include *43-35 10th Street* (Kodj Press, 2018) and *Ex Nihilo* (In Other Words, 2019). He has exhibited internationally including at The Pavilion of the United States during the Venice Biennale of Architecture, Foam Fotografiemuseum, Amsterdam, and The Museum of Contemporary Photography, Chicago. He has been a resident artist at Light Work, Syracuse. His photographs have appeared in *The New Yorker*, *Frieze*, and *Fantastic Man*.



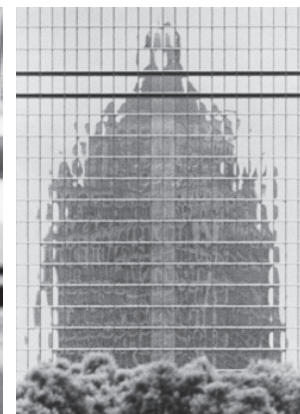
Embossed linen hardcover
21.5 x 27 cm, 392 pages

€70 £60 US\$80 AU\$135

August 2025

ISBN 978-1-917651-29-5

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WENDY EWALD
Magic Eyes

A new edition of Wendy Ewald's celebrated book recounting her experiences teaching in the village of Ráquira in the Colombian Andes between 1982 and 1984

A vivid oral history of life in Ráquira and the barrios of Bogotá, alongside evocative photographs by Ewald and her students

Includes new texts by celebrated writers Alma Guillermoprieto and Ingrid Rojas Contreras, offering insights from a contemporary perspective

Magic Eyes is a true-life novel about magic, violence, and the powers of seeing. Told through the voices of Alicia Vásquez and her family, it is a vivid memoir of love and revenge, survival and responsibility. Interweaving the story are remarkable photographs by Wendy Ewald and the children she taught in the Colombian village where she lived between 1982 and 1984. Through these compelling images we witness the passage of childhood as both unique and universal. *Magic Eyes* is richly evocative – a personal and social history of Bogotá and rural Colombia, infused with a reverence for the truth and power of storytelling.

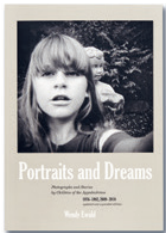
This new edition of the 1992 publication features essays by Alma Guillermoprieto and Ingrid Rojas Contreras which offer contemporary reflections on violence, inequality, and religion in the Andean countryside, and a new lens on this timeless body of work.



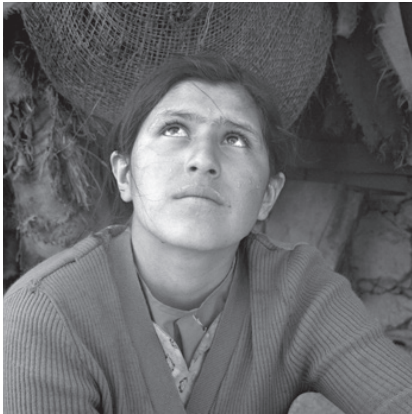
Paperback
Includes bilingual booklet
19.7 x 20.4 cm, 184 pages
€40 £35 US\$50 AU\$85
August 2025
ISBN 978-1-917651-07-3

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ALSO AVAILABLE



WENDY EWALD
Portraits and Dreams
€35 £30 US\$40 AU\$79
August 2020
ISBN 978-1-912339-89-1



DAVID GOLDBLATT

Fragments of Fietas

A major unpublished photographic series by David Goldblatt, the defining documentarian of apartheid and its repercussions in South Africa

Maps the evolving history of Fietas, an area of Johannesburg fractured by the Group Areas Act enforced by the apartheid state, which Goldblatt photographed from the 1940s to the 2010s

This compassionate series portrays the shopkeepers, families, and business owners at the heart of the community, accompanied by interviews with residents and a text by Goldblatt

Between 1948 and 2016, David Goldblatt returned periodically to Fietas, a suburb west of Johannesburg's city centre, to photograph the impact of punitive segregation and ethnic cleansing wrought by apartheid legislation on its residents and landscape. Moved by the life force of the predominantly Indian community's families, shopkeepers, and small business owners, Goldblatt said attempted 'to grasp something of their life and what they had built.'

The resulting photographs, collected and published here for the first time, form a vivid social document of Fietas before, during, and after its destruction under the Group Areas Act. Earlier images of storefronts and domestic interiors contrast poignantly with those of their demolition from the late 1970s onwards. Dignified portraits of traders in their stores capture their determined efforts to build a life for their families. Interviews with past and present Fietas residents close the book, recalling the testimonials of Goldblatt's subjects in *The Transported of Kwanabele* and *Ex-Offenders at the Scene of Crime*.

Exemplary of Goldblatt's empathetic and observational documentary style, these photographs and oral histories establish a generous exchange between photographer and subject. Together these materials preserve narratives of Fietas as a racially diverse community that existed in defiance of apartheid. An accompanying essay by Professor Ashwin Desai places Fietas within the wider historical context of Indian South Africans and racist ideology before and after the advent of apartheid, completing a compelling reference to a little known community forever changed by the darkest point in South Africa's history.

DAVID GOLDBLATT chronicled the structures, people, and landscapes of his native South Africa from 1948 until his death in 2018. In 1989 he founded the Market Photography Workshop in Johannesburg. He exhibited widely in both solo and group shows, and his work is included in the collections of a number of museums. In his final year he had major retrospectives at the Centre Pompidou in Paris and the Museum of Contemporary Art in Sydney. He published over twenty-five photographic books in his lifetime. Goldblatt was the recipient of the 2006 Hasselblad Award the 2009 Henri Cartier-Bresson Award, and the 2013 ICP Infinity Award. In 2016, he was awarded the Commandeur des Arts et des Lettres by the Ministry of Culture of France.



Hardcover with tipped-in image
24 x 28 cm, 224 pages

€40 £35 \$55 AU\$85
September 2025
ISBN 978-1-917651-08-0



MARK RUWEDEL

The Western Edge

The second volume in Mark Ruwedel's epic *Los Angeles: Landscapes of Four Ecologies* series, focusing on the coastal region of his home city

Ruwedel's absorbing large-format black-and-white photographs recall nineteenth-century photographer-cartographers, evoking the troubled past written into the landscapes of California

Ruwedel's sombre yet luminous sequence studies the transformation of Los Angeles' changing terrain due to recurring landslides and climate change

In the second volume of Mark Ruwedel's epic study of the landscapes of Los Angeles, the artist heads to the coast – the furthest edge of the basin's sprawl before it meets the Pacific Ocean. These absorbing and layered photographs suggest extremes of many kinds: the far reaches of urbanisation, the dramatic geographies of desert and sea, the boundless ambitions of empire, and the spiralling climate conditions that most recently have seen these areas devastated by fires.

Charting a hundred-mile route from Point Mugu, north of Malibu, down to the Bolsa Chica Wetlands of Orange County, Ruwedel studies a range of intricately textured landscapes, woven with the traces of decades of human intervention and the countervailing forces of nature and time. His large-format black-and-white photography recalls iconic photographer-cartographers of the nineteenth century while calling into question the taxonomic certainty and implicit politics of their surveying projects.

With this second volume, Ruwedel carries his ambitious project further still towards openness and complexity, capturing the territory with delicacy and precision even as he reveals its elusive scale.

Includes an essay by Duncan Forbes, Head of Photography at the V&A Museum, London

MARK RUWEDEL (b. 1954) lives and works in California. He has exhibited and published internationally for over thirty years, and his work is represented in museums throughout the world. Previous books include *Westward the Course of Empire* (2008); *1212 Palms* (2010); *Pictures of Hell* (2014); *Message from the Exterior* (2016); *Ouarzazate* (2018); *Seventy-Two and One Half Miles Across Los Angeles* (2020); and *Rivers Run Through It* (2023). In 2014 he was the recipient of both a Guggenheim Fellowship and the Scotiabank Photography Award. In 2018, his work from 1995–2012 was exhibited at the Boiler House, Tate Modern.

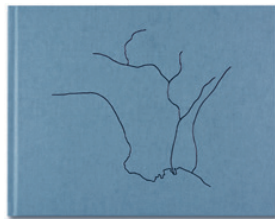


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MARK RUWEDEL
Rivers Run Through It

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ISBN 978-1-915743-14-5



VISUAL ART





CHANTAL JOFFE & OLIVIA LAING

Painting Writing Texting

Ten essays by Olivia Laing intersperse a vast sequence of paintings by Chantal Joffe, including a selection of brand new works

Chronicles a decade-long friendship, and the strange and risky process by which everyday life is converted into art

Accompanies an exhibition at Victoria Miro, London, in November 2025

Painting Writing Texting chronicles the friendship between painter Chantal Joffe and writer Olivia Laing, which began in 2016 when Joffe approached Laing to ask if they would sit for a portrait. From this unexpected encounter, the two embarked on an expansive and ranging collaboration, fuelled by high-speed conversations about art, books, and their shared attempts to understand the world.

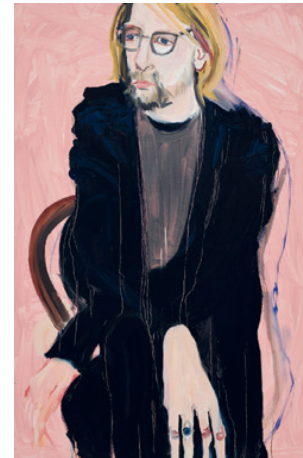
'It feels like we both use portraiture to get at something deeper', Laing writes in one of the ten essays collected here. Combining these texts with a dazzling sequence of paintings by Joffe, *Painting Writing Texting* explores the strange and risky process by which everyday life is converted into art. More than a record of two artists' lives, it is an account of friendship itself, and the magical cross-pollination that can occur between words and images.

CHANTAL JOFFE (b. 1969) lives and works in London. She holds an MA from the Royal College of Art and was awarded the Royal Academy Wollaston Prize in 2006. Joffe has exhibited nationally and internationally at venues including The Fitzwilliam Museum, Cambridge (2023–2024); The Modern, Fort Worth, Texas (2022); Koohouse Museum, Yangpyong (2022); The Irish Museum of Modern Art, Dublin (2021); Scottish National Gallery of Modern Art, Edinburgh (2019); Whitechapel Gallery, London (2018); The Lowry, Salford (2018); Royal Academy of Arts, London (2018, 2017); National Museum of Iceland, Reykjavik (2016); National Portrait Gallery, London (2015); Jewish Museum, New York (2015); Turner Contemporary, Margate (2011); Galleri KB, Oslo (2005); and Bloomberg Space, London (2004).

OLIVIA LAING (b. 1977) is an internationally acclaimed writer and critic. They are the author of eight books, including *The Lonely City*, *Everybody*, and the Sunday Times number one bestseller, *The Garden Against Time*. Laing's first novel, *Crudo*, won the James Tait Black Memorial Prize. They are a Fellow of the Royal Society of Literature and an Honorary Fellow of the Royal Academy of Arts, and in 2018 were awarded the Windham-Campbell Prize for non-fiction. Laing's books have been translated into twenty-one languages.

Paperback
21 x 27 cm, 144 pages

€45 £40 US\$60 AU\$70
November 2025
ISBN 978-1-917651-26-4



VISUAL ART

ANNE GOLAZ La Casa Isla

A poignant work centring on the island where Robinson Crusoe was shipwrecked, depicting the hope and refuge, isolation and imprisonment it offers to its inhabitants

Across poetic texts, watercolour illustrations, photographs, short stories, and notes, Golaz intricately layers documentary and fiction

Golaz's enchanting narrative is informed by her time spent on the island just off the Chilean coast, where she accompanied Stéphane Goël during the making of his 2018 documentary film *Insulaire*

La Casa Isla is an intricate layered work of documentary and fiction by artist Anne Golaz. It is informed by time spent on the island off the coast of Chile that was the inspiration for the place Robinson Crusoe was shipwrecked, which Golaz visited with Stéphane Goël during the production of his 2018 documentary film *Insulaire*. In this immersive artist's book, the island is explored as a transitory space of hope and refuge and conversely of isolation and imprisonment. An evocative sequence of image and text places these ideas in contrast as well as resonance. In passages of prose and poetry, the island is laden with promises of solace and transformation, as Golaz's narrator considers distance, memory, and mortality. Photographs, watercolour illustrations, and pages from the artist's sketchbook punctuate the narrative, creating a textured and equivocal visual language. Beginning from close, sensory study of a particular place, *La Casa Isla* grows to form a transcendent meditation on exile and grief, the influence of cinema, and the nature and purpose of art and narrative.

ANNE GOLAZ (b. 1983, Switzerland) studied at the University of Art and Design in Helsinki, where she graduated in 2013 with a master's thesis on photobooks and narrative. She previously studied at the Vevey School of Photography between 2004 and 2008. Golaz's artistic practice is characterised by an interest in storytelling with a multidisciplinary approach incorporating photography, drawing, and text. In 2010, she won the Enquête Photographique du canton de Fribourg with a work entitled *Chasses* about hunting and the relation to wilderness in contemporary society. In Finland, she created *Metsästä* (*From the Woods*), which won the Light award at the 2012 Vevey Image Festival. She published *Corbeau* with MACK in 2017 and exhibited this work on numerous occasions in Switzerland and abroad. *Corbeau* was one of the best photobooks selected by Aperture Paris in 2017 and was shortlisted for the Nouveau Prix Découverte at the Rencontres photographiques d'Arles in 2018. Golaz regularly lectures at the Vevey School of Photography and is represented by the Galerie C in Neuchâtel / Paris.



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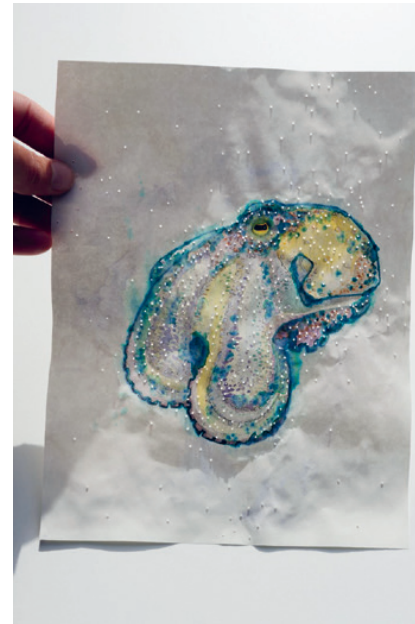
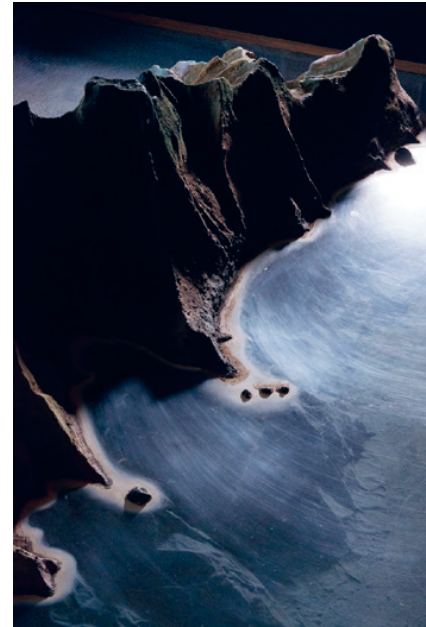
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ANNE GOLAZ
Corbeau

€40 £35 US\$45 AU\$86
September 2017
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CRITICAL THEORY



JUDD FOUNDATION
Donald Judd Writings

Bestselling collection of artist Donald Judd's writings from 1958 to 1993, including his most well-known essays such as 'Specific Objects' and 'Complaints I and II'

Provides a complete picture of Judd's work and thinking over more than a thousand pages with extensive illustrations

Co-published in a new 2025 edition by Judd Foundation and MACK

Donald Judd Writings is the most comprehensive collection of the artist's writings assembled to date, including Judd's most renowned essays, little-known texts, unpublished manuscripts, and letters. Moreover, this collection also includes unpublished college essays and hundreds of never-before-seen notes, a critical part of Judd's writing practice.

Judd's earliest published writing, consisting largely of art reviews for hire, defined the terms of art criticism in the 1960s. His essays as an undergraduate at Columbia University in New York, published here for the first time, contain the seeds of this later writing, and allow readers to trace the development of his critical style. The writings that followed Judd's early reviews are no less significant, but were often published in limited editions and have remained largely unavailable until now. Judd's unpublished notes are transcribed from his handwritten accounts of and reactions to subjects ranging from the politics of his time to the literary texts he admired most. In these intimate reflections we see Judd's thinking at its least mediated – a mind continuing to grapple with questions of its moment, thinking them through, changing positions, and demonstrating the intensity of thought that continues to make Judd such a formidable presence in contemporary visual art.

Edited by Flavin Judd and Caitlin Murray
Co-published with Judd Foundation

DONALD JUDD (1928–1994) was born in Excelsior Springs, Missouri. After serving in the United States Army, he attended the College of William and Mary in Williamsburg, Virginia; the Art Students League of New York; and Columbia University in New York, where he completed a BS in Philosophy in 1953. Judd was a prolific critic for magazines including *Arts*, *Art International*, and *Art News*; he continued to write throughout his career, addressing the relationship of art practice to architecture, design, political action, and lived experience in letters and published essays. As an artist, he started out as a painter before turning to three-dimensional work. His radical work and thinking helped shape the art of the late twentieth century and continues to influence artists, architects, and designers worldwide. He has exercised a transformative influence over the ways in which both art objects and practical designs are produced, exhibited, encountered, and used.



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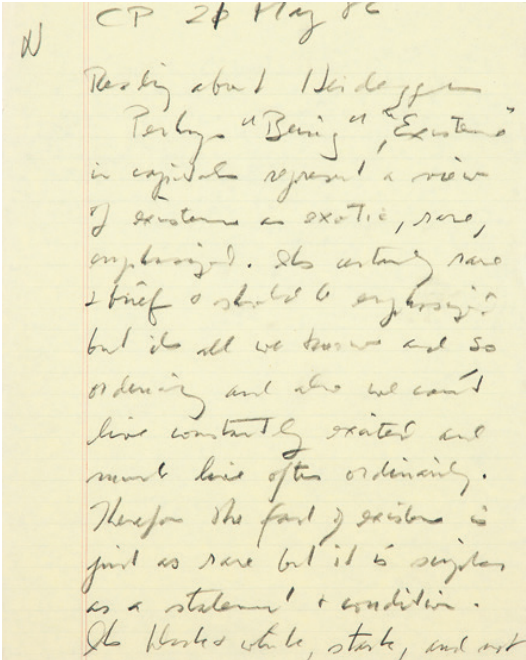
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GERMAINE KRULL
Chien Fou: Selected Writings

A landmark first collection of writings by renowned avant-garde photographer Germaine Krull, reflecting on her life and practice

Illustrated throughout and thoroughly annotated by editors Kerstin Meincke and Petra Steinhardt

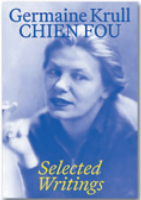
Published in English, German, and French editions to coincide with a major exhibition at Museum Folkwang, Essen, 28 November 2025–15 March 2026

Germaine Krull's pathbreaking career as an avant-garde photographer and activist covered much of the twentieth century, with its conflicts, empires, industrial transformations, and responsive developments in visual art. Throughout it, she simultaneously produced writings, from manifestos to personal writings to political essays. This volume brings together these texts for the first time, most of them previously unseen, to form an arresting self-portrait by one of most significant artists of the modern era.

Born in Posen in the German Empire, now Poland, in 1887, Krull spent time throughout Europe as well as in Brazil, Thailand, India, and the Republic of the Congo and its neighbouring countries. Her childhood, formation as an artist, and transformative experiences around the world are described in her autobiographical manuscript *La vie mène la danse*, which forms the backbone of this collection. Interspersed throughout are sections from an autofictional work titled *Chien Fou*, which takes its name from Krull's self-ascribed nickname or alter-ego, 'crazy dog'. Illustrated throughout with photographs and Krull's original well-travelled manuscripts, this book offers an immersive account from the front lines of artistic innovation in the twentieth century and introduces an unforgettable literary stylist.

Edited by Kerstin Meincke and Petra Steinhardt
Co-published with Museum Folkwang, Essen
Published in English, German, and French language editions

GERMAINE KRULL (b. Posen, 1887) was a modernist photographer and activist, best known for her images of the modern Paris of the 1920s. Krull photographed in Africa and worked as a war correspondent during World War II, when she lost all of her work made prior to 1945. Krull moved to Bangkok, Thailand, and later to India, working occasionally as a free-lance photographer. She returned to photography in the 1950s and 1960s to photograph Buddhist art. After her death, a foundation to support young photographers was created in accordance with her will.



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DUNCAN FORBES
Renegade: Photography in the Life of Lisette Model
DISCOURSE 018

An incisive new study of the life and work of photographer
Lisette Model

This extended essay by the V&A's Head of Photography
Duncan Forbes examines Model's oeuvre and biography and is
accompanied by iconic and lesser-known images

Coincides with a major retrospective at The Albertina, Vienna,
opening in October 2025

Paperback with flap
12.5 x 19.5 cm, 112 pages

€17 £15 US\$20 AU\$35
October 2025
ISBN 978-1-917651-20-2

After arriving in New York in 1938, Austrian photographer Lisette Model quickly found stunning early success. Her photographs graced the pages of renowned magazines and were exhibited at the Museum of Modern Art. Their frank portrayals of ordinary Americans, captured in bars and restaurants, on the beach and in the streets, revolutionised the world of photography. Yet by 1950, Model had all but ceased to circulate her images, devoting herself instead to teaching a new generation of photographers, including Diane Arbus and Rosalind Fox Solomon. She gained the reputation, scandalous in business-like New York, of being 'difficult'. In this illustrated essay, Duncan Forbes offers a new interpretation of Model's photography and biography, asking whether the artist's rebelliousness is not in fact the key to understanding her remarkable life and work.

DUNCAN FORBES is Head of Photography at the Victoria and Albert Museum, London. He was previously Director of Fotomuseum, Winterthur, and Senior Curator of Photography at the National Galleries of Scotland, Edinburgh. His book *An Interview with Lewis Baltz* (2020) was published by MACK in 2020.



SITA BALANI & JAY BERNARD
Transitions
DISCOURSE 019

In-depth dialogue between acclaimed authors Sita Balani
and Jay Bernard, examining the historical transition we are
living through

Drawing on Stuart Hall's concept of conjuncture, Balani and
Bernard explore the importance of language and narrative in
mapping the specificity of the present

Addresses urgent and wide-ranging topics including class shifts
and culture wars, and how they relate to broader global crises

Paperback with flap
12.5 x 19.5 cm, 104 pages

€17 £15 US\$20 AU\$35
November 2025
ISBN 978-1-915743-99-2

In *Transitions*, writers Sita Balani and Jay Bernard attempt a concentrated study of the present. In an extended dialogue covering the personal, the local, the national, and the international, they examine the historical transition we are living through – unending wars, accelerated accumulation, ecological collapse – but lack a common language to describe.

Balani and Bernard suggest the deterioration of old social structures has left us feeling unmoored, and with this dislocation comes apathy, unease, and the perception of uncanny new narrative forms: rumour, conspiracy, superstition, and intoxication. The idea of transformation, potentially poetic and inspiring, may have taken on a darker tone. Though apocalypse has become the reflexive narrative-aesthetic code to describe our near future, the 'structure of feeling' – to use Raymond Williams phrase – confers other images too: running out, running dry, running empty. Are we witnessing a historical epoch petering out rather than combusting?

This piercing and personal conversation gives voice to a shared anxiety, reflecting the perspective of two writers committed to the humanities, and to the human, in a political culture that has devalued them. Drawing on Stuart Hall's concept of the conjuncture, Balani and Bernard seek a language with purchase on the moment, addressing class shifts, culture wars, housing crises, and how all these relate to global questions of future internationalism and abolition. *Transitions* looks to diagnose the exact nature of our unease, to understand what skin we have in the game, and ultimately to ask what might be on the other side of this transitional moment.

SITA BALANI is the author of *Deadly and Slick: Sexual Modernity and the Making of Race* (2023) and co-author of *Empire's Endgame: Racism and the British State* (2021). She is a senior lecturer in the Department of English at Queen Mary, University of London. She has published in *Art Review*, *Five Dials*, *Protean*, *Public Books*, *The White Review*, and *Vice*. She is the host of podcast miniseries *Structure of Feeling: Writing How We Live Now*.

JAY BERNARD (FRSL) is an interdisciplinary writer and artist from London whose work is rooted in sound, poetry, and social history. Jay won the Sunday Times Young Writer of the Year Award 2020, and is a DAAD literature fellow and an alumnus of the Institute of Ideas and Imagination, Paris. Their previous books include *Surge* (2019) and *Complicity* (2022).

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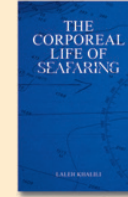
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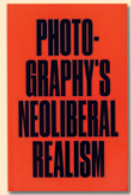
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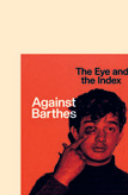
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ELLIS WOODMAN

At Home in London: The Mews House

A beguiling survey of one of London's most beloved housing types, favoured by artists and architects from the mid-twentieth century to today

Projects by Ted Cullinan, John Winter, Silvia Ullmayer, Caruso St John, and many more are presented through extensive new interior and exterior photography and drawings

Part of the *At Home in London* series, following the success of *At Home in London: The Mansion Block* (2023) and authored by celebrated critic Ellis Woodman

Set behind the grand houses of Georgian and Victorian London, intimately scaled mews originally served as accommodation for coaches and horses. After the advent of the motorcar in the early twentieth century, these secluded courts and alleys began to be converted for residential use, favoured by artists and bohemians. As they grew in popularity, mews also became popular as sites for new-build homes. Often these were of a radically experimental nature, challenging established notions of domesticity in the heart of the historic city.

At Home in London: The Mews House documents seventeen examples of this rich tradition dating from the 1960s to the present day, with new photography and extensive drawings. The self-built houses of architects feature particularly prominently, including those of John Winter, Ted and Roz Cullinan, and Peter St John and Siw Thomas. Acclaimed architecture critic Ellis Woodman narrates the history of this perennially popular type from its early pioneers including potter Lucie Rie through to the potential of the mews as a model for new residential development, exemplified by Peter Barber's monumental Edgewood Mews (2022) and Al-Jawad Pike's Chowdhury Walk (2023).

This book is the second in a series on types of London housing, reflecting on the place of the home in the city in light of its longstanding housing crisis, following *At Home in London: The Mansion Block* (2023).

Photographs by Matthew Blunderfield
Co-published with the Architecture Foundation

ELLIS WOODMAN (b. 1972) is the director of the Architecture Foundation. He was previously editor of *Building Design* and architecture critic of the *Daily Telegraph*. His books include *Modernity and Reinvention: The Architecture of James Gowan* (2008), *Habitat: Big Builds the City* (2013), and *Temples and Tombs: The Sacred and Monumental Architecture of Craig Hamilton* (2019). He has contributed reviews and essays to international magazines including the *Architectural Review*, *El Croquis*, *2G*, *Casabella*, and *Oase*.



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August 2025
ISBN 978-1-915743-66-4

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At Home in London: The Mansion Block
€60 £50 US\$65 AU\$129, May 2023
ISBN 978-1-915743-02-2



WOROFILA

Worofila Street: Building African Architecture

The first book by Senegalese practice Worofila, bringing together research processes and projects to suggest an approach to making in architecture in contemporary Africa

Reflects on the legacy of colonialism in building practices in West Africa, and explores local pre-colonial histories to forge a contemporary bioclimatic and ecological architectural language

Worofila are an acclaimed emerging practice based in Dakar whose work has been widely exhibited and discussed

This first book by celebrated Senegalese practice Worofila addresses the challenge facing the African city of today: to build in a way that is adapted to the lives of current inhabitants without compromising those of future generations. Drawing on abundant but often ignored pre-colonial methods and models of building, Worofila create bioclimatic architecture based around local, non-polluting materials, ancestral knowledge, and democratic systems of construction and maintenance. Their work moves beyond the legacy of colonial-era architecture, imposed from other cultures and climates and frequently ill-suited, to recover and develop a sustainable African architectural language that reflects the continent's climate, ecology, and identity.

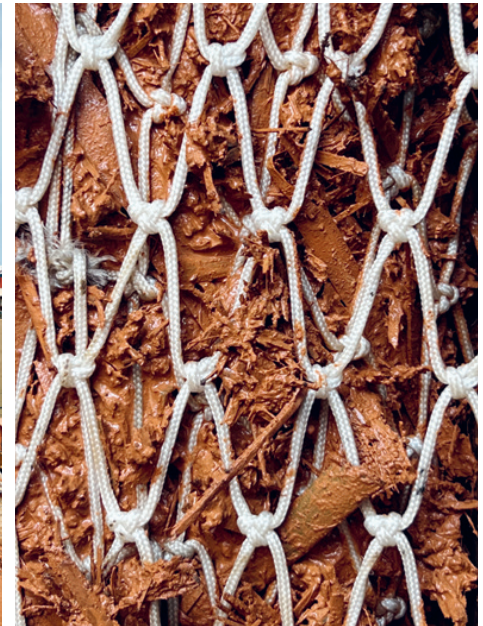
Worofila Street: Building African Architecture offers a survey of Worofila's prolific work to date, with detailed explorations of the research, ideas, and techniques that structure it. Texts on the histories of building in Senegal and the pre- and post-colonial conditions of architecture on the African continent are accompanied by presentations of projects spanning housing, public buildings, infrastructure, landscapes, and experiments with materials. Together these propose a new typology of building in Senegal and inspire approaches to develop local and sustainable architectures across the world.

Published in English and French editions

WOROFILA are a Dakar-based architectural practice founded in 2019 and headed by Nzinga B. Mboup and Nicolas Rondet. Worofila specialises in bioclimatic architecture and construction using local materials such as raw earth and typha, with the aim of promoting an architecture that is durable and in harmony with the climate.



Paperback
21.5 x 25 cm, 300 pages
€45 £35 US\$55 AU\$85
November 2025
ISBN 978-1-915743-94-7 (English edition)
ISBN 978-1-917651-00-4 (French edition)





ANDREA BAGNATO
Terra Infecta: Disease and the Italian Landscape

A compelling narrative examination of the ways disease has shaped urban planning in Italy, through historical examples from cholera to Covid-19 in Venice, Naples, Matera, and Lombardy

A compelling narrative essay based on first-hand travels and research, showing how the causes of health and sanitation propelled some of the biggest transformations to urban and rural Italy

Part of Sightlines, a new series of collectable essay books looking at architecture from distinct points of view, launching fall 2025

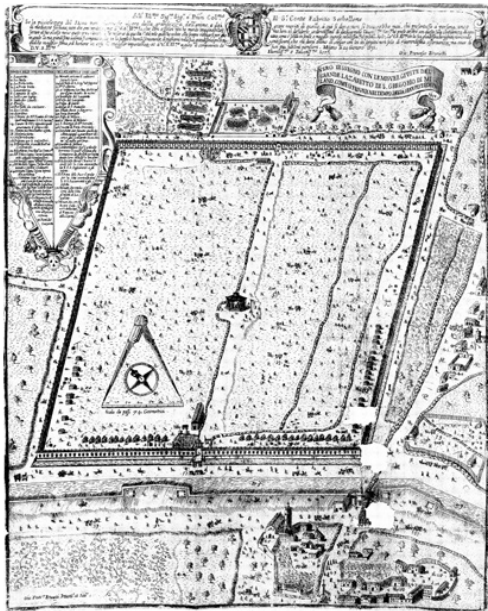
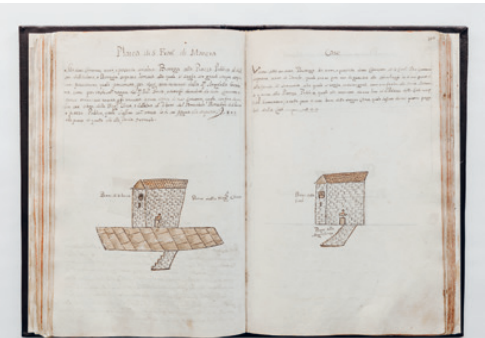
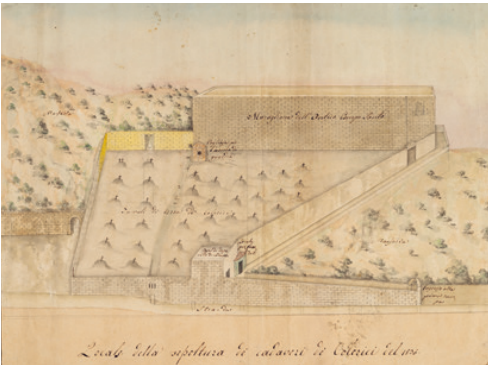
In *Terra Infecta*, Andrea Bagnato tells an unfamiliar history about a well-known place. Since the early days of tourism, the cities and landscapes of Italy have been bywords for beauty and grandeur. But, at home and abroad, the same places have also been haunted by associations with recurring epidemics and unhealthy ways of life, often more to do with politics than conditions on the ground.

In this gripping narrative study, Bagnato shows how the modern quest for sanitation shaped Italy's urban and rural landscapes, propelling major transformations from the draining of the wetlands around Venice, to demolitions and replanning in Naples, to the expulsion of the inhabitants of ancient Matera. He argues that current north-south inequalities are founded on spurious medical narratives, and focuses on the real impact on the people caught in their ministrations.

Ranging from Italian unification to the aftershocks of Covid-19, and drawing on architectural records, medical history, and the author's own travels, this vivid book reveals the lived realities of grand schemes, traces of vanished communities, and forgotten histories of collective organisation and resistance.

ANDREA BAGNATO (b. 1986, Milan) is an architect and writer. He has taught urban history at the Architectural Association in London and Piet Zwart Institute in Rotterdam and curated exhibitions at La Casa Encendida in Madrid and MAAT in Lisbon. His previous books include the two-volume *Rights of Future Generations* with Adrian Lahoud (2022), and *A Moving Border: Alpine Cartographies of Climate Change* with Marco Ferrari and Elisa Pasqual (2019).

Hardcover
12 x 16.5 cm, 208 pages
€22 £19 US\$28 AU\$45
October 2025
ISBN 978-1-917651-24-0



KWAN QUEENIE LI

Weeds: A Germinating Theory

A visual and textual essay looking at contemporary cities from the point of view of the weeds that inhabit them

Ranging from Athens to Delhi, Shanghai to Jerusalem, Oxford to Cairo, Li shows how weeds defy familiar categories and time-frames and offer a valuable new perspective on architecture

Part of Sightlines, a new series of collectable essay books looking at architecture from distinct points of view, launching autumn 2025

For over a decade, artist and theorist Kwan Queenie Li has been photographing weeds across the world. From Jerusalem to Shanghai, Varanasi to Athens, Cairo to Mexico City, she has trained her attention on these unintended but ubiquitous inhabitants of the contemporary urban sphere, finding them dwelling in corners and cracks, in spaces suspended between uses, in ruins and on construction sites.

This essay in image and text proposes a new view of cities that learns from the weed's point of view, dissolving familiar categories and temporalities to see cities as evolving and often undefined spaces, replete with opportunity. Weeds organically defy phenomena that are taken for granted as immovable: walls, borders, history, and prescribed identities. They are registers of the real lives of cities – of disuse and neglect, but also freedom and porousness. Out-of-place by definition, they offer a new perspective on the idea of 'place' itself, and the ways it shapes and is shaped by its inhabitants.

KWAN QUEENIE LI is a Hong Kong-based interdisciplinary artist. Her research-based practice explores postcolonial ideologies and their alternatives. She has given performance lectures at the Ashmolean Museum, Oxford; the University of Cambridge; and IdeasCity Residency, co-curated by NTU CCA and the New Museum. She holds a BFA from the Ruskin School of Art, University of Oxford, a BBA degree in Global Studies from the Chinese University of Hong Kong, and an MS in Art, Culture, and Technology from MIT.



Hardcover
12 x 16.5 cm, 144 pages
€22 £19 US\$28 AU\$45
October 2025
ISBN 978-1-917651-25-7



ARCHITECTURE

Sightlines is a series of essays looking at architecture from distinct points of view, each taking the perspective of a particular entity, history, discipline, or form of writing or research.

Published in collectable hardback editions and authored by a range of renowned and emerging writers and practitioners, these books will look to question and refresh settled understandings of architecture: who and what it concerns, how it is historicised, and the ways it reflects and determines our lives.

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An oral history of a remarkable chapter in Portuguese architecture: the grassroots programme that produced 170 housing projects after the fall of the dictatorship in 1974 through collaboration with 40,000 resident families and architects including Álvaro Siza

HELEN THOMAS

Walking Through Architecture

A poetic and polemical essay exploring the rural as a distinct architectural sphere – not merely an alternative to the urban – that offers a wider understanding of architecture as constructed intervention in the environment



REPRINTS



GUIDO GUIDI
Col tempo, 1956–2024 (Paperback Edition)

Paperback edition of Guido Guidi’s quickly sold-out retrospective of his seventy-year career at the forefront of contemporary photography

Includes works from the USA, Russia, and Turkey; studies of famous architects including Carlo Scarpa and Le Corbusier; and a vast body of revelatory work made in his native Italy

Accompanies a a major touring retrospective with essays by curators Simona Antonacci, Pippo Ciorra, and Antonello Frongia

Col tempo, 1956–2024 provides a complete and long-awaited retrospective of the career of Guido Guidi, sequenced by the artist himself in his typically illuminating, associative style. The book begins with some of the earliest photographs Guidi made, aged fifteen, in the countryside around his home in Cesena in the Italian region of Romagna. The sequence that follows, covering almost seventy years, encompasses a wide range of styles, forms, and approaches as it traces the evolution of one of the most important voices in contemporary photography. It includes journeys to the USA, Russia, Turkey, and Portugal, and studies of the works of architects including Carlo Scarpa, Mies van der Rohe, and Le Corbusier. Consistently, though, it returns to the modest agricultural landscapes where Guidi was born and still lives and works today, among which he has developed the revelatory visual language for which he is celebrated as a modern master.

Including many of Guidi’s most famous works and series alongside unseen early and new works, paintings, and writings, this book reveals the influences of Early Renaissance frescoes, minimalism, Pop art, and semiotics on his rich and layered oeuvre. It is completed by a suite of critical essays by Frits Gierstberg, Florian Ebner, Alessandro Coco, and exhibition curators Simona Antonacci, Pippo Ciorra, and Antonello Frongia.

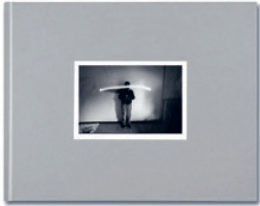
Co-published with MAXXI, Rome

GUIDO GUIDI (b. 1941, Cesena) lives and works in Cesena. His work 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 *Di sguincio, 1969–81* (2023), *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 IUAV, Venice.



Paperback
25 x 25cm, 436 pages
€60 £50 US\$75 AU\$115
May 2025
ISBN 978-1-917651-09-7 (English edition)
ISBN 978-1-917651-10-3 (Italian edition)

ALSO AVAILABLE



Di sguincio, 1969–81
€55 £50 US\$65 AU\$129, March 2023
ISBN 978-1-915743-01-5

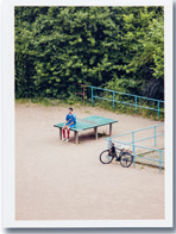


MACK REPRINTS



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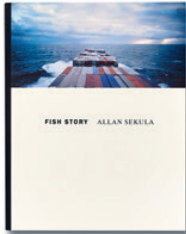
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ISBN 978-1-912339-96-9



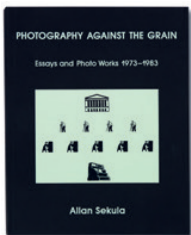
YORGOS LANTHIMOS
i shall sing these songs beautifully

€45 £40 US\$45 AU\$95
ISBN 978-1-915743-74-9



ALLAN SEKULA
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€35 £30 US\$40 AU\$79
ISBN 978-1-912339-04-4



ALLAN SEKULA
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CATHERINE TAYLOR
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ISBN 978-1-916041-25-7



CARMEN WINANT
Instructional Photography: Learning
How to Live Now (Essay No. 2)

€15 £13 US\$17 AU\$35
ISBN 978-1-916041-24-0



DUNCAN WOOLDRIDGE
To Be Determined (Essay No. 1)

€15 £13 US\$16.95 AU\$35
ISBN 978-1-916041-23-3



SPBH EDITIONS



POINT OF SALE MATERIALS: PIN BADGES & POSTCARDS



LIZ JOHNSON ARTUR

I Will Keep You in Good Company

A tactile and experimental record of Liz Johnson Artur's creative process, bringing together layered, annotated pages from her handmade workbooks – spaces where images are not only composed but lived with, cut, reassembled, and transformed

This immersive visual memoir explores formations of identity, culture, and community through intimate images made over more than two decades

Liz Johnson Artur is a Ghanaian-Russian photographer based in London who is celebrated for her extensive documentation of Black communities across the African diaspora and has had solo shows at the Brooklyn Museum and the South London Gallery

I will keep you in good company brings together pages and fragments from over twenty of Ghanaian-Russian artist Liz Johnson Artur's personal workbooks – handmade volumes she has kept since the early 1990s. Part diary, part experimental playground, these books are where she shaped her photographic language through layering, cutting, annotating, and assembling; a space for processing not only images, but life itself.

Each page is a tactile surface, combining photographic prints on canvas, tracing paper, faxes, and photo stock with screen-prints, handwriting, and clipped texts. The result is a sensorial, intimate archive of moments lived and witnessed – of friends, family, strangers, lovers – held with care and attention.

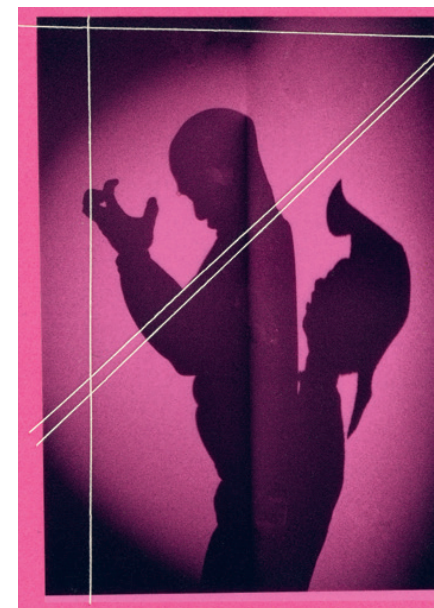
'I like to be right next to it, in the middle of it, to take it home', Johnson Artur writes. 'To keep them close is a way of giving importance and appreciation.' These workbooks are acts of presence – visual thinking made physical – and the foundation for her celebrated Black Balloon Archive, a project that honours communities across the African diaspora. *I Will Keep You in Good Company* is a candid, generous record of a photographer learning not only how to look, but how to stay close.

LIZ JOHNSON ARTUR is a photographer based in London. For over three decades, her work has focused on the richness and complexity of Black lives around the world, culminating in her ongoing Black Balloon Archive. Her work has been exhibited at the Brooklyn Museum, New York, Foam, Amsterdam, and the South London Gallery and Serpentine Galleries, London.



Hardcover
24.5 x 30 cm, 192 pages
€65 £55 US\$75 AU\$115
September 2025
ISBN 978-1-917651-17-2

SIGNED COPIES AVAILABLE



MARI KATAYAMA

Synthesis

An artist's book by renowned Japanese multimedia artist Mari Katayama whose form-defying practice in photography and sculpture challenges fixed ideas of beauty, identity, and the body

Working across photography, sculpture, and textiles, Katayama creates striking self-portraits and meticulously crafted objects that merge personal narrative with artifice, constructing worlds where the body becomes both subject and medium

Published on the occasion of a new commission for the V&A Museum, opening November 2025, a major survey exhibition at the Tokyo Photographic Art Museum in 2026, and ahead of the forthcoming documentary *Life and Work*, premiering alongside the Tokyo show

Synthesis is a striking artist's book that brings together six years of work by acclaimed Japanese multimedia artist Mari Katayama. Created between 2019 and 2025 – a period marked by the birth of her daughter and a return to Gunma, the rural province where she grew up – the book brings together nine photographic series, including the brand new *Tree of Life*, all produced in her home studio. This space becomes both a site of meditation and a stage for transformation.

In these intricately composed self-portraits, Katayama places her own body in relation to hand-sewn sculptures, threaded forms, and delicate paper collages. The resulting images are dense with material and memory, each one an act of making in which identity, history, and gesture are stitched together. 'How do we perceive others, and how are we perceived by others?' she asks. 'What is "correct"? What is "natural" and "artificial"?'

Across the book, her practice unfolds as a continual act of transformation – where nothing is fixed or discarded, but rather reshaped and carried forward. This process resonates with the philosophical notion of synthesis in its dialectical sense: a holding-together of opposites, where past and future, beginning and end, presence and absence, are preserved and transcended in new form. At its core, *Synthesis* is a fierce and intimate celebration of the body – not as static or whole, but as a shifting, powerful site of beauty, resilience, and becoming.

MARI KATAYAMA (b. 1987, Saitama; raised in Gunma) is a Japanese multimedia artist whose practice spans photography, textiles, sculpture, and performance. Her work has been exhibited internationally, including at Tate Modern, London; the Maison Européenne de la Photographie, Paris; PAC Milano; and the Venice Biennale. She holds an MA from Tokyo University of the Arts and is the founder of the *High Heel Project*, a long-term artistic and social initiative exploring prosthesis, desire, and autonomy.



Paperback
24.5 x 36.5 cm, 112 pages
€50 £45 US\$65 AU\$105
September 2025
ISBN 978-1-917651-11-0

SIGNED COPIES AVAILABLE



JON ASTBURY & KAREN VAN GODTSENHOVEN (eds)
Dirty Looks: Desire and Decay in Fashion

Accompanying a major exhibition at the Barbican, London, opening in fall 2025, this timely book explores how ideas of luxury, waste, and sustainability play out in contemporary fashion

Features work by iconic designers such as Vivienne Westwood, Maison Margiela, and Issey Miyake, whose radical approaches are surveyed alongside historically-rooted practices like Japanese boro

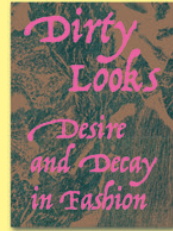
Includes newly commissioned essays by leading scholars and critics such as Caroline Evans, Akiko Fukai, Lou Stoppard, and Sandra Niessen offering decolonial, feminist, and ecological perspectives on fashion, alongside a photographic portfolio by Ellen Sampson highlighting garments shaped by dirt, decay, and transformation

Scratching beneath fashion's glossy surfaces, *Dirty Looks: Desire and Decay in Fashion* reveals the rich and varied ways in which fashion has harnessed the playful, radical, and regenerative potentials of dirt and waste as signifiers of rebellion, authenticity, and desirability. Various forms of dirt – organic as well as man-made – have emerged as vital sources of material innovation and artistic expression in a fashion landscape increasingly shaped by waste, climate emergency, and labour injustice. From garments that elevate stains and wornness into ornament to clothing submerged in bogs or created by transforming fashion waste, the creations presented here challenge established notions of taste, beauty, and luxury, suggesting new pathways for fashion's future.

This publication coincides with the Barbican Gallery's exhibition of the same title and features newly commissioned essays by influential thinkers in contemporary fashion, including Caroline Evans, Akiko Fukai, Lou Stoppard, and Sandra Niessen. Their writing moves across decolonial critique, feminist resistance, fashion's environmental cost, and the persistent tension between bodily intimacy and public display. Alongside these texts, an extensive photographic portfolio by Ellen Sampson captures garments which embody the themes of the project in sharp, sensorial detail. Featured designers include Vivienne Westwood, Hussein Chalayan, Comme des Garçons, Jean Paul Gaultier, Alexander McQueen, and many more. *Dirty Looks* offers a timely lens through which to examine the role of fashion in a world shaped by ecological crisis, cultural reckoning, and shifting aesthetic values. It invites readers to reconsider the narratives that define what we wear – and why.

KAREN VAN GODTSENHOVEN is a fashion curator at the Barbican Centre. She is co-founder of Revers, the Belgian fashion research network, and has previously worked for The Costume Institute (Metropolitan Museum of Art), MoMu Antwerp, and Modemuseum Hasselt. Recent exhibitions include: 'M&Others: Motherhood in Fashion' (2024) and 'Camp: Notes on Fashion' (2019).

JON ASTBURY is a curator and writer on design and architecture. He is currently an Assistant Curator at the Barbican Centre, where previous projects include 'Ibrahim Mahama: Purple Hibiscus' (2024), 'RESOLVE Collective: them's the breaks' (2024), 'differently various' (2023) and 'How We Live Now' (2021).



Silkscreened paperback
 17 x 23.5 cm, 224 pages

€40 £35 US\$55 AU\$75
 September 2025
 ISBN 978-1-917651-12-7



DAMIEN POULAIN

Page-A-Day Calendar 2026

A striking tear-off calendar featuring 365 original drawings by acclaimed French artist Damien Poulain – one for each day of 2026

Rendered in Poulain's signature bold, graphic language, each page reveals a unique polychrome drawing, transforming the passage of time into a daily ritual of visual discovery

Designed to be torn away day by day, this calendar offers a tactile experience of marking time which is equal parts object, artwork, and ephemeral archive

This sculptural calendar by artist Damien Poulain features 365 original abstract compositions – one for each day of the year – printed on A5 sheets of delicately thin paper. Designed to rest on a flat surface, it transforms gradually as each page is removed, turning the passing of time into a quietly visual experience. More than a functional object, it becomes part of the home, shifting daily and shaping the atmosphere around it.

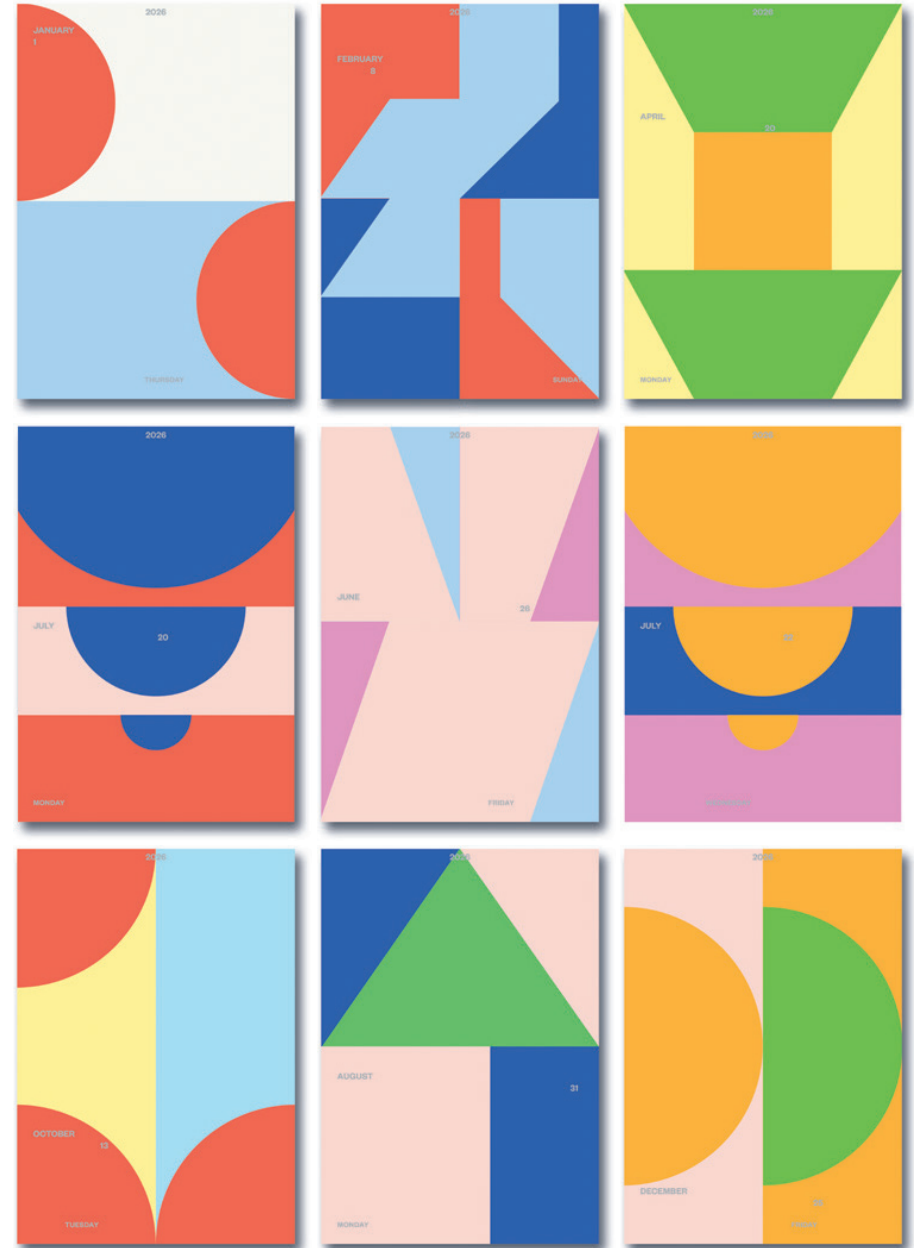
Poulain's practice draws on Shintoism, symbolism, and digital aesthetics to explore a universal language of geometry and colour. Working across textiles, murals, and spatial installations, he creates bold, graphic forms that reflect on how we relate to our surroundings and to one another. With this calendar, Poulain brings his distinct visual language into a new format – an evolving, year-long sequence that invites engagement through rhythm, form, and presence.

DAMIEN POULAIN is a French artist whose multidisciplinary practice encompasses painting, sculpture, textiles, and large-scale public art. He has exhibited internationally, including solo shows at Villa Noailles in France and group exhibitions at the Boghossian Foundation in Brussels, the Museum of the Image in the Netherlands, and 21_21 Design Sight in Tokyo. Poulain lives in Paris and works around the world.



Tear-off paperback calendar
14.8 x 21 cm, 730 pages

€30 £25 US\$35 AU\$60
August 2025
ISBN 978-1-917651-01-1



OLIVIER RICHON

The Devouring Eye: Photography and the Mouth

SPBH Essay No. 8

For the first time, Olivier Richon's theory is presented in this collection of conceptual writings which radically reimagine the photographic act as a form of consumption, desire, and incorporation

Functioning as both manifesto and philosophical framework, these texts contribute to contemporary photographic theory and practice, providing an invaluable resource for students, educators, and practitioners

Richon has led the Photography programme at the Royal College of Art for over twenty-five years, helping to shape a generation of critical and experimental artists

The Devouring Eye: Photography and the Mouth is a provocative essay by Swiss photographer and academic Olivier Richon which rethinks the act of looking through the language of appetite, taste, and consumption. Drawn from a series of influential lectures delivered during his twenty-five-year tenure as Head of the Photography programme at the Royal College of Art (1997–2022) – a period during which the course shaped an entire generation of photographers – the book presents a meditation on the camera as both eye and mouth: an apparatus that ingests the world in order to produce images.

Framed through a psychoanalytic lens, Richon proposes that photography is less a neutral act of observation than a form of visual incorporation. If looking maintains distance, the mouth abolishes it. The camera becomes a devouring organ, where the object is dissolved, digested, and made into an image. The desire to see becomes entangled with the desire to consume. Through this reading, photography is revealed as an insatiable medium – one that satisfies and frustrates our appetite for representation in equal measure. *The Devouring Eye* invites us to reconsider how we relate to images, and how deeply they live in us.

OLIVIER RICHON (b. 1956, Lausanne) is a Swiss photographer and Professor of Photography based in London. He studied at the Polytechnic of Central London under Victor Burgin, earning a BA in Film and Photographic Arts in 1980 and an MPhil in 1988. He has taught at the Royal College of Art since 1997, leading the Photography programme and becoming a Professor in 2006. Richon's work, known for reinterpreting the still life genre and exploring representation, has been exhibited internationally and is held in collections such as the Victoria and Albert Museum, London, Musée d'Art Moderne de la Ville de Paris, and the Brooklyn Museum, New York. His publications include (Steidl, 2006) and *Walker Evans: Kitchen Corner* (Afterall, 2019).



Paperback
10 x 14.8 cm, 192 pages

€15 £13 US\$18 AU\$30
October 2025
ISBN 978-1-917651-26-4



A photograph of a woman in a light blue dress holding a young girl in a floral dress in a grassy field. The woman is looking down at the girl, who is looking to the side. Another person in a white shirt is partially visible on the right. The text "IMPORTANT FLOWERS" is overlaid in the top right corner.

IMPORTANT FLOWERS

Point of Sale Material IMPORTANT FLOWERS

To accompany the launch of *The Virgin Suicides*, the first publication under the new MACK imprint Important Flowers, the following point of sale material is available to order from MACK



Poster

Dimensions:

Large 59.4 x 84.1 cm [16.5 x 23.4 in] (A1)

Small 42 x 59.4 cm [23.3 x 33.1 in] (A2)



Tote Bag

Canvas Tote with Silkscreen Logo

Dimensions:

41.5 x 38.5 cm [16.34 x 15.16 in]

IMPORTANT FLOWERS

Window Vinyl

Pink matte

Dimensions:

Large 100 x 29.6 cm [39.4 x 11.7 in]

Small 50 x 14.8 cm [19.7 x 5.8 in]



SOFIA COPPOLA (ed.)
The Virgin Suicides

A collection of intimate and transporting photographs made by British photographer Corinne Day on the set of Sofia Coppola's first feature film, *The Virgin Suicides* (1999)

This early project by Day, commissioned by Coppola, shows the development of her candid visual style at the start of her career, and has been edited by Coppola from the original negatives held in her collection

Captures the entrancing world-building set and costume design of Coppola's feature in Day's signature stripped-down style

For her first feature film, *The Virgin Suicides*, Sofia Coppola commissioned British fashion photographer Corinne Day to join her on set. Renowned for her unadorned, grungy photographs of iconic models of the 1990s, Day's representation of female beauty met its match in Coppola, whose debut marked the first of her unaffected, empathetic depictions of womanhood. Edited from Day's original negatives, this volume, which launches alongside *The Virgin Suicides'* twenty-fifth anniversary, gives mesmerising and unprecedented insight into Coppola's enigmatic staging of the Lisbon sisters and their suburban trappings.

In Day's photographs, the lush mystique of Coppola's set runs through images of the young actors at work and between takes, their candid posturing and pensive expressions reflecting the intimate and collaborative environment of the shoot. Fragments of the set and costume design appear suggestively – crucifixes, pink lace bras, homecoming dresses, beauty products, and toffee apples – all playing their part in Coppola's depiction of the yearning and repression of adolescence. Completed with new texts by Sofia Coppola and Jeffrey Eugenides, this volume opens a fascinating dialogue between Eugenides's original text and Coppola's cult adaptation.

Designed by Anamaria Morris for Joseph Logan Design

CORINNE DAY (1962–2010) was a British photographer whose influence on the style and perception of photography in the early 1990s and onwards has been immense. Her first published work, photographs of Kate Moss, was for *The Face* magazine in 1990 and in 1993 Alexandra Schulman commissioned her to photograph Moss and other sitters for Day's first *Vogue* cover. Her first book, *Diary*, was published in 2000, accompanied by an exhibition at the Photographers' Gallery in London. Her second book, *May the Circle Remain Unbroken*, was published posthumously in 2013.



Embossed linen bound hardcover
with tipped-in image
20 x 24 cm, 88 pages

€45 £40 US\$50 AU\$95
May 2025
ISBN 978-1-915743-82-4

ALSO AVAILABLE



SOFIA COPPOLA
Archive 1999–2023

€65 £55 US\$65 AU\$155
ISBN 978-1-915743-13-8





SOFIA COPPOLA (ed.)
Chanel Haute Couture

An enthralling visual history of the House of Chanel's inimitable Haute Couture designs, edited by Sofia Coppola in collaboration with Chanel and Éditions 7L

Covering the era of Gabrielle Chanel through to Karl Lagerfeld and Virginie Viard, this volume traces the creative lineage of Chanel Haute Couture from the early twentieth century to today

Features exclusive photographs of Chanel clients wearing creations, as well as fashion photographs, unseen sketches, runway photographs, behind-the-scenes documents, and archival material

At the age of fifteen, Sofia Coppola took up a summer internship at the Chanel studio in Paris, moving from her family home in Northern California. This indelible experience initiated a relationship with the fashion House which has flourished over decades and resulted in numerous collaborations. The latest is this luxurious and compelling volume, in which Coppola uses her signature style of collage and assemblage to present a bespoke visual history of Chanel's Haute Couture designs.

The story of the Haute Couture House unfolds across this 450-page tome through unseen sketches, photographs of Chanel clients wearing creations, runway photographs, and archival ephemera. Encompassing the distinct eras of Chanel's lead designers – Gabrielle Chanel, Karl Lagerfeld, Virginie Viard – their teams, their famous clientele, and the models of each period, as seen by renowned photographers, this book is a definitive guide to the extraordinary creations that have influenced generations of designers and a piece of fashion history in its own right.

Conceived with the support of Chanel and designed by Anamaria Morris for Joseph Logan Design

Co-published by Éditions 7L and Important Flowers

SOFIA COPPOLA (b. 1971) is a screenwriter, film director, and producer. In 2003 she received the Academy Award for Best Original Screenplay for *Lost in Translation* (2003) and also became the third woman (and the first American woman) to be nominated for an Academy Award for Directing. Her films include *The Virgin Suicides* (1999); *Marie Antoinette* (2006); *Somewhere* (2010), winner of the Golden Lion at the Venice Film Festival; *The Beguiled* (2017); *On the Rocks* (2020); and *Priscilla* (2023).



Embossed hardcover bound with reflective gold paper, finished with painted black page edges
28 x 34 cm, 448 pages

€100 £90 US\$120 AU\$210
September 2025
ISBN 978-1-915743-89-3

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Important Flowers Planner 2026

A luxurious linen-bound planner, designed by Sofia Coppola

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Completed with a printed notecard handwritten by Coppola

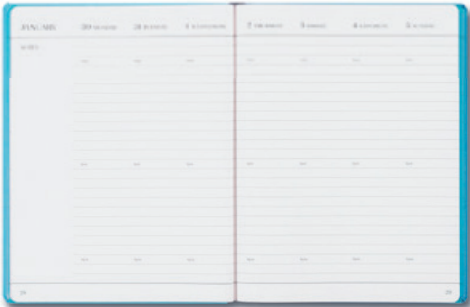
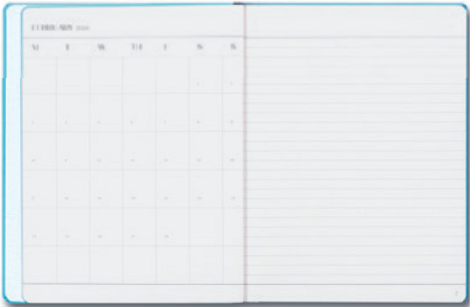
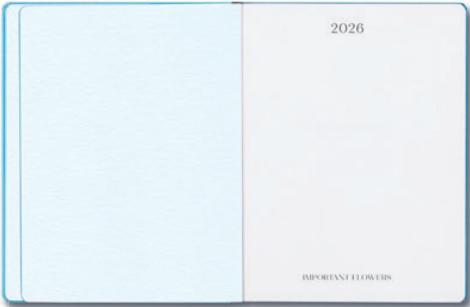
Designed to emulate Sofia Coppola’s personal diary, the Important Flowers Planner is a luxurious volume featuring:

- Monthly and weekly spreads on ruled pages
- Resolution log
- Notes pages
- Wish lists for hotels, restaurants, movies, and books
- A printed notecard handwritten by Coppola
- Two different coloured ribbons

Designed by Anamaria Morris for Joseph Logan Design



Embossed linen hardcover with painted page edges
17.8 x 22.9 cm, 192 pages
€30 £25 US\$30 AU\$60
September 2025
ISBN 978-1-915743-83-1



A24

PRISCILLA SCREENPLAY BOOK

Sofia Coppola

The Priscilla Screenplay Book includes an essay by Vendela Vida and never-before-seen on-set photos by Sofia Coppola.



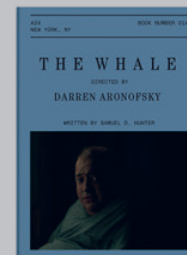
Embossed hardback with tip-in
20.3 x 28 cm, 240 pages

€60 £50 US\$60 AU\$115
October 2025
ISBN 978-1-960078-34-6

THE WHALE SCREENPLAY BOOK

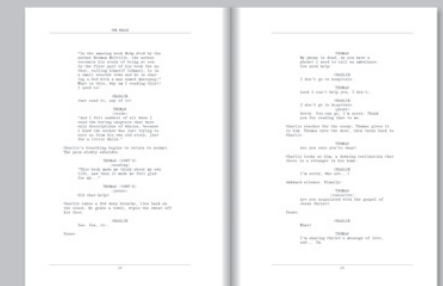
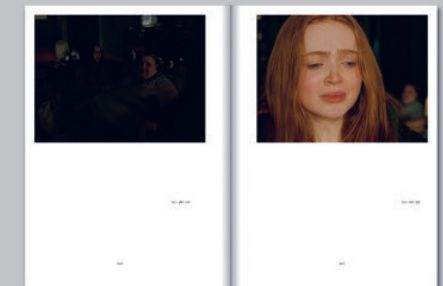
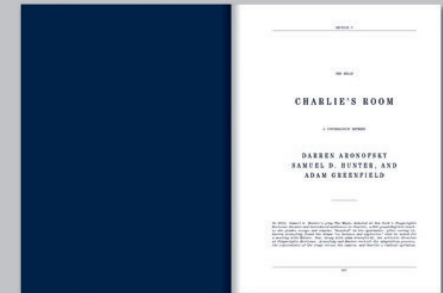
Darren Aronofsky, Samuel D. Hunter

The Whale Screenplay Book includes an introduction by Brendan Fraser, an essay by Herman Melville scholar Peter Coviello, a conversation between Darren Aronofsky and playwright Samuel D. Hunter, who adapted his play for the screen, and Hunter's full playscript.



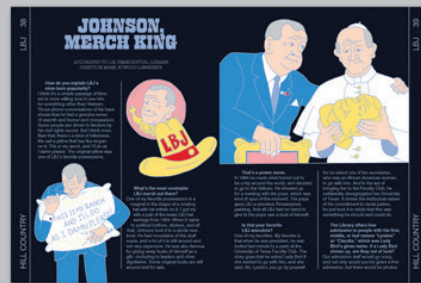
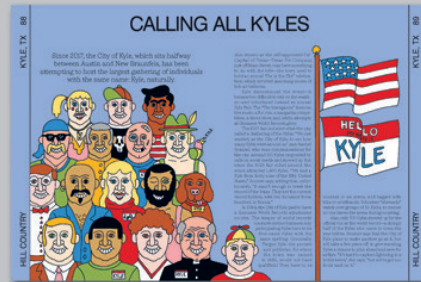
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TEXAS!

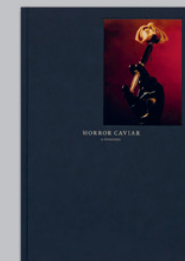
Texas! is the spiritual sequel to *Florida!* – an equally dense and delightful hyper-local guide to the Lone Star State. The book traverses the state by region, introducing readers to the essential (natural wonders, Texan cuisine), the endearing (small-town traditions, beloved businesses), and the bizarre (local lore, roadside attractions). In addition to regional guides, the book includes stories from Texas filmmakers and actors and pieces of writing from favorite Texas authors.



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99 MOVIE CROSSWORDS

1 down, A24 across.

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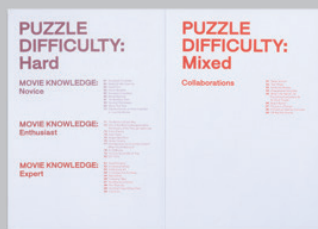
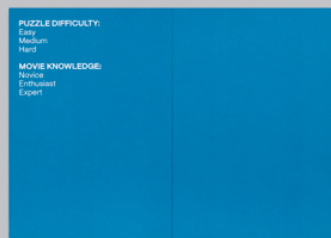


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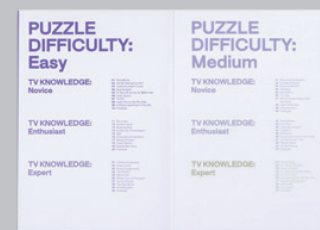


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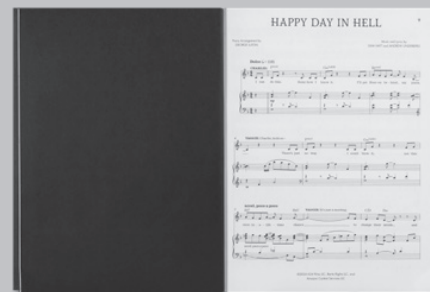
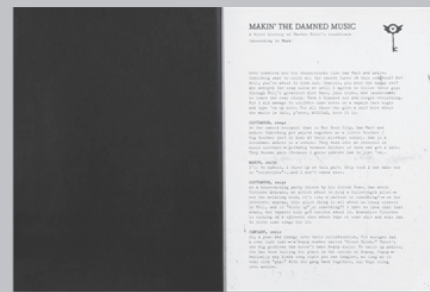


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