

# MACK SPRING SUMMER 2026



We are delighted to share our Spring/Summer 2026 publishing programme. At the forefront of this list are remarkable writings by artists published for the very first time. A collection of Larry Sultan’s essays, diaries, and notebooks opens revelatory new perspectives on his practice and the interrelation of art and life. Meanwhile, a newly discovered journal by the French painter Sonia Delaunay reflects on friendship and philosophy.

Artists’ books by Keisha Scarville and Ahndraya Parlato meditate in distinct ways on identity and family ties, while Steve McQueen offers a personal reckoning with the arc of world history. Elsewhere we discover fresh approaches to the archive in a new book of Guido Guidi’s early black-and-white experiments, a deep dive into Peter Hujar’s contact sheets, and a refreshingly personal selection of unseen and iconic work by Luigi Ghirri chosen by director Luca Guadagnino and artist Alessio Bolzoni. The third volume of Caruso St John’s *Collected Works* applies a subtle and contemporary retrospective of their acclaimed architecture practice. In our cinema list, Chloé Zhao explores the immersive world of her new feature *Hamnet* while Francis Lee returns to the making of his beloved debut *God’s Own Country*.

Amelia Abraham’s irresistible examination of the entwined relationship of Queer nightlife and image-making, Miranda Barnes’ sensitive study of Black cotillion balls in the US, and an edited collection of tributes to the Lebanese poet Etel Adnan all offer nuanced reflections on community.

As well as these wide-ranging new titles we are delighted to announce numerous reprints of bestselling titles from Stephen Shore, Yorgos Lanthimos, Material Cultures, and more. Old or new, familiar or surprising, we hope you enjoy them all.



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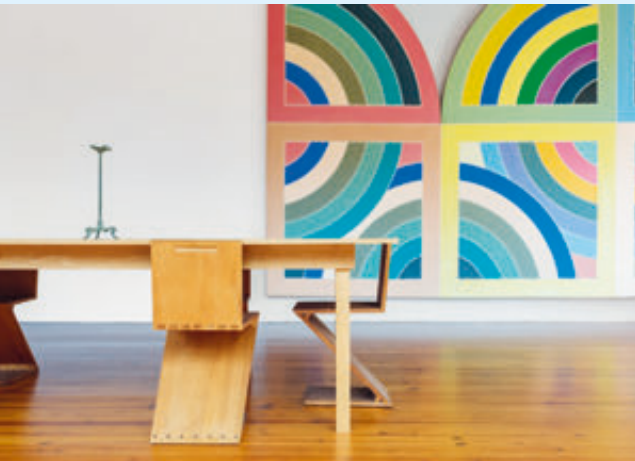
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CHLOÉ ZHAO, JESSIE BUCKLEY, AGATA GRZYBOWSKA  
Even as a Shadow, Even as a Dream

Debut book by Chloé Zhao, two-time Academy Award-winning director, created during the making of her latest film *Hamnet* (2025) with actor Jessie Buckley and photographer Agata Grzybowska

Rooted in a series of artistic rituals between Zhao, Buckley, and Grzybowska, through which Zhao’s cinematic storytelling, Buckley’s original writings, and Grzybowska’s haunting photographs were made

Accompanies Zhao’s new film *Hamnet*, starring Jessie Buckley, Paul Mescal, Joe Alwyn, and Emily Watson, releasing autumn 2025

*Even as a Shadow, Even as a Dream* is the debut book by Academy Award-winning director Chloé Zhao (*Nomadland*, 2020), actor Jessie Buckley, and photographer Agata Grzybowska, created during the making of Zhao’s latest film *Hamnet* (2025). Rooted in the expansive dream-work that shaped Zhao’s creative process, the book emerges from a series of artistic rituals shared between these three collaborators, through which Zhao’s cinematic storytelling, Buckley’s mesmerising writings, and Grzybowska’s haunting photographs were made. Brought together in this book, they conjure a parallel telling of the story of Hamnet, the son of William Shakespeare.

*Even as a Shadow, Even as a Dream* unfolds as a quiet companion to the film: not a document of its making, but a powerful reimagining that exists somewhere in the threshold between the worlds of waking and dreaming, reality and illusion, life and death.

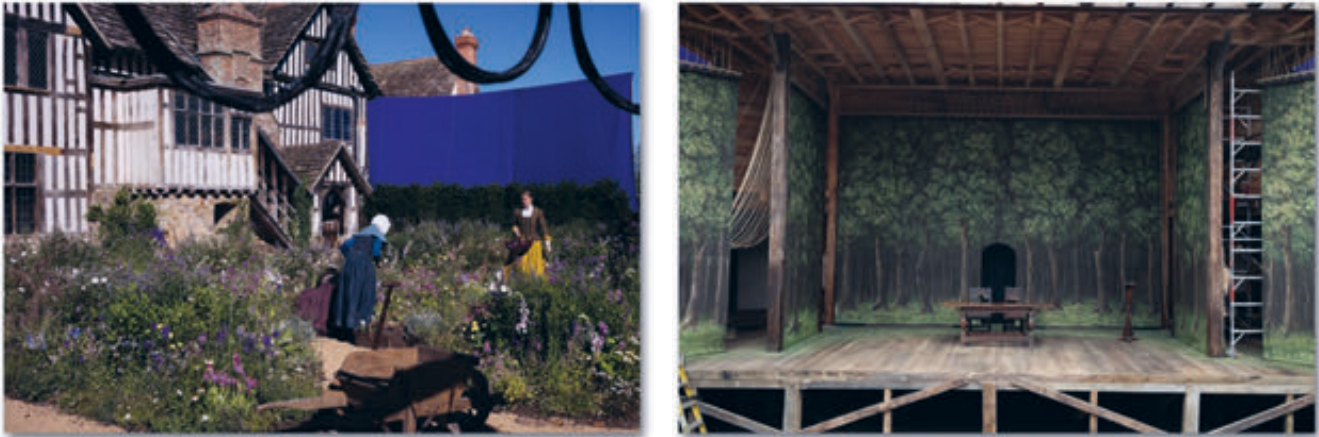
**CHLOÉ ZHAO** is a Chinese-born filmmaker known for her naturalistic storytelling and acclaimed films such as *Songs My Brothers Taught Me* (2015) and *Nomadland* (2020), the latter of which won her an Academy Award for Best Director and Best Picture. *Hamnet* is her latest film.

**JESSIE BUCKLEY** is an Irish actor and singer recognised for her emotionally rich performances in films like *Wild Rose*, *The Lost Daughter*, and *Women Talking*. She is known for her versatility across film, television, and stage, earning critical praise and multiple award nominations.

**AGATA GRZYBOWSKA** is a Polish visual artist and documentary photographer based in Poland. Represented by Ag Galerie in Iran.



Paperback with flaps  
17 x 23 cm, 132 pages  
€35 £30 US\$40 AU\$75  
November 2025  
ISBN 978-1-917651-35-6





FRANCIS LEE  
God's Own Country

Director Francis Lee creates a visual meditation on his cult debut feature *God's Own Country* (2017) through on-set photography, stills, personal scrapbooks, moodboards, casting tapes, and his original screenplay

Revisits the film's celebrated exploration of lived Queer experience in rural Yorkshire and its far-reaching influence on Queer representation in cinema

Includes a foreword by Lee, an in-conversation with leading actors Josh O'Connor and Alec Secareanu, and an interview with Lee by *Variety* film critic Guy Lodge delving into the film's conception and influences

Upon its release in 2017, Francis Lee's debut film *God's Own Country* became an instant modern classic, beloved for its frank and revelatory representation of Queer experience in rural Yorkshire. Lee's story of an unlikely romance between a subdued young farmer and a Romanian migrant worker weaves a complex tale of isolation and intimacy, shame and redemption, all played out against the savage beauty of England's northern countryside.

This book, released to mark the film's tenth anniversary, presents an immersive document of Lee's working process, bringing together a plethora of materials: scrapbooks and moodboards, to reference images by photographers Bill Brandt and Collier Schorr and excerpts from the original script, call sheets, and casting tapes. Stills and on-set photography by Jack Barnes and Agatha Nitecka capture the majesty and brutality of the film's world. An introduction by Lee provides deeply personal insight into the film's conception, and is expanded by an in-conversation between Lee and stars Josh O'Connor and Alec Secareanu and an interview with *Variety* film critic Guy Lodge, in which Lee discusses his approach to filmmaking and the influences of the New Queer Cinema movement of 1990s Britain. *God's Own Country* celebrates a narrative of self-discovery, love, and ties to the ground we work and live on.

**FRANCIS LEE** (b. 1969) was brought up on a farm on the Pennine Hills in Yorkshire, England. Lee's first feature film, *God's Own Country* (2017), premiered at Sundance Film Festival where he was awarded Best Director, and went on to win countless accolades including: Best Queer Film at Berlin International Film Festival; British Independent Film Awards for Best Film, Best Debut Screenwriter, and Best Actor; Breakthrough British Filmmaker of the Year at the London Critics Circle Film Awards; and a BAFTA nomination for Outstanding British Film. Lee's second feature film, *Ammonite*, starring Kate Winslet and Saoirse Ronan, was selected in Official Competition at the Cannes Film Festival, making him one of only a handful of British filmmakers ever to premiere there, and went on to screen at Toronto International Film Festival and Telluride Film Festival before its worldwide release in 2021, picking up critical acclaim and numerous awards and nominations including a BAFTA nomination.



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May 2026  
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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

*Short Form* is a thrilling new publication that seeks to reframe how we see the practice of filmmaking. Focusing on some of the most memorable short-form works across music videos and advertising, this book considers the significance and development of these genres, as explored through forty years of work by one of the UK’s most iconic and influential production companies: Academy Films.

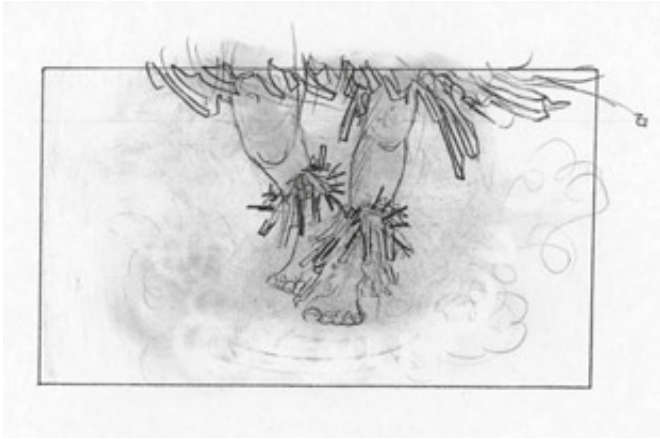
Told through a rich combination of behind-the-scenes images, storyboards, stills, ephemera, script notes, and more, this book dives into those cult short-form films that have informed and galvanised the cultural landscape of cinema and beyond: films like Jamiroquai’s ‘Virtual Insanity’, Lauryn Hill’s ‘Doo Wop (That Thing)’, Radiohead’s ‘Karma Police’, The Verve’s ‘Bittersweet Symphony’, FKA twigs’ ‘M3LL155X’, and televised commercials for the likes of Guinness, Channel 4, and Levi’s.

With a foreword by Jonathan Glazer (*The Zone of Interest*, *Under the Skin*), the book includes multiple essays by key voices in screen culture investigating the history of these projects, as well as their contemporary role in our current moment of short film.

**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  
19 x 25 cm, 320 pages  
€65 £55 US\$70 AU\$135  
November 2025  
ISBN 978-1-917651-16-5





ALEJANDRO G. IÑÁRRITU  
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.

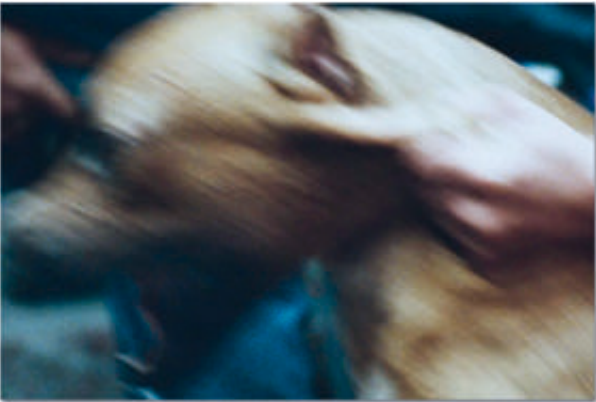
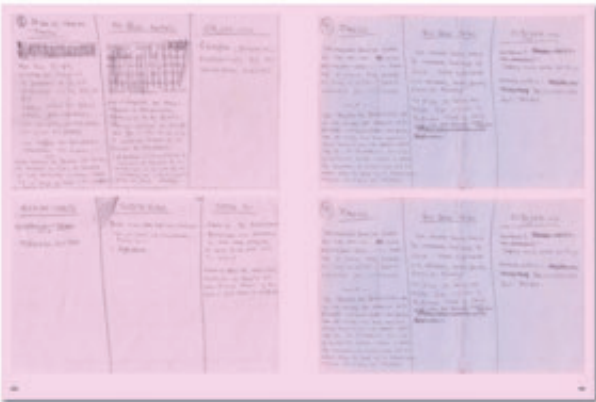
**ALEJANDRO G. IÑÁRRITU** (b. 1963, Mexico City) is a renowned film director, screenwriter, and producer known for modern psychological dramas. He made his directorial debut in 1999 with *Amores Perros*, which won the Semaine de la critique award at Cannes. In 2002, he contributed to the short film anthology *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*.



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Bilingual EN / SP  
21 x 28 cm, 336 pages

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February 2026  
ISBN 978-1-915743-90-9

Original storyboards © Fernando Llanos



El estreno de *Amores Perros* en el año 2000 anunció la llegada de un maestro del cine moderno. La ópera prima de Alejandro G. Iñárritu presentó la dura realidad del mundo subterráneo de la Ciudad de México a través de tres narrativas entrelazadas de esperanza y miedo, deseo y venganza, interpretadas por Emilio Echevarría, Goya Toledo, Gael García Bernal y Marco Pérez. El lenguaje visual luminoso y crudo de la película se traslada a las páginas de esta nueva publicación, que conmemora el vigésimo quinto aniversario de la película con una inmersión sin precedentes en su realización. Aquí, Iñárritu reúne fotogramas, fotografías del rodaje, material detrás de las cámaras y recortes de la recepción de la crítica para tejer una emocionante narrativa sobre la inmensa producción y la influencia de la película. La intrincada construcción de la estructura tripartita de la película

se sigue a través de fotogramas junto con las notas manuscritas de Iñárritu en las que se describen los subtextos, las fuerzas motrices y la caracterización de cada escena, intercaladas con los storyboards originales de Fernando Llanos. Combinando drama, brutalidad, suspense y patetismo, la historia original de Iñárritu, fragmentaria pero impulsora, se refleja en la disposición collage del diseño del libro. Completado con un nuevo texto del propio Iñárritu, una contribución de los renombrados directores Walter Salles, los galardonados novelistas Jorge Volpi y Wendy Guerra, el crítico de cine Elvis Mitchell y el guionista gráfico de la película Fernando Llanos, *Amores Perros* ofrece una rica visión de la práctica y el proceso de uno de los cineastas más importantes del mundo.



FERNANDO LLANOS  
Unleashing Amores Perros

A collection of seventy-seven 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

Includes a prologue by renowned director Alejandro G. Iñárritu and excerpts from Guillermo Arriaga’s original film script

*Unleashing Amores Perros* tells the story behind the making of Alejandro G. Iñárritu’s Academy Award-nominated feature through the many individuals who brought the film to life. Comprising seventy-seven 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.

Available in English and Spanish editions

**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.



Paperback  
17 x 24.5 cm, 128 pages  
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ISBN 978-1-917651-14-1 (English edition)  
ISBN 978-1-917651-15-8 (Spanish edition)



*Desatar Amores Perros* narra la historia detrás de la realización de la película nominada al Óscar de Alejandro G. Iñárritu, a través de las numerosas personas que le dieron vida. Con setenta y siete testimonios del reparto y el equipo técnico —actores, directores de fotografía, montadores, escenógrafos, ingenieros de sonido y asistentes de producción—, el libro de Fernando Llanos da a conocer los triunfos y retos de la extraordinaria producción de la

película. A través de estas diversas perspectivas, el libro ofrece una visión completa entre bastidores de la fuerza creativa que hay detrás de una obra que redefinió el cine mexicano, tras su estreno en el 2000. Subrayando la visión colectiva de *Amores Perros*, estas entrevistas revelan la pasión y el talento artístico que se invirtió en cada fotograma, honrando la contribución de cada persona a su magistral construcción.



LARRY SULTAN  
Water Over Thunder: Selected Writings

A richly illustrated volume bringing together the never-before published written work of Larry Sultan, including essays, journal entries, shoot notes, short stories, dreams, and teaching assignments

Beginning with Sultan’s early life in California, these writings expand on the major themes and concerns of his photography and the bodies of work he is best known for, including *Pictures from Home*, *Evidence*, and *The Valley*

Includes extensive unseen visual ephemera, including contact sheets, notebooks, handmade maquettes, unpublished photographs, postcards, and annotated manuscripts

Larry Sultan was one of the most important and celebrated photographers of the twentieth century, but his lifelong commitment to writing is less well known. *Water Over Thunder* is the first publication devoted to Sultan’s wide-ranging use of writing as a personal, artistic, and pedagogic tool. The selected texts – many unpublished until now – come from Sultan’s numerous journals and notebooks, encompassing reflections on his teaching and art practice, drafts for short stories, vivid dream diaries, and polished essays. Interspersed throughout are extracts from Sultan’s eloquent public lectures and interviews, illuminating the questions he investigated throughout his life and emphasizing the thematic underpinnings of his best known series: *Pictures from Home*, *Evidence* (with Mike Mandel), and *The Valley*. Throughout these various writings, water appears as an important literal and metaphorical force. The book’s title is derived from an early draft of *Pictures from Home* in which Sultan writes about the process of beginning a new artistic project: ‘Everything is in motion, spinning off of surfaces and slamming against shadowy forms ... it seems impossible to find a break in the surface.’

This volume is illustrated throughout with previously unseen materials from Sultan’s archive: marked contact sheets, outtakes, scouting shots, selections from his found photo collection, and layout pages from his book maquettes. As a whole, *Water Over Thunder* illuminates Sultan’s extraordinary way of working and forms an intimate portrait of an artist thinking through his craft and the world around him in real time.

**LARRY SULTAN** (b. Brooklyn, NY, 1946; d. Greenbrae, CA, 2009) was raised in California’s San Fernando Valley. Sultan was a beloved and highly influential educator who taught at the San Francisco Art Institute between 1978 and 1988 and served as a Distinguished Professor of Photography and Chair of the Photography Department at California College of the Arts, San Francisco, from 1989 to 2009. His acclaimed books include *Pictures from Home*, *The Valley*, and *Evidence*, which he published with Mike Mandel.



Embossed flexibound  
17 x 23 cm, 320 pages  
€50 £40 US\$60 AU\$95  
January 2026  
ISBN 978-1-917651-36-3

ALSO AVAILABLE



Pictures from Home  
€60 £50 US\$65 AU\$135  
ISBN 978-1-910164-78-5





SOHRAB HURA  
Snow

Magnum photographer Sohrab Hura vividly documents Kashmir through the three phases of its winter: Chillai Kalan, Chillai Khurd, and Chillai Bache

The first in a pair of twin publications exploring the social, economic, and political landscapes of Kashmir, in *Snow*, and Barwani, Madhya Pradesh, in a forthcoming volume, through the extremity of their seasons

Follows the success of Hura’s acclaimed photobooks self-published under his imprint Ugly Dog, including *The Coast*, as well as *Things Felt But Not Quite Expressed* (2024)

Kashmir has been at the centre of disputes between India, Pakistan, and China since the partition of India and dissolution of the British Raj in 1947. Each country has laid claim to the land despite the persistent struggles for self-determination of those who inhabit the region. *Snow* documents Sohrab Hura’s repeated visits to the Indian-administered region of Kashmir over a five-year period, recording its passage through the three distinct phases of its winter: Chillai Kalan (harsh cold), Chillai Khurd (small cold), and Chillai Bache (baby cold).

Hura’s images trace the progression of these phases, with snowmelt evoking the wearing down of illusions and continual changes of the contested state. Across photographs of Kashmir’s landscapes and communities, picturesque imagery often gives way to residual markers of conflict and violence. Kashmir has been promoted as a paradisaical tourist destination to Indian nationals, and above all as a place they can experience snow. All the while it has remained one of the most heavily militarised regions in the world. This dichotomy between beauty and brutality serves as Hura’s inspiration for the project, which is the first in a pair of twin publications exploring the social, economic, and political landscapes of Kashmir, in *Snow*, and Barwani, Madhya Pradesh, in a forthcoming volume, through the extremity of their seasons.

**SOHRAB HURA** (b. 1981) lives and works in New Delhi, India. He has self-published five books under the imprint Ugly Dog: *Life is Elsewhere*, *A Proposition for Departure*, *Look It’s Getting Sunny Outside!!!*, *The Levee*, and *The Coast*, with the latter winning the Paris Photo–Aperture PhotoBook Award 2019 and its accompanying film premiering at Berlinale 2021. His short film *Bittersweet* (2019) was awarded the Principal Prize of the International Jury at the 66th International Short Film Festival Oberhausen 2020 and the short film *The Lost Head & The Bird* (2017) won the NRW Award at the 64th International Short Film Festival Oberhausen 2018 and the Videonale Award of Flumentum Collection 2019. Select recent solo exhibitions include ‘Mother’ (MoMA, 2024–25), ‘Ghosts in My Sleep’ (Experimenter Colaba, 2024), and ‘Sohrab Hura: Half-Moving’ (International Oberhausen Short Film Festival, 2022). His work can be found in the permanent collections of MoMA, Ishara Art Foundation, and Cincinnati Art Museum. He is a member of Magnum Photos and is also represented by Experimenter.



Embossed linen hardcover  
24 x 27 cm, 256 pages

€65 £55 US\$70 AU\$115  
April 2026  
ISBN 978-1-917651-46-2

SIGNED COPIES AVAILABLE

ALSO AVAILABLE



Things Felt But Not Quite Expressed  
€45 £40 US\$45 AU\$95  
ISBN 978-1-915743-75-6





JOEL SMITH (ed.)  
Hujar:Contact

A compelling visual artefact celebrating New York artist Peter Hujar’s life, career, and relationship with the communities he moved and worked within

Collects never-before-seen highlights from Hujar’s archive of 5,783 contact sheets, dating from 1955 to 1987, with the job books in which he recorded more than a thousand photoshoots, all contextualised by texts by Joel Smith

Released alongside the opening of the exhibition ‘Hujar:Contact’ at the Morgan Library & Museum, New York, on show from 22 May to 25 October 2026

*Hujar:Contact* explores the Morgan Library & Museum’s extensive archive of original contact sheets and job books made by the beloved photographer Peter Hujar between 1955 and 1987, which come together to form an enthralling visual document of the artist’s creative process. Hujar’s empathetic eye focused in on varying subjects – crowds of protest, damaged relics, farm animals – but above all he was preoccupied with making portraits of the overlapping circles of artists, writers, and underground luminaries he moved within in New York. Accompanying critical texts by Joel Smith establish a chronology of Hujar’s contact sheets, presenting an artist developing, experimenting with, and refining his practice against the tumultuous cultural politics and sea changes of gay life conveyed by the words ‘Stonewall’ and ‘AIDS’.

Throughout his career Hujar recorded more than a thousand photo shoots in his job books. These documents, which are transcribed and annotated in *Hujar:Contact*, illuminate the contact sheets, rich in never-before-seen images as well as the earliest iterations of Hujar’s most iconic works, including portraits of Susan Sontag, David Wojnarowicz, Candy Darling, Gary Indiana, Fran Lebowitz, and Paul Thek. This volume provides captivating insight into a master at work, forming an immersive chronicle of Hujar’s poignant efforts to connect, through photography, with the creative communities that defined his life, outlook, and art.

Co-published with the Morgan Library & Museum, New York, on the occasion of the exhibition ‘Hujar:Contact’, on show from 22 May–25 October 2026

**PETER HUJAR** (1934–1987) was a leading figure in the group of artists, musicians, writers, and performers who defined the cultural scene in downtown New York from the 1960s to the 1980s. He was deeply admired for his uncompromising attitude towards work and life, which earned him only a ‘secret fame’ within a select community. His portraits of people, animals, and landscapes, with their exquisite black-and-white tonalities, were extremely influential. His first book, *Portraits in Life and Death*, with an introduction by Susan Sontag, was published in 1976.



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22.2 x 29 cm, 352 pages  
€65 £55 US\$70 AU\$135  
May 2026  
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**JOEL SMITH** is the Richard L. Menschel Curator and Department Head of Photography at the Morgan Library & Museum.





AHNDRAYA PARLATO  
TIME TO KILL

Ahndraya Parlato’s latest book is an evocative interrogation of gendered aging and the ideals placed upon women relating to beauty, caretaking, and maternal and domestic duty

Parlato’s photographic language encompasses portraits, landscapes, and contrasting still lifes of living and quotidian objects, in the vein of her celebrated book *Who is Changed and Who is Dead* (2021)

These photographs are interspersed with introspective letters addressed to an immortal being, which reflect on autonomy and how the reproduction of one’s own image relates to the construction of oneself

*TIME TO KILL* is an evocative interrogation of gendered aging, unpacking the ideals of beauty, caretaking, and maternal and domestic duty imposed on women over the course of their lives. It unfolds through a compelling combination of image and text, with photographs encompassing portraits of women, landscapes, and spaces both vast and claustrophobic, as well as still lifes in which plants, domestic objects, and weapons are absurdly combined, alluding to impermanence and cultural double standards.

This distinctive visuality is interwoven with letters written by Parlato to an ambiguous, ageless, and perhaps illusory recipient. Through these entwined mediums, the artist looks both out and in, reckoning with a wild variety of physical and emotional experiences including the disjuncture between how we see ourselves and how others see us as we age. Bodily transformation and the passing of time are pictured as both brutal and freeing as Parlato carves out a psychological space to contend with her fears and fantasies around aging in ways verging on the eerie and surreal. Building on the rich visual language of Parlato’s celebrated book *Who is Changed and Who is Dead* (2021), *TIME TO KILL* examines selfhood, motherhood, sacrifice, and visibility in an unflinching confrontation with what it means to be mortal.

AHNDRAYA PARLATO has published three other books: *Who Is Changed and Who Is Dead* (2021), *A Spectacle and Nothing Strange* (2016), and *East of the Sun, West of the Moon*, in collaboration with Gregory Halpern (2014). Additionally, she has contributed texts to *Double Feature* (2025), *Photo No-Nos: Meditations on What Not to Shoot* (2021), and *The Photographer’s Playbook* (2014). *TIME TO KILL* will be exhibited at the George Eastman Museum in 2026. Parlato has also exhibited work at Spazio Labo, Bologna; Silver Eye Center for Photography, Pittsburgh; The Aperture Foundation, New York; and The Swiss Institute, Milan. She is a 2024 Guggenheim Foundation Fellow and teaches at the Rochester Institute of Technology.



Embossed hardcover  
22 x 28 cm, 144 pages  
€50 £45 US\$55 AU\$105  
January 2026  
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ALSO AVAILABLE



Who is Changed and Who is Dead

€40 £35 US\$50 AU\$89  
ISBN 978-1-913620-09-7





# KEISHA SCARVILLE

## Passports 2012-2025

**Keisha Scarville uses her father's earliest passport photo as source material in this iterative artist's book derived from an ongoing series**

**Scarville repeatedly reinterprets and collages the image using varying materials and found imagery – paints, beads, photograph fragments of Black bodies, gold leaf, glitter – in a deeply personal practice of photomontage**

**Includes a new text by Tina M. Campt, Professor of Humanities at Princeton University, discussing Scarville's imagery as haptic narratives of diaspora, kinship, and migration**

*Passports 2012–2025* presents an intimate body of work by Keisha Scarville taken from an ongoing series centred around her father's earliest passport photograph. The artist has reinterpreted the photograph over three hundred times to date, each iteration reworked and collaged with varying materials and found imagery – paints, beads, photograph fragments of Black bodies, gold leaf, glitter – to form a deeply textured act of photomontage. Interwoven with the passport works are archival images taken between the 1960s and 1980s in Guyana and New York City, where her father settled in the US, his self-portraits, Scarville's own photographs of him and of Guyana's striking landscape, and short transcripts of their conversations. Together these works excavate untold histories and disrupt the false neutrality of the passport image in an interrogation of citizenship and personhood, absence and materiality. Drawing on all these strands, the book examines and reimagines diaspora, bureaucratic images, and the archive, asking what it means to understand a person, especially a loved one, through an image.

With a new text by Tina M. Campt, Professor of Humanities at Princeton University

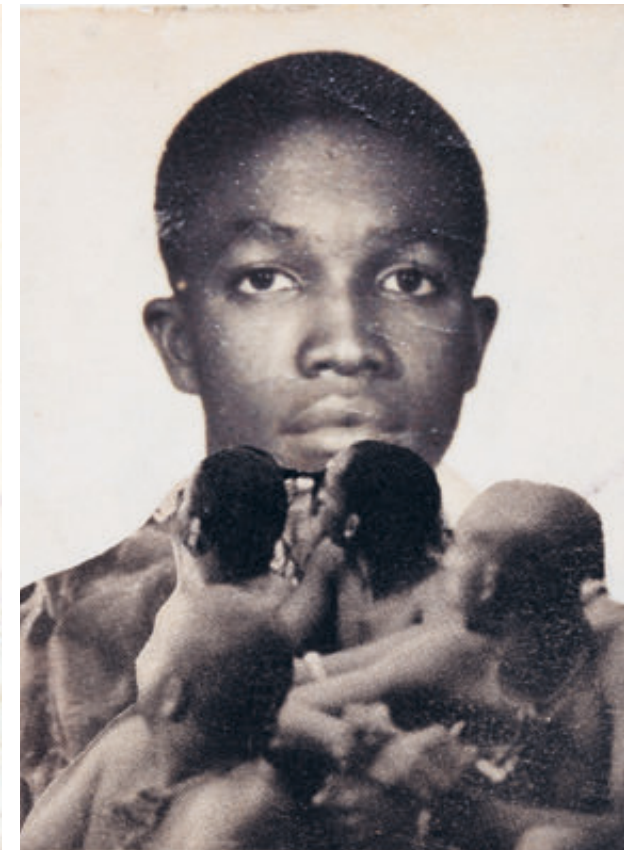
**KEISHA SCARVILLE** weaves together themes dealing with loss, latencies, and the elusive body. Her work has been exhibited at the International Center of Photography; Studio Museum in Harlem; Huxley-Parlour, London; ICA Philadelphia; Contact Gallery, Toronto; Lightwork; The Brooklyn Museum of Art; Higher Pictures; and Webber Gallery, LA. Recent group exhibitions include the 2nd Bienal das Amazonias (2025); Les Rencontres D'Arles (2025); and 'The Rose' at the lumber room, Portland (2023). In 2025, she co-curated 'To Conjure', a group exhibition of contemporary photographic artists at the International Center of Photography alongside senior curator Elisabeth Sherman. Her work is held in the collections of the Smithsonian Museum of American Art, Yale University Art Gallery, George Eastman House, Denver Museum of Art, and the Detroit Institute of Arts. She has participated in residencies at Lightwork, Lower Manhattan Cultural Council, WOPHA, Baxter Street CCNY, and Skowhegan School of Painting and Sculpture. She is a Visiting Professor in the Department of Art, Film, and Visual Studies at Harvard University and a faculty member at Parsons School of Design in New York. Her first book, *lick of tongue rub of finger on soft wound*, was published by MACK and shortlisted for the 2023 Paris Photo–Aperture PhotoBook Award.



Embossed hardcover  
15 x 21.6 cm, 208 pages

€70 £60 US\$80 AU\$105  
May 2026  
ISBN 978-1-917651-48-6

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STEVE MCQUEEN  
Bounty

**This new book by artist and filmmaker Steve McQueen develops his exploration of colonial history and its legacy through photographs of Grenada’s flora – permanent markers of beauty in a land ravaged by exploitation**

**Taking its title from Derek Walcott’s elegy to his mother, ‘The Bounty’, McQueen’s work adopts a similarly poetic sensibility, attuned to the ways in which an island’s natural landscape invokes resilience**

**Published alongside McQueen’s solo exhibition at De Pont Museum, Tilburg, in March 2026**

Artist and filmmaker Steve McQueen continues his exploration of colonial history and its legacies in this new book comprised of meditative photographs of Grenada’s flora. Taken on a trip to the island in the summer of 2024, these images reckon with the connections between landscape and historical trauma, studying Grenada’s plant life as permanent markers of beauty in a land ravaged by exploitation. Rendered in vivid colour, the images reflect the complex interlocking of history, heritage, and survival contained in the simplicity of the island flora. Taking as his touchpoint the late Saint Lucian poet Derek Walcott’s elegy to his mother, ‘The Bounty’, McQueen’s project adopts a similarly poetic sensibility, attuned to the resilience of the island’s landscape and the dualities of the word ‘bounty’, which alludes to both the generosity of nature and the sum paid to slave catchers. Grounded in a deep reverence for the sublime natural world, *Bounty* invites a visceral engagement with the silent endurance of nature despite the grim realities of human history.

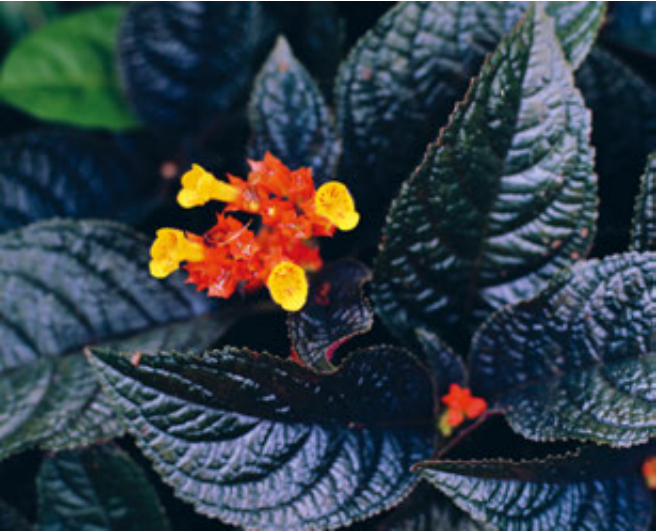
With a new text by writer and poet Dionne Brand

**SIR STEVE MCQUEEN** (b. 1969) is a British film director, film producer, screenwriter, and artist based in London and Amsterdam. Surveys of McQueen’s work have been held at the Art Institute of Chicago (2012); Schaulager, Münchenstein (2013); Tate Modern, London (2020); and Pirelli HangarBicocca, Milan (2022). He is the recipient of numerous awards, including the Turner Prize (1999); the W. E. B. Du Bois Medal, Harvard University (2014); and the Johannes Vermeer Award (2016). McQueen directed the feature films *Hunger* (2008), *Shame* (2011), *12 Years a Slave* (2013), *Widows* (2018), and *Blitz* (2024); the documentary *Occupied City* (2023); the series *Small Axe* (2020), an anthology of five films shown on the BBC and Amazon; and *Uprising* (2021), a three-part documentary series for the BBC. McQueen won the Caméra d’Or at Cannes Film Festival for *Hunger* in 2008, and an Oscar for Best Motion Picture for *12 Years a Slave* in 2014.



Embossed hardcover  
24 x 24 cm, 132 pages  
€75 £55 US\$80 AU\$135  
March 2026  
ISBN 978-1-917651-54-7

SIGNED COPIES AVAILABLE





ALESSIO BOLZONI & LUCA GUADAGNINO  
Luigi Ghirri: Felicità

Renowned director Luca Guadagnino and visual artist Alessio Bolzoni present an artfully curated selection of iconic and unseen photographs by Luigi Ghirri drawn from across his career

Featuring Ghirri’s essays ‘The Open Work’, ‘The Impossible Landscape’, and ‘House, Bridge, Gate’, this book situates the artist’s musings on photography in an evocative new context

Published on the occasion of Guadagnino and Bolzoni’s curated exhibition ‘Luigi Ghirri: Felicità’ at the Thomas Dane Gallery, London, on show from 23 January to 11 April 2026

World-renowned director Luca Guadagnino and artist Alessio Bolzoni present an artfully curated sequence of unseen and iconic photographs and texts by Luigi Ghirri in this elegant volume. Produced on the occasion of Guadagnino and Bolzoni’s co-curated exhibition ‘Luigi Ghirri: Felicità’, the books offers an idiosyncratic path through Ghirri’s works, moving from wry images of discarded magazine cuttings and details of materials to domestic spaces and images from Ghirri’s travels around his home country and beyond, saturated in colour and sunlight. These disparate works resonantly piece together various elements and themes in this singular artist’s practice. Three essays by Ghirri punctuate the book – ‘The Open Work’, ‘The Impossible Landscape’, and ‘House, Bridge, Gate’ – opening up new vistas of photography’s infinite potential among a distinctly personal selection of his work.



Linen hardcover  
21 x 24 cm, 120 pages  
€50 £50 US\$60 AU\$105  
January 2026  
ISBN 978-1-917651-38-7  
Limited edition of 1,000 signed copies

**ALESSIO BOLZONI** (b. 1979) is a London-based artist and director. His selected exhibitions include: ‘Accumulo’, Cibrian, San Sebastian, Spain (2023); ‘I Speak A Language That Is Not Mine’, 14point1 Gallery, Paris, France (2022); ‘Abuse’, HAA London, UK (2021); and ‘Action Reaction’, Billboard Project, Milano, Italy (2020). Bolzoni has published five books: *Abuse* (2017), *Abuse II—The Uncanny* (2019), *Action Reaction* (2020), *I Speak A Language That Is Not Mine* (2022), and *Accumulo* (2023).

**LUCA GUADAGNINO** (b. 1971) is a film director and producer. Guadagnino has directed several feature films including *A Bigger Splash* (2015); *Call Me by Your Name* (2017), which won the Academy Award for Best Adapted Screenplay and was nominated for Best Actor and Best Picture; *Suspiria* (2018); *Challengers* (2024), which was nominated for Best Original Screenplay at the Critics Choice Awards; *Queer* (2024); and his latest feature *After the Hunt* (2025).





DAVID ARMSTRONG  
Contacts

An extensive collection of 286 never-before-published contact prints made by prolific American photographer David Armstrong

Made between 1974 and 1994, these iconic portraits capture Armstrong’s friends, including Nan Goldin, Cookie Mueller, Philip-Lorca DiCorcia, Gary Indiana, and Rene Ricard, in Provincetown, Boston, and downtown Manhattan

The first posthumous exhibition catalogue of Armstrong’s work, organised and edited by the David Armstrong archive

American photographer David Armstrong (1954–2014), best known for his intimate black-and-white portraiture, is recognised as a member of the ‘Boston School’ of photography, a group of artists who studied in the city from the mid-1970s to the mid-1980s.

This publication marks the first posthumous exhibition catalogue of Armstrong’s work, organised and edited by the David Armstrong Archive. Organised and edited by the David Armstrong Archive, the catalogue is published to coincide with exhibitions at Kunsthalle Zurich in 2024 and LUMA Arles in 2025. The book focuses exclusively on his never-before-published contact prints, featuring 286 images reproduced at a 1:1 scale. The prints, from between 1974 and 1994, showcase many of his iconic portraits of friends in Provincetown, Boston, and downtown Manhattan, including those of Nan Goldin, Cookie Mueller, Mark Morrisroe, Rene Ricard, Gary Indiana, Jack Pierson, Tabboo! (Stephen Tashjian), Christopher Wool, Philip-Lorca DiCorcia, Teri Toye, Greer Lankton, Johnny Thunders, and others.

**DAVID ARMSTRONG** (1954–2014) was born in Arlington, Massachusetts. In the 1970s, he attended the School of the Museum of Fine Arts in Boston and Cooper Union in Manhattan, where he studied painting and photography. He is known for his intimate black-and-white portraits of friends, boyfriends, and the community of artists that surrounded him in Massachusetts and New York. He eventually became recognized as part of the Boston School, a group of avant-garde artists that includes Philip-Lorca DiCorcia, Nan Goldin, Mark Morrisroe, Jack Pierson, Tabboo!, and Gail Thacker. In the late 1990s and early 2000s, Armstrong worked as a fashion photographer, often against the backdrop of his Brooklyn brownstone. He died in Los Angeles, California.



Linen bound hardcover with tipped-in image  
30 x 30 cm, 320 pages

€65 £60 US\$75 AU\$135  
October 2025  
ISBN 978-1-917651-33-2





GUIDO GUIDI  
Album, 1969–82

The second volume in a trilogy of dynamically sequenced collections of Guido Guidi’s early black-and-white photography

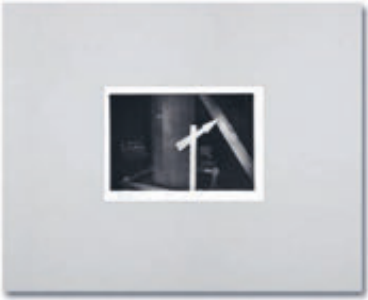
Made among family friends in northern Italy, these images capture everyday situations in fragmentary and graphic compositions inflected by informalism and Pop art

Guidi sequences these historic images to form an immersive and contemporary whole: an alternative family album that invokes and subverts photography’s everyday uses

While organising his archive, Guido Guidi rediscovered negatives and prints from a prolifically productive period at the beginning of his career. These photographs, made with black-and-white film and small-format cameras, captured his day-to-day life in the 1970s – his family and friends, his colleagues at the University of Architecture in Venice – but also more fragmented and even abstract scenes: objects in disarming isolation, shadows, symbols, and deserted streets. High contrast and disorienting framing made many of these images as graphic as they were documentary. Some were marked with the remnants of captions, half-smudged notes, and other signs of their lives within previous sequences and contexts. Taking up a title he had used for a number of projects at that time, including a never-realised publication with Luigi Ghirri’s Punto e Virgola, Guidi constructed a new ‘album’: a fresh engagement with historic work, drawing on the anarchic energy and interests of his youth and the shrewd, sensitive instincts of an expert editor. The resulting book brings together the everyday with the bizarre, the recognisable with the ambiguous, in a bracingly contemporary new work from a modern master.

*Album, 1969–82* is the second of three complementary volumes engaging with Guidi’s black-and-white work from the late 1960s through to the early 1980s, offering luminous insight into the development of his practice and an expanded exploration of photography between art and functionality, realism and surrealism, truth and fabrication.

**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.



Hardcover with tipped-in image  
30 x 24 cm, 160 pages  
€75 £65 US\$85 AU\$150  
February 2026  
ISBN 978-1-917651-40-0  
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ALSO AVAILABLE



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





**GUIDO GUIDI**  
**Col tempo, 1956–2024**  
**(French edition)**

**French-language edition of Guido Guidi’s seventy-year retrospective, coinciding with a major solo exhibition at LE BAL, Paris**

**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**

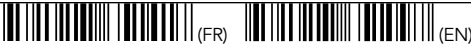
**With essays by curators Simona Antonacci, Pippo Ciorra, and Antonello Frongia**

Accompanying a major solo exhibition at LE BAL, Paris, *Col tempo, 1956–2024* provides a complete and long-awaited retrospective of the career of Guido Guidi. Edited 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 and approaches and includes journeys to the USA, Russia, Turkey, and Portugal, as well as studies of the works of architects including Carlo Scarpa 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 which has defined him as a modern master.

Including many of Guidi’s most famous series alongside unseen early and new works, paintings, and writings, this book offers an unprecedented insight into the work of one of the world’s great living photographers. It is completed by illuminating critical essays by exhibition curators Simona Antonacci, Pippo Ciorra, and Antonello Frongia.

Co-published with LE BAL, Paris

**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 *Preganziol* (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 25 cm, 436 pages  
€65 £55 US\$80 AU\$135  
February 2026  
ISBN 978-1-917651-41-7 (French edition)  
ISBN 978-1-917651-09-7 (English edition)

ALSO AVAILABLE



Tra l’altro, 1976–81  
€40 £35 US\$45 AU\$89  
ISBN 978-1-912339-85-3





AMELIA ABRAHAM (ed.)  
Sex, Clubs, Dissent: Visualising Queer Nightlife

*Sex, Clubs, Dissent* collects over 300 photographs with essays to form a rich, one-of-a-kind visual history of Queer nightlife and its relationship with image-making

Interrogates what efforts to document and interpret nightlife through photography and film reveal about our shifting relationships with these sites of community, pleasure, and dissent

With essays by Amelia Abraham, Sunil Gupta, McKenzie Wark, Rene Matić, Ajamu X, Jack Parlett, Tavia Nyong’o, Brontez Purnell, Adam Zmith, Sita Balani, Ariel Goldberg, Asa Seresin, Legacy Russell, and Tourmaline

*Sex, Clubs, Dissent* charts a vivid history of Queer nightlife and the photographers, artists, and filmmakers who dreamed it into being. Edited by celebrated author Amelia Abraham, the book explores how image-making has fostered, and at times jeopardised, the formation of Queer practices, subcultures, and forms of resistance. It asks what our decades-long quest to catalogue and understand nightlife spaces through photography and film can tell us about our various relationships with them. As much as an assertion that ‘we were here’, images of queer nightlife – real or otherwise – can be erotic, amusing, alienating, violent, or exuberantly joyful, moving us to seek out our own dancefloor, strip club, or sauna.

Rather than a chronology of Queer nightlife itself, this book is a dive into its visual history, exploring how photography intersects with pleasure, possibility, politics, and protest. In doing so, it seeks to illuminate how Queer spaces have been sites for sex, sociality, and resistance. Above all, it is a love letter to those who went out and stayed out, those who felt the urge to document or reflect what was happening, even if they didn’t know why.

With essays by Amelia Abraham, Sunil Gupta, McKenzie Wark, Rene Matić, Ajamu X, Jack Parlett, Tavia Nyong’o, Brontez Purnell, Adam Zmith, Sita Balani, Ariel Goldberg, Asa Seresin, Legacy Russell, and Tourmaline

**AMELIA ABRAHAM** is an author from London. Her main interest is LGBTQ identity politics, and she has written on and around this topic for the *Guardian*, the *Observer*, the *Independent*, the *Sunday Times*, the *New Statesman*, *ES Magazine*, *VICE*, *i-D Magazine*, and *Dazed & Confused*. She also writes about feminist issues, human-rights issues, health policy, arts and culture, and sex.



Paperback  
24 x 28 cm, 320 pages  
€65 £50 US\$65 AU\$135  
May 2026  
ISBN 978-1-917651-52-3





SONIA DELAUNAY  
Ideas as They Come Freely

*Ideas as They Come Freely* reproduces in full a newly discovered journal by French painter Sonia Delaunay from 1967

This previously unseen manuscript combines writings and drawings that offer reflections on friendship, philosophy, and life, painting a profound and intimate expression of Delaunay's inner world

Includes English-language translations of all featured texts and an extensive essay by editors Valeria Dorogova and Laura Microulis situating this manuscript within Delaunay's broader career

'I paint with my whole being and not only with my mind. And for that, the nerves must be strong too.'

*Ideas as They Come Freely* presents a newly discovered journal from 1967 that offers a rare glimpse into Sonia Delaunay's highly productive late period. Combining handwritten notes and drawings, the journal moves between Delaunay's professional projects – including her series of rug designs, stained glass windows, and the paint scheme for the 1967 Matra 530 sports car – and private reflections on friendship, philosophy, and art. Reproduced in full and accompanied by an illuminating essay by editors Valeria Dorogova and Laura Microulis, this volume reveals Delaunay's mind in motion: playful, precise, and endlessly inventive.

Edited by Valeria Dorogova and Laura Microulis

**SONIA DELAUNAY** (1885–1979) was a Russian-born French artist who was a pioneer of abstract art and a co-founder of the Orphism movement. She was known for her vibrant use of colour and geometric shapes in her paintings, and for applying these principles to applied arts like fashion, textiles, and stage design. After marrying Robert Delaunay, the couple developed their distinctive abstract style, and Sonia later became the first living female artist to have a retrospective at the Louvre in 1964.



Silkscreened leather hardcover  
17 x 24.5 cm, 224 pages  
€60 £50 US\$65 AU\$115  
April 2026  
ISBN 978-1-917651-55-4





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

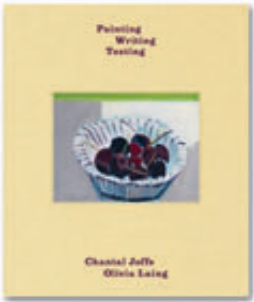
Accompanies an exhibition at Victoria Miro, London, opening November 2025

*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 (2017, 2018); National Museum of Iceland, Reykjavík (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.



Embossed linen hardcover with tipped-in image  
21 x 25 cm, 192 pages

€45 £40 US\$60 AU\$95  
November 2025  
ISBN 978-1-917651-30-1

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ETEL ADNAN

My Center is Not in the Solar System: Tributes to Etel Adnan

A tender collection of essays paying homage to the life and work of the late Lebanese poet and painter Etel Adnan

Includes contributions from authors Eileen Myles, Hans Ulrich Obrist, Robert Wilson, Lynne Tillman, Anne Waldman, Abdellatif Laâbi, Ariana Reines, and more, together with a selection of Adnan’s final, never-before-published watercolour paintings

Co-published with Bidoun

‘Etel. Her name has a talismanic quality. We heard about her in California, met her in Beirut, ate ice cream with her in Paris. [...] We wrote down everything she said because it had the feel/cadence/glow of sacred wisdom.’ Negar Azimi, Anna Della Subin, Michael C. Vazquez

*My Center is Not The Solar System* is a sweeping and tender collection of essays on the life and work of the late Lebanese poet and painter Etel Adnan, whose art bore witness to so many of the twentieth and twenty-first centuries’ epochal shifts. In ever-evolving and experimental forms, the book gathers reflections from friends, collaborators, and admirers, alongside a selection of Adnan’s final, previously unpublished watercolour paintings. Co-published with Bidoun, this volume stands as both tribute and testament to an artist whose presence, like her words, continues to radiate.

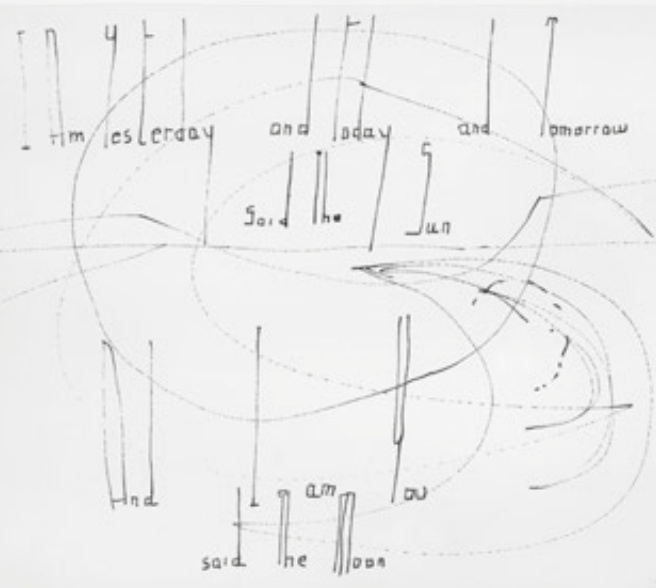
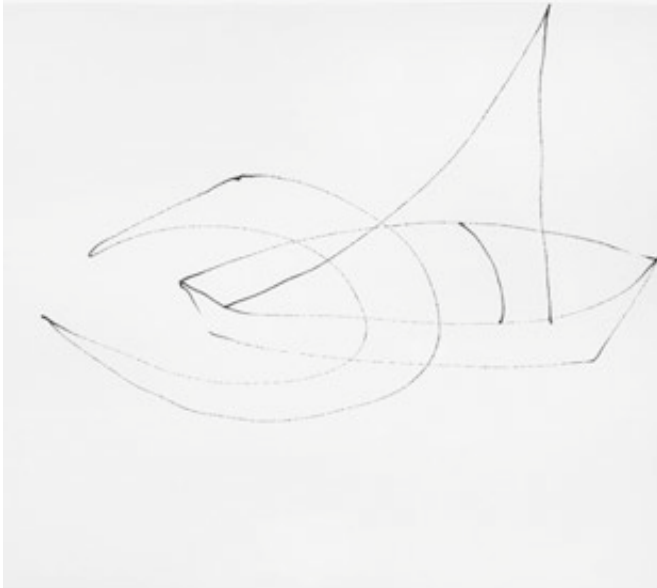
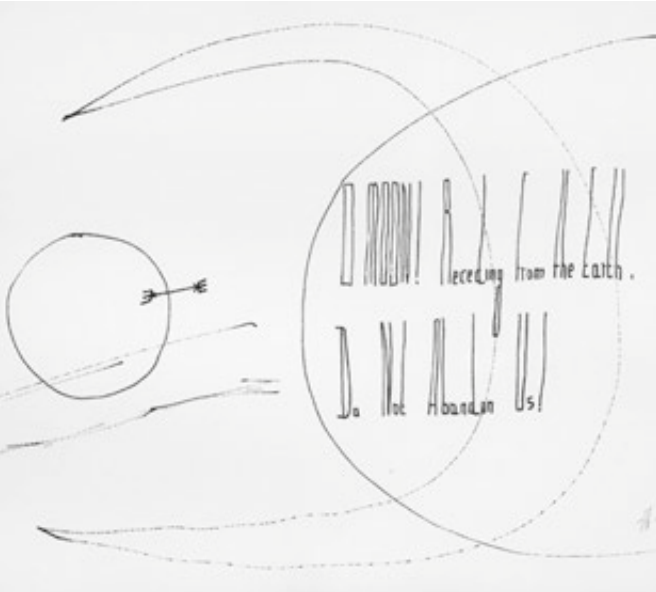
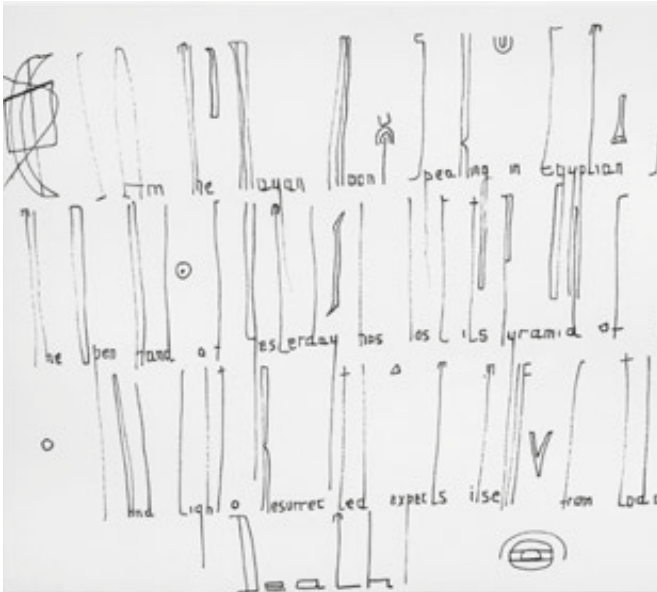
With writings by Aria Aber, Omar Berrada, Gavin Bryars, Stuart Comer, Dominique Eddé, Fouad Elkoury, Simone Fattal, Joana Hadjithomas, Bruce Hainley, Isabella Hammad, Lamia Joreige, Abdellatif Laabi, Emily LaBarge, Quinn Latimer, Eileen Miles, Edwin Nasr, Hans Ulrich Obrist, Ariana Reines, Lynne Tillman, Fawwaz Traboulsi, Anne Waldman, Robert Wilson, and Kaelen Wilson-Goldie

**ETEL ADNAN** (1925–2021) was a Lebanese-American poet, painter, and essayist known for her vibrant abstract landscapes and powerful writing on war, exile, and identity. Born in Beirut to a Greek mother and Syrian father, she lived and worked between Lebanon, France, and California, becoming one of the most influential voices in contemporary Arab-American literature and art.



Paperback with jacket  
17 x 23 cm, 88 pages

€20 £20 US\$30 AU\$45  
May 2026  
ISBN 978-1-917651-53-0







GERMAINE KRULL  
Chien Fou: Selected Writings

A landmark first collection of writings by renowned avant-garde photographer Germaine Krull, narrating her astonishing life and reflecting on her 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 the most significant artists of the modern era.

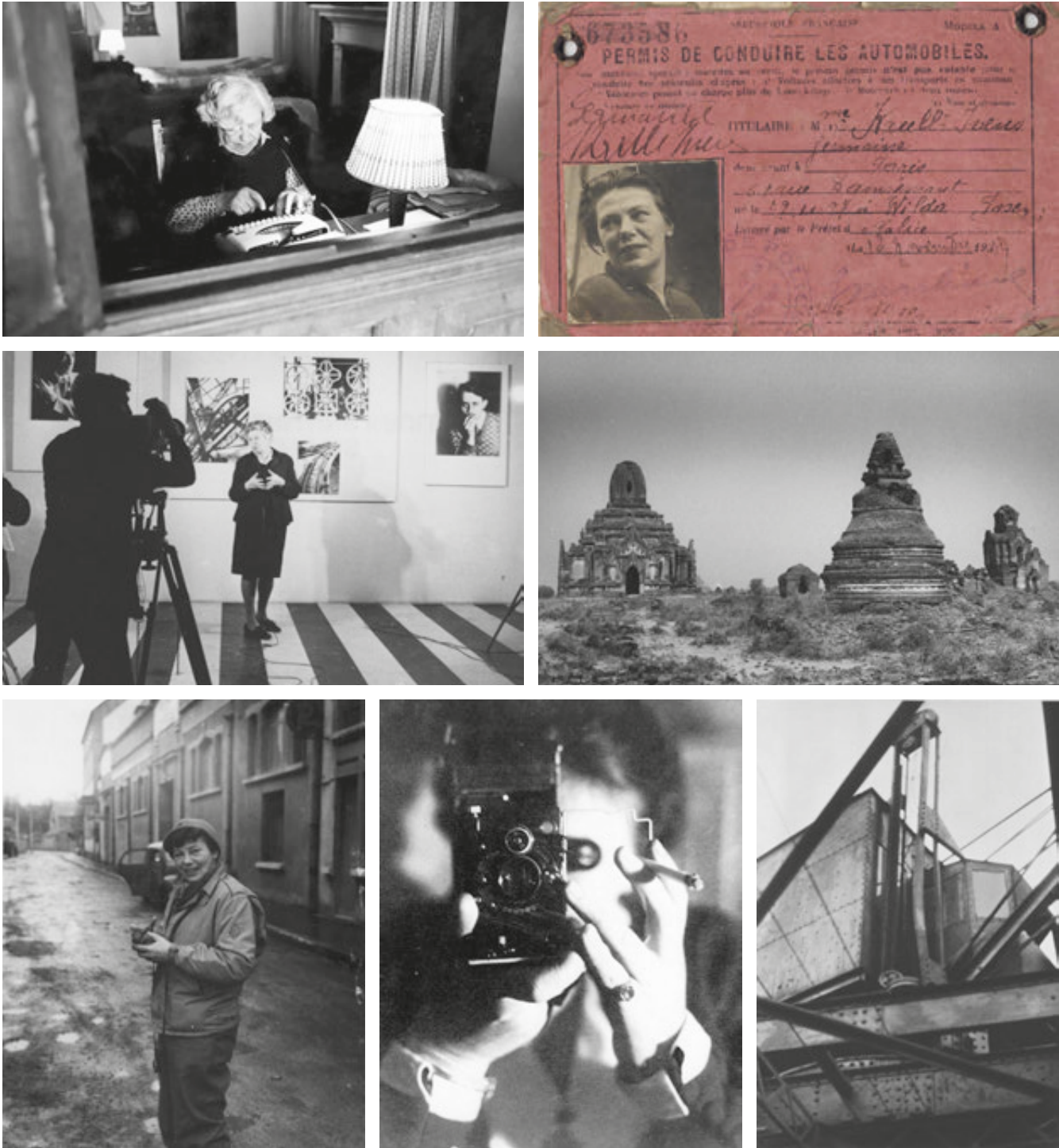
Born in Posen in the German Empire, now Poland, in 1887, Krull spent time throughout Europe as well as in Brazil, Thailand, India, and the Republic of the Congo and its neighbouring countries. Her childhood, formation as an artist, and transformative experiences around the world are described in her 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  
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**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 freelance 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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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

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*.

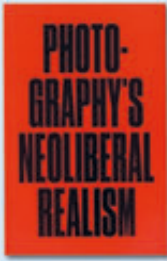
**JAY BERNARD** (FRSL) is an interdisciplinary writer and artist from London whose work is rooted in sound, poetry, and social history. Jay won the Sunday Times Young Writer of the Year Award 2020, and is a DAAD literature fellow and an alumnus of the Institute of Ideas and Imagination, Paris. Their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



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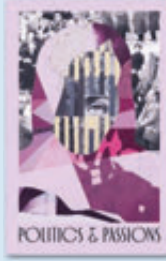
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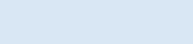
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CARUSO ST JOHN  
Collected Works: Volume 3 2010–2020

Third volume in Caruso St John’s celebrated retrospective series, covering recent projects in Switzerland, the UK, Germany, France, Brussels, and more

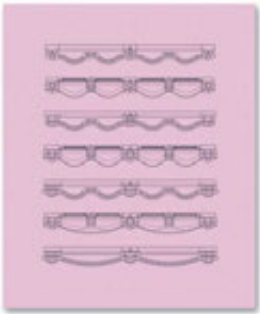
Detailed project presentations are interwoven with inspirations and references, including texts by Grace Ndiritu and Roger Diener, buildings by Lewerentz and Alberti, and artworks by Richard Artschwager and Bernd and Hilla Becher

‘Meaning gently surfaces in the shadows between words and images, bringing new revelations and distinguishing *Collected Works* as an important contribution and provocation to the architecture monograph format.’ *Building Design*

Between 2010 and 2020, Caruso St John expanded its reputation for sensitive and characterful architecture through a remarkable range of projects. Major buildings in the heart of Swiss, German, and Belgian cities explored the role urban landmarks can play in the present day, while smaller domestic projects provided the opportunity for experiments in restoration, materials, and colour. Transforming buildings for reuse – from beloved public institutions to long-abandoned industrial sites – became a focal point for the practice as it sought to emphasise its work with the existing rather than contribute to the escalating production of new construction. Their designs for memorials, exhibitions, and museums further developed this engagement with memory and an aliveness to the past.

The third volume of Caruso St John’s acclaimed *Collected Works* series covers this prolific period via a sequence of resonant themes. Projects are presented with extensive drawings, photography, and new commentaries, interleaved with competition entries, contemporary reviews, and material that inspired and informed the architects, including texts by Elizabeth Wilson and Grace Ndiritu and references from Alberti to Roger Diener and Pissarro to the Bechers. As a retrospective, the book is reflective, allusive, and critical, engaging with urgent contemporary questions while offering a close encounter with the mature work of one of the world’s most significant architecture practices.

**CARUSO ST JOHN** was established in 1990 by Adam Caruso (b. 1962) and Peter St John (b. 1959). The practice has offices in London and Zurich, undertaking projects that range in scale from major urban developments and cultural projects to intricate interventions in complex historic settings. The practice first rose to prominence after winning the competition for the New Art Gallery Walsall and is known for its museum and gallery projects and frequent collaborations with artists, including the redevelopment of the Tate Britain, Nottingham Contemporary, and the V&A Museum of Childhood. Adam Caruso is Professor of Architecture and Construction at ETH Zurich and Peter St John is Professor of Architecture at London Metropolitan University.



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WOROFILA  
Ecosystems: A Contemporary African Architecture

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

*Ecosystems: A Contemporary 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 language editions

**WOROFILA** is 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.



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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

Architect Andrea Baganto draws on first-hand experiences, medical records, literature, and ethnographies to tell an engaging new story

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

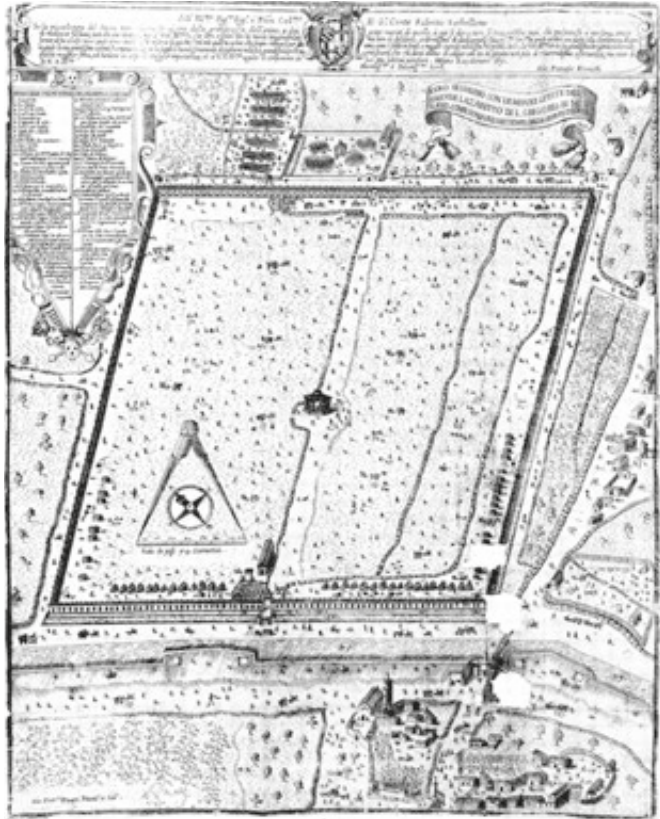
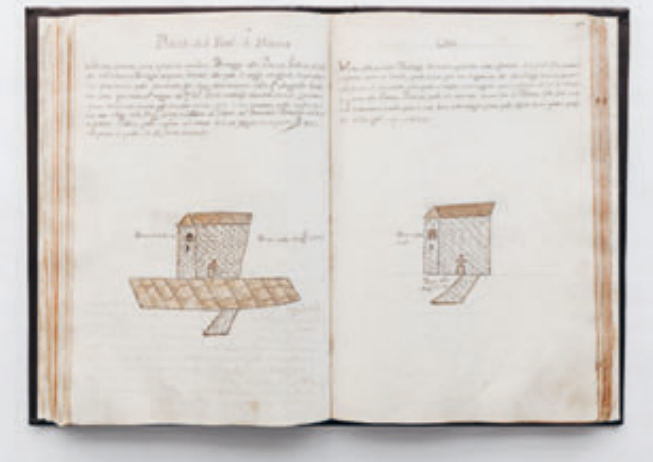
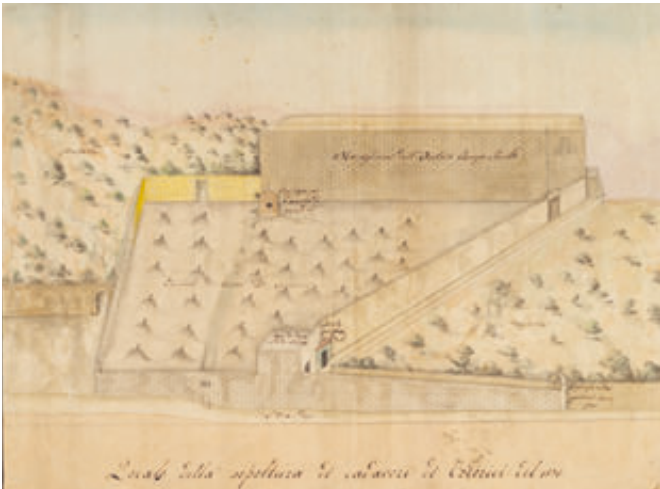
In *Terra Infecta*, Andrea Bagnato tells an unfamiliar history about a well-known place. Since the early days of tourism, the cities and landscapes of Italy have been bywords for beauty and grandeur. But, at home and abroad, the same places have also been haunted by associations with recurring epidemics 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.



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**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).



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

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 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-curved 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.



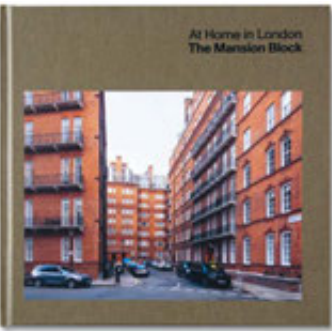
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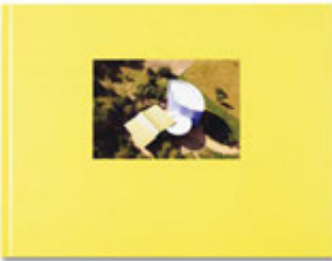
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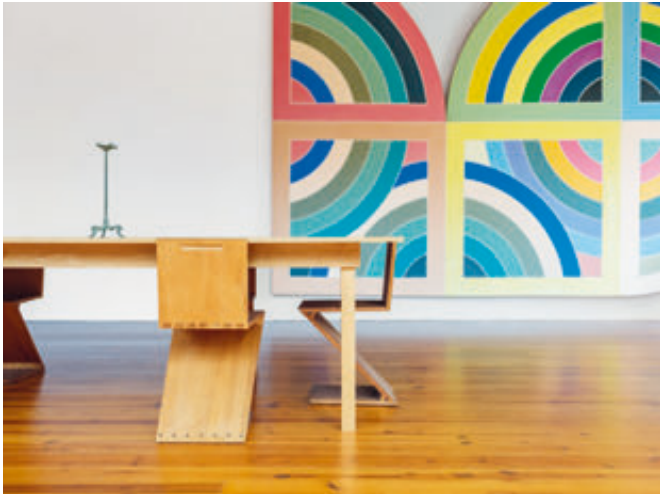
This expansive volume presents an unprecedented visual survey of Donald Judd’s permanently installed living and working spaces in New York and Texas. Edited by Rainer Judd and Flavin Judd, it includes newly commissioned and archival photographs presented alongside five essays by the artist and drawings for architecture and design. From 101 Spring Street, a nineteenth-century cast-iron building in Manhattan, to Ayalade Chinati, an extensive ranch in the mountains of western Texas, this book details the interiors, exteriors, and land surrounding the buildings that comprise Judd’s extant living and working spaces stewarded by Judd Foundation. Each space was thoroughly considered by Judd with resolute attention to function and design. From furniture to utilitarian structures that Judd designed himself, these spaces underscore his deep interest in the preservation of buildings and his deliberate interventions within existing architecture.

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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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 thorough picture of Judd’s work and thinking over more than a thousand pages with extensive reference illustrations

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*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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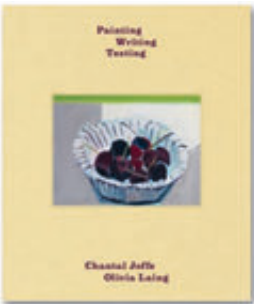
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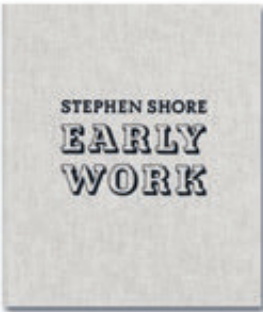
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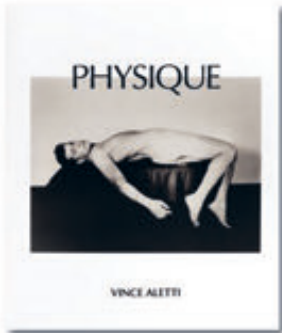
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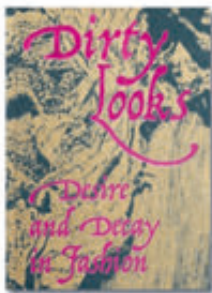
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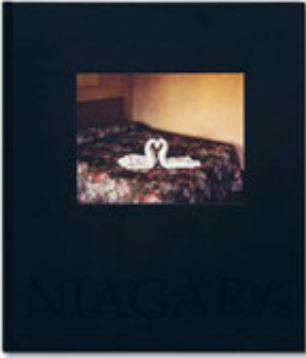
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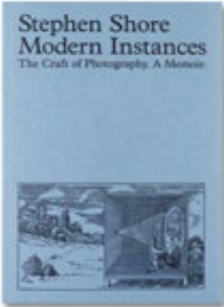
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MATTHEW CONNORS  
The Axe Will Survive the Master

The culminating volume in a celebrated trilogy that began with *General Assembly* (2012) and *Fire in Cairo* (2015), the latter of which won the ICP Infinity Award

This landmark project spans twelve years of photography made in sites of historical transformation – Ukraine, North Korea, Hong Kong, Egypt, and the United States – offering an unconventional meditation on power and resistance at a moment when authoritarianism is on the rise globally

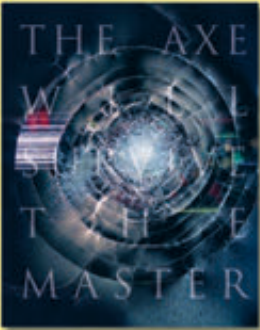
Matthew Connors is Professor and Chair of Photography at the Massachusetts College of Art and Design and was featured in ‘Being: New Photography 2018’ at MoMA

*The Axe Will Survive the Master* is an oblique record of life on a faltering planet. Created over twelve years and across continents, Matthew Connors’s photographs trace the contours of an era shaped by confrontations with authoritarian power. From the Arab Spring to the Russian invasion of Ukraine, Connors traverses scenes of global upheaval marked by disintegrating social contracts, political violence, and the lingering reverberations of the Cold War.

Bringing together photographs made between 2013 and 2025, this volume concludes a trilogy – following *General Assembly* (2013) and *Fire in Cairo* (2015) – meditating on power, resistance, and the fragile fate of democratic ideals. His images move between the geopolitical and the intimate, drawn as much from the fabric of daily life as from the front lines of history. They depict a world defined by conflict and uncertainty, yet charged with beauty, threat, and consequence.

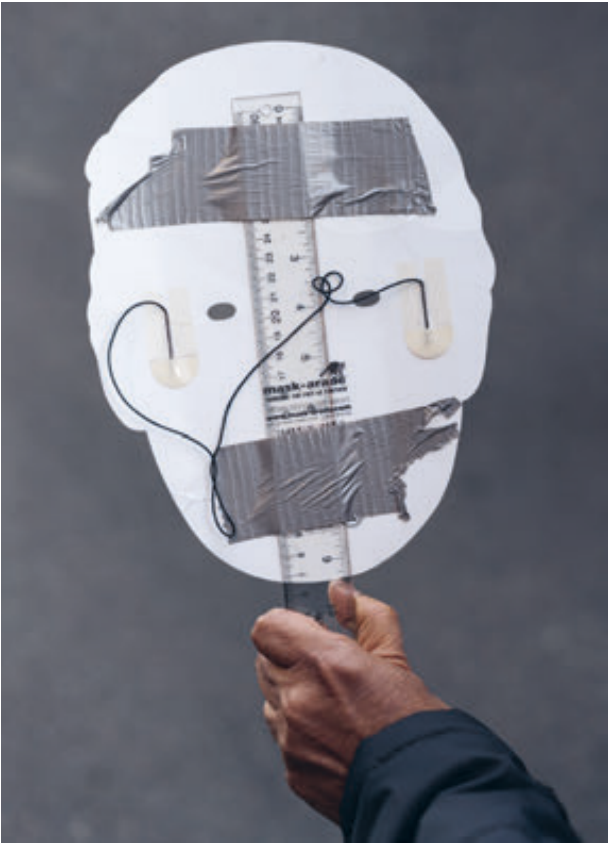
Connors distils this vast, long-term observation into a single, haunting sequence, forming a work that asks how images can bear witness to fracture and endurance. *The Axe Will Survive the Master* stands as the culmination of a major body of work: a lyrical reflection on survival, sovereignty, and the political forces that shape individual experience.

MATTHEW CONNORS is a photographer based in New York City. He is Professor and Chair of Photography at the Massachusetts College of Art and Design. His work is included in the collection of The Museum of Modern Art and has been exhibited internationally. His previous book, *Fire in Cairo* (2015), received the ICP Infinity Award and was shortlisted for the Paris Photo–Aperture Foundation Photobook Award.



Hardcover  
19.2 x 25.6 cm, 208 pages  
€60 £50 US\$70 AU\$115  
April 2026  
ISBN 978-1-917651-45-5

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DEV DHUNSI  
Mixed

*Mixed* speaks urgently to the experience of a generation of young Scandinavians with hybrid heritage who are forging identity in the absence of official categories

An ambitious debut blending the style of a photobook and magazine by Dev Dhunsi, a new voice in Nordic contemporary art whose work spans photography, textiles, and installation

Published alongside Dhunsi’s first major solo exhibition, opening at the Nitja Centre for Contemporary Art in March 2026

*Mixed* is a vivid and inquisitive exploration of identity by Norwegian artist Dev Dhunsi, whose mixed heritage forms the book’s point of departure. In Norway, where no equivalent word for ‘mixed’ exists, Dhunsi uses photography and text to give form to experiences that language has yet to name, confronting how belonging, visibility, and love are shaped by race, gender, and desire.

Composed of photographs, archival fragments, and text, the book unfolds as a hybrid work where tenderness and defiance, intimacy and displacement coexist. Through layering and juxtaposition, it presents a complex vision of identity that is both personal and collective, transforming hybridity from conflict into creation.

Across these pages, Dhunsi builds an experimental, mythical world – a space where bodies, symbols, and words blur and reform. *Mixed* sketches out a space for new kinds of humans to exist: fluid, plural, and free.

*Mixed* was made possible by the Nordic Photobook Award, presented by Fotogalleriet Oslo.

**DEV DHUNSI** (b. 1996, Trondheim; lives in Oslo) is a Norwegian–Indian multimedia artist working across photography, textiles, and installation. Educated at the Oslo National Academy of the Arts (BFA) and the Royal Institute of Art in Stockholm (MFA, 2024), Dhunsi foregrounds marginalized stories through materially charged, poetic forms. His installations—such as *Encircling Stories*, a water-immersed, multisensory photographic work—have been exhibited at Fotogalleriet (Oslo), MELK (Oslo), Kunstneres Hus (Oslo), and the Centre for Photography (Stockholm). *Mixed*, paired with his 2026 commission at Nitja, is his most ambitious publication to date.



Paperback  
13 x 17.5 cm, 288 pages  
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March 2026  
ISBN 978-1-917651-44-8





OLE JOHN AANDAL  
Oslo Arkiv

Published to coincide with the fifteenth anniversary of the 22 July 2011 terror attacks in Norway, and with the unveiling of the new Government Quarter memorial and exhibition at the Norwegian Parliament

This powerful photographic diary was made from the artist's balcony overlooking Oslo's devastated Government Quarter, working backwards from 2021 to 2011 to transform ten years of daily photographs into a profound meditation on grief, mourning, and memory

A monumental artist's book of 480 pages, *Oslo Arkiv* functions as both publication and memorial: a richly physical work that offers readers a place of reflection and remembrance

On 22 July 2011, a right-wing extremist detonated a car bomb in Oslo's Government Quarter, killing eight people. Disguised in a police uniform, he then travelled to the island of Utøya, taking the lives of sixty-nine young participants at a summer camp in a mass shooting. From that day and in the decade that followed, Ole John Aandal photographed the view from his balcony overlooking the Government Quarter. *Oslo Arkiv* gathers a selection of this extensive archive, poignantly tracing how a city learns to endure loss.

Beginning as an act of observation, the project becomes a ritual of mourning. Weather, light, and landscape shift through the seasons, while the trauma remains just beneath the surface. In this measured rhythm of looking, Aandal captures the persistence of memory and the quiet beauty of a city rebuilding itself under ever-changing skies.

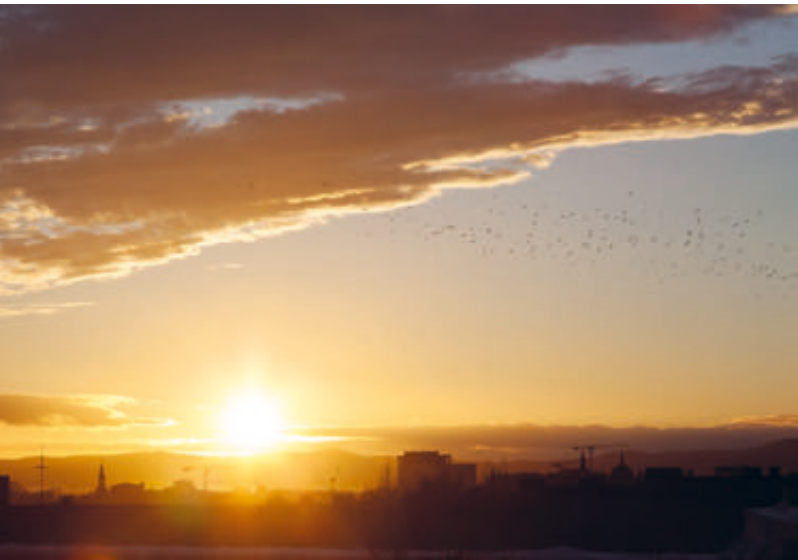
Across 480 pages, *Oslo Arkiv* transforms repetition into reflection, inviting readers to move back in time as both witnesses and participants in a shared process of remembrance. Published in a limited edition of 750 signed and numbered copies, this artist's book stands as Aandal's most ambitious work to date: a monumental work serving as both memorial and visual archive, wherein grief, attention, and the slow passage of time converge.

**OLE JOHN AANDAL** (b. 1960) is an artist based in Oslo. Educated in photography at the National College of Applied Art and Design in Bergen (1990–94), he belongs to the influential 'Bergen School' generation that redefined photo-based art in Norway. His work has been exhibited widely, including solo presentations at Tromsø Kunstforening, Fotogalerie Wien, and Oslo Kunstforening (upcoming, 2025), and is held in collections such as the National Museum of Art, Architecture and Design, Preus Museum, and Henie Onstad Kunstsenter. He is also the author of *Juvenilia* (2009).



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17 x 11.3 cm, 480 pages  
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DAMIEN POULAIN  
Page-A-Day Calendar 2027

After the success of the 2026 edition, acclaimed French artist Damien Poulain returns with a striking new calendar for 2027 comprised of 365 original drawings, each page a unique abstract composition designed to be torn away day by day

Rendered in Poulain’s bold, graphic style, the calendar’s tactile function transforms it into a sculptural object, turning the passage of time into a daily ritual of discovery

Rapidly established as a collectible, the calendar blends artwork and object: it is both a functional item and a piece of contemporary art

Following the success of the 2026 edition, this striking tear-off calendar returns with 365 brand new drawings by acclaimed French artist Damien Poulain – one for each day of 2027.

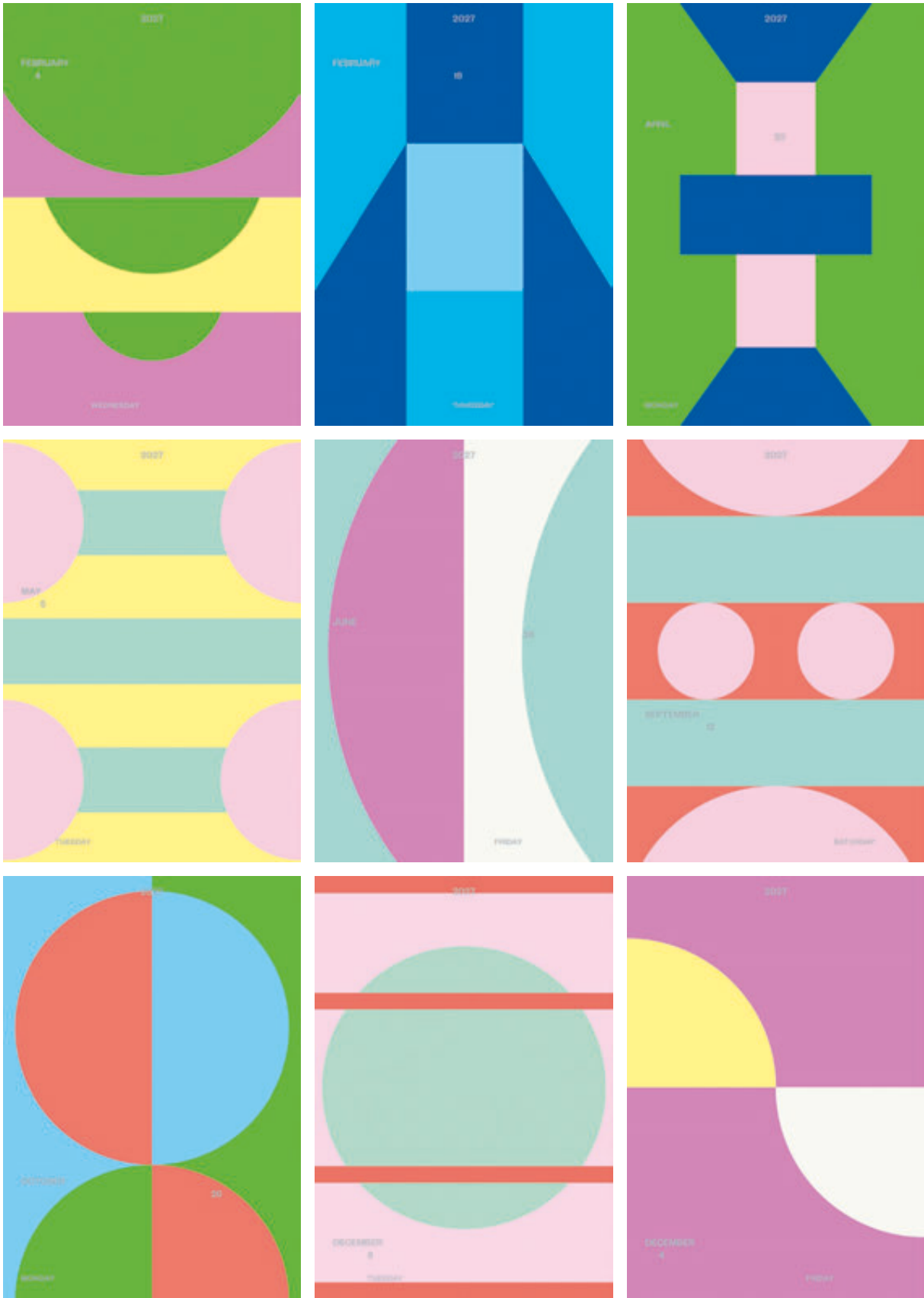
Rendered in Poulain’s bold, graphic language, each page reveals a unique abstract composition. Designed to rest on a flat surface, the calendar transforms gradually as each sheet is torn away, turning the passage of time into a daily act of visual discovery. It is both a functional object and a vibrant, playful, and quietly transformative sculptural artwork.

Rapidly established as a collectible, the Page-A-Day Calendar continues Poulain’s exploration of geometry, colour, and ritual, offering an accessible and meditative encounter with contemporary art that unfolds one day at a time.

**DAMIEN POULAIN** (b. 1975) is a French artist whose multidisciplinary practice spans painting, sculpture, textiles, and public art. He has exhibited internationally, including solo shows at Villa Noailles in France and group exhibitions at the Boghossian Foundation (Brussels), the Museum of the Image (the Netherlands), and 21\_21 Design Sight (Tokyo). Poulain lives in Paris and works worldwide.



Tear-off paperback calendar  
14.8 x 21 cm, 732 pages  
€35 £30 US\$40 AU\$75  
May 2026  
ISBN 978-1-917651-51-6





NICHOLAS MUELLNER  
Love in a Time of Allegory  
SPBH Essay No. 9

Following the acclaim of *In Most Tides an Island* (2018) and *Lacuna Park* (2021), *Love in the Time of Allegory* is the latest book by Nicholas Muellner, a leading figure in the image-text field and founding director of the MFA Image Text program at Cornell University

Created in an era of authoritarian resurgence, ecological precarity, and displacement, the book uses allegory to explore how desire and intimacy persist within lives shaped by public crisis, resonating deeply with our fractured present

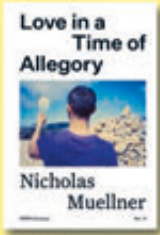
This richly illustrated essay combines critical thinking with photography, bringing together fragments – dream-like stories, portraits, reflective prose – to refuse a purity of genre

*Love in a Time of Allegory* asks how we can still feel, desire, and imagine in an age of relentless realism. Moving between images and text, Nicholas Muellner’s illustrated essay turns to allegory as a way of thinking through politics, love, and meaning when private life is inseparable from public crisis.

Haunted by political and ecological anxiety and by the erosion of shared truths, Muellner argues that realism jeopardises our capacity to imagine the world as anything other than it already is, asking how fiction and metaphor might open other ways of seeing. The book unfolds as a meditation on desire and belief, on how intimacy persists within disillusionment, and how emotion becomes a form of resistance.

Drawing on histories of art, literature, and philosophy, Muellner proposes that allegory, like love, keeps open the possibility of connection in a fractured world. Love and allegory resist the flattening of experience, insisting that imagination remains a radical, collaborative act capable of transforming even the most precarious realities into tenderness and hope.

**NICHOLAS MUELLNER** (b. 1969) is a writer and photographer based in Marseille, France. He is the author of *In Most Tides an Island* (2018) and *Lacuna Park* (2021), both published by SPBH Editions, and is regarded as a leading figure in the image-text field. He is Associate Professor of Art and the founding Director of the MFA Image Text program at Cornell University. His books have been widely exhibited and acclaimed for their experimental integration of photography and literature.



Paperback  
10 x 14.8 cm, 175 pages  
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ISBN 978-1-917651-50-9



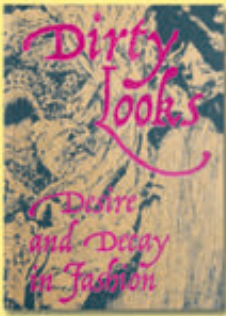


JON ASTBURY & KAREN VAN GODTSENHOVEN (eds)  
Dirty Looks: Desire and Decay in Fashion

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 new 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



Silkscreened paperback with deckled edges  
17 x 23.5 cm, 224 pages

€35 £30 US\$45 AU\$75  
September 2025  
ISBN 978-1-917651-12-7

Scratching beneath fashion’s glossy surface, *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 works presented here challenge established notions of taste, beauty, and luxury, suggesting new pathways for fashion’s future.

This richly illustrated anthology features new essays by influential voices in contemporary fashion, including Caroline Evans, Akiko Fukai, Lou Stoppard, and Sara Arnold. Their writing spans decolonial critique, feminist resistance, fashion’s environmental cost, and the tension between bodily intimacy and public display. Alongside these texts, an extensive photographic portfolio by Ellen Sampson captures iconic garments that embody the project’s themes in sharp, forensic detail. Featured designers include Vivienne Westwood, Hussein Chalayan, Comme des Garçons, Issey Miyake, Alexander McQueen, Maison Margiela, and many more.

*Dirty Looks* offers a timely lens through which to examine fashion’s role 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.

Co-published with the Barbican

**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).







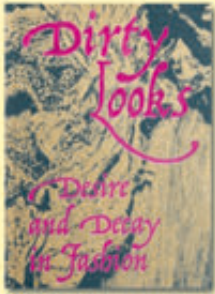
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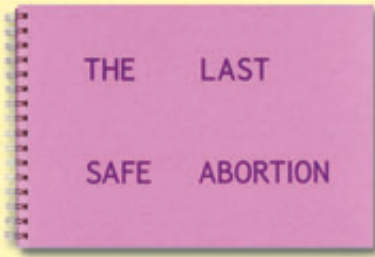
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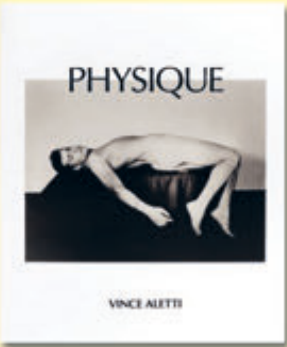
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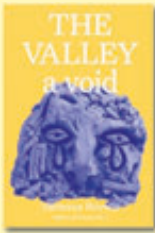
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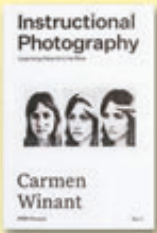
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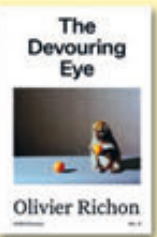
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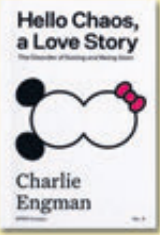
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MIRANDA BARNES  
Social Season

**This first book by Brooklyn-based photographer Miranda Barnes investigates the rich tradition of Black cotillions – lavish debutante balls held annually around the US – through a series of photographs taken at balls in Detroit**

**Barnes’s colour photography depicts the debutantes with their elders and chaperones, capturing the camaraderie, mentorship, and etiquette of this unique world**

**Includes a new text by Dr. Renita Barge Clark, founder of The Cotillion Society of Detroit Educational Foundation, recounting the program’s roots and its work to uplift Black youth**

Cotillion balls were once rites reserved for white European nobility with the purpose of introducing young women to polite society and potential suitors. In the wake of emancipation towards the end of the nineteenth century, African Americans adopted this tradition as a means of social upliftment, community building, and education. This debut book by Brooklyn-based photographer Miranda Barnes explores the rich history of Black cotillions in the US through an immersive collection of photographs made at debutante balls in Detroit between 2022 and 2025. This poignant and elegant body of work captures the community, camaraderie, and anticipation of this custom and the moment of transition it hinges upon. Sensitive portraits of debutantes with their elders and scenes of couples practicing their steps and dancing in formation are interleaved with studies of the distinctive material world of the cotillion: opulent corsages, taffeta ball gowns, morning suits, and tiaras. The resulting sequence harks back to bygone times and dreamworlds of childhood and youth, yet is also grounded firmly and emotively in the present, as young people look with anticipation towards their future. *Social Season* offers a glimpse of a unique tradition and introduces an exceptional documentarian of Black communities and subcultures in today’s United States.

The book is commissioned by Sofia Coppola and features a text by Dr. Renita Barge Clark, founder of The Cotillion Society of Detroit Educational Foundation, recounting the programme’s roots and its work in the community.

**MIRANDA BARNES** (b. 1994) is a photo-based artist born in Brooklyn, NY. Her practice borrows from vernacular photography and a fine art tradition of documenting everyday scenes of families and friends, often in communion and celebration. She has photographed across the United States, both for assignments and artistic explorations. Barnes is currently working on a long-form project examining community gatherings and subcultures with an emphasis on gender, style, and coming of age. She resides and works between Brooklyn, NY, and Austin, TX. Her work has been featured in *Architectural Digest*, *T Magazine*, *The New Yorker*, *The New York Times*, *Vanity Fair*, *Vogue*, and *The Financial Times*.



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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.



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SOFIA COPPOLA  
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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).



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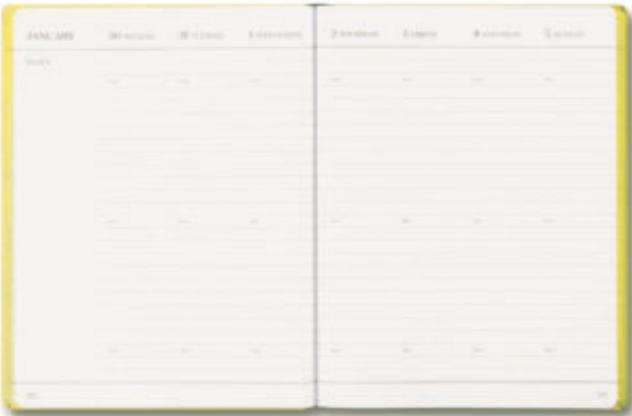
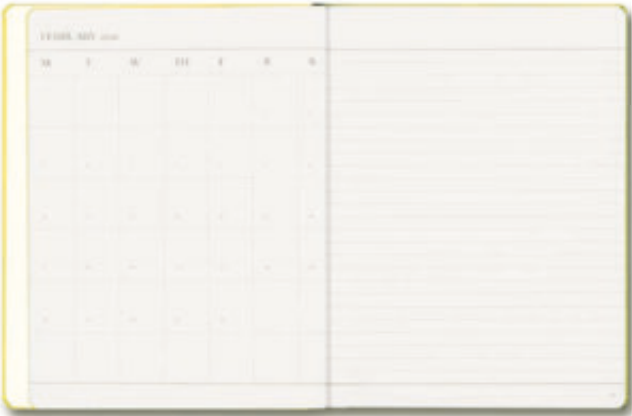
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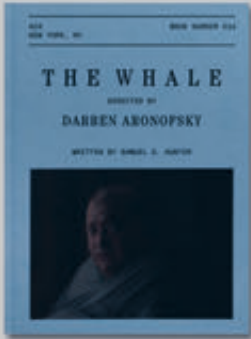
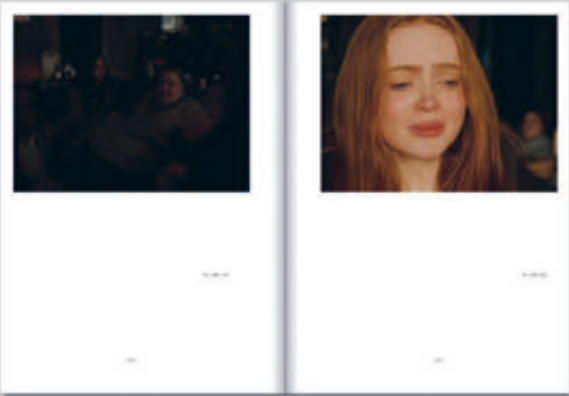
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THE WHALE SCREENPLAY BOOK  
Darren Aronofsky, Samuel D. Hunter

*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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PRISCILLA SCREENPLAY BOOK  
Sofia Coppola

The *Priscilla Screenplay Book* includes an introduction by Rashida Jones, an essay by Vendela Vida, on-set photography by Sofia Coppola, an excerpt from *Elvis and Me* by Priscilla Presley, and Polaroids by Sabrina Lantos.



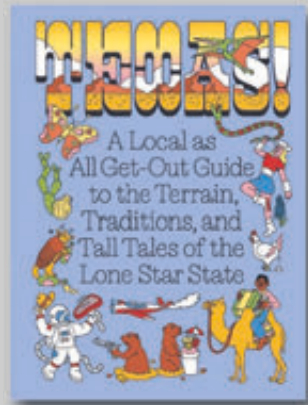
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TEXAS!

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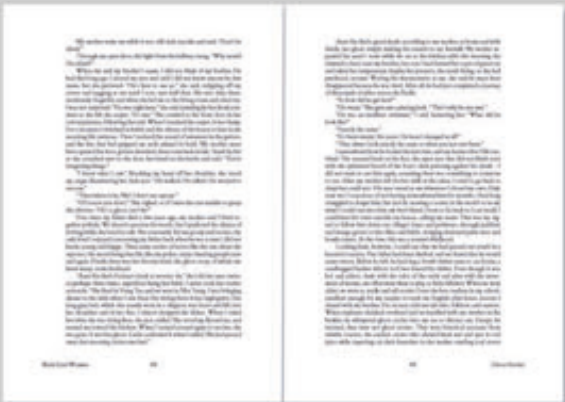


Make Sure You're Around After You've Gone:  
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There are ghosts, and then there are hauntings – an empty room, a ravaged garden, a bodiless presence, a secret never spoken out loud. They linger, uninvited and unshakable, in the mind. This collection of uncanny happenings, disappearances, and disturbances is an invitation to explore the inexplicable: the steadfast grip of fear, regret, longing. When you glance over your shoulder, what stares back? When you're no longer here, what will remain?

With an introduction and original short story by director David Lowery (*A Ghost Story*, *The Green Knight*, *Mother Mary*), *Make Sure You're Around After You've Gone* gathers a range of voices from across the world – past and present, beloved and unexpected – including Chris Adrian, Pemi Aguda, Robert Aickman, Dan Chaon, Mariana Enriquez, Brian Evenson, Cristina Rivera Garza, Lafcadio Hearn, Nalo Hopkinson, Shirley Jackson, M. R. James, E. Nesbit, Viet Thanh Nguyen, Yoko Ogawa, Zach Williams, and Isabel Yap.

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The Art of Hazbin Hotel  
CHRIS MCDONNELL

*The Art of Hazbin Hotel* is the first book to take fans behind the scenes of Vivienne ‘VivziePop’ Medrano’s hit adult animated series *Hazbin Hotel*. Packed with over 200 pages of concept art, storyboards, and in-depth interviews with the cast and crew, *The Art of Hazbin Hotel* is the perfect companion to this groundbreaking series. Includes an introduction by *El Tigre* and *Maya and the Three* creator, Jorge R. Gutierrez.



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I Saw the TV Glow Screenplay Book  
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The sixteenth book in the A24 Screenplay Collection includes an introduction by filmmaker Atom Egoyan (*Chloe, Exotica, The Sweet Hereafter*), essays by filmmaker and actor Eva Victor (*Sorry, Baby*) and award-winning writer Jeanne Thornton (*A/S/L*), and behind-the-scenes materials from the director.



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Altar & The Fate of Nero  
PHILIP FRACASSI

When darkness clouds a summer day at the local pool, a group of kids must confront what lurks beneath the water. Philip Fracassi’s award-winning novelette, *Altar*, is published for the first time with its sequel, *The Fate of Nero*. Timed to the release of A24’s film adaption, *Altar*, starring Kyle MacLachlan, January Jones, and David Krumholtz.



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Hey, Watch This... Before You Turn 18  
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From *Hey Kids, Watch This!*, the popular illustrated movie guide for kids aged 2–12, comes its older sibling of sorts, a watch list of movies curated for teenagers. With 100+ movies from across the globe, spanning every genre, era, and niche interest, *Hey, Watch This... Before You Turn 18* is for every type of teen, from budding cinephiles, to action lovers and thrill seekers, to those who simply want a good laugh (and not a film lesson).

This teen edition is illustrated and packed with even more film stills, and is organised by chapter – drama, action, romance, comedy, horror, sci-fi – with specially curated sections.

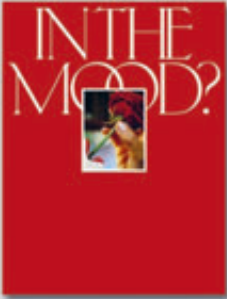
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In the Mood? Watch This  
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From G-rated to XXX, *In the Mood? Watch This* features 100+ movie recommendations for what to watch when you want to turn up the heat.

Whether you’re feeling flirtatious or want to adventure into all-out kink, *In the Mood? Watch This* takes a broad view of what’s sexy on screen and acknowledges the full range of what turns viewers on – as well as the full range of viewers, bodies, sexual orientations, etc. The tone is celebratory but straightforward, not cinephilic or critical – no heavy thought pieces here. Films are presented with some levity, but without skirting thorny issues. Includes hundreds of film stills for a visually immersive experience.



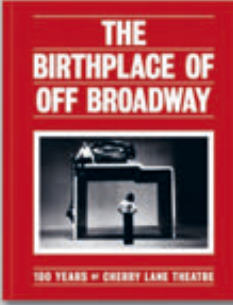
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The Birthplace of Off Broadway:  
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From its humble origins as a brewery to the birthplace of off Broadway, Cherry Lane Theatre has nurtured the voices and visions of the American theatre vanguard for over a century. Tucked into a tree-lined street in New York City’s Greenwich Village, Cherry Lane was founded by a community of experimental artists in 1923. This is the story of how, despite countless setbacks and hardships, an unassuming theatre more than forty blocks south of the glitz of Broadway staged thousands of ambitious productions and kept original, provocative theatre alive. Hundreds of writers, directors, actors, and artists got their start on the Cherry Lane stage, including Kevin Bacon, Amiri Baraka, Tony Curtis, Katori Hall, Adrienne Kennedy, David Mamet, Sam Shepard, Jerry Stiller, Barbra Streisand, and Bridgette Wimberly; and progressive companies like the Savoy Opera Company, the Living Theatre, and Edward Albee’s Albarwild called 38 Commerce Street home.

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Two of Me: Notes on Living and Leaving  
ELEANOR COPPOLA

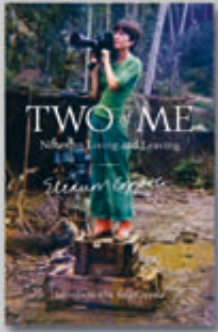
‘What did I have to lose? I was going to die anyway.’

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With an introduction by Sofia Coppola and an afterword by Alice Waters

Edited by Davia Nelson and Vendela Vida, and designed by Bryan Cipolla



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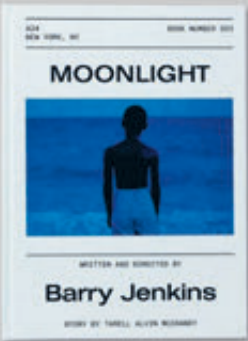
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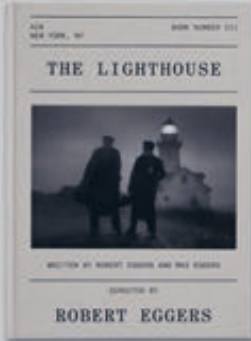
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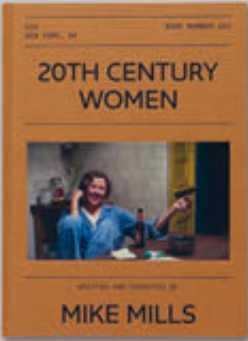
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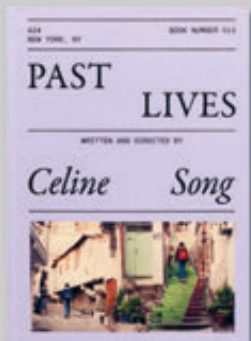
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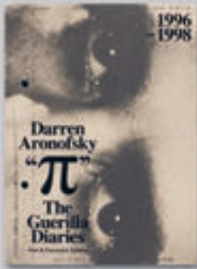
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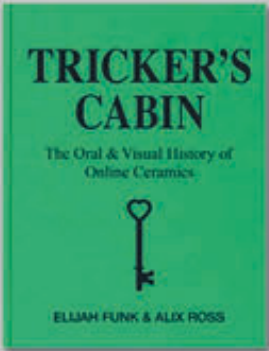


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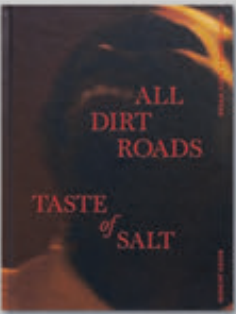






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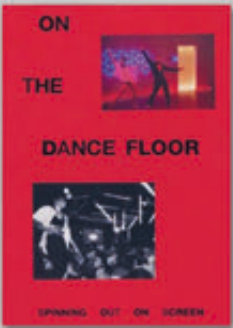
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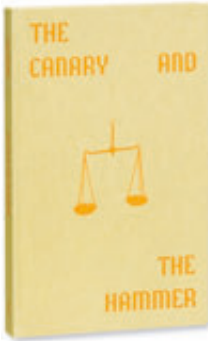
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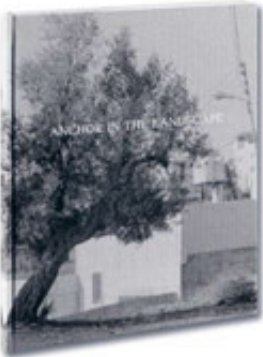






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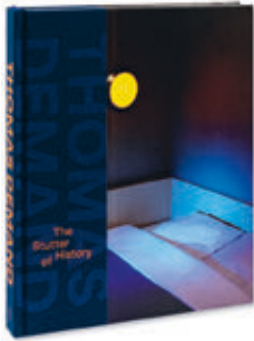
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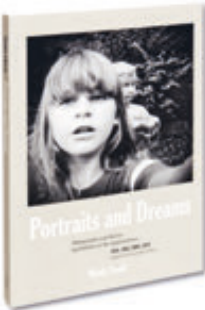
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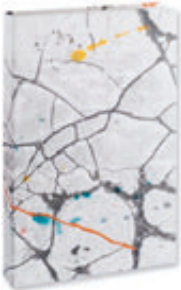
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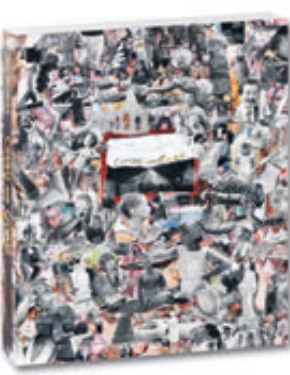
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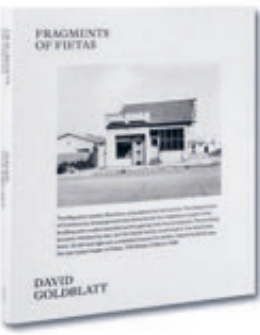
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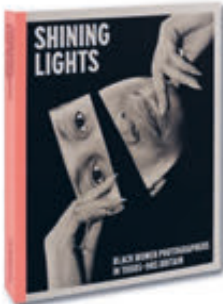






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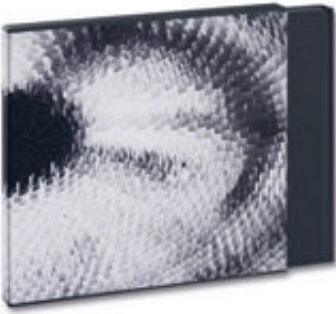
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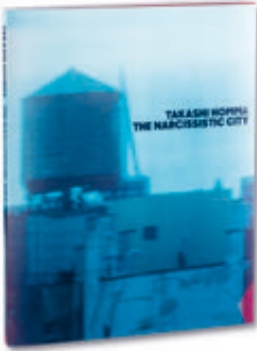
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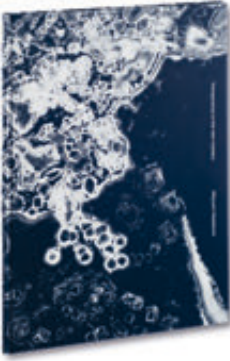
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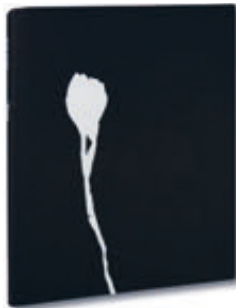
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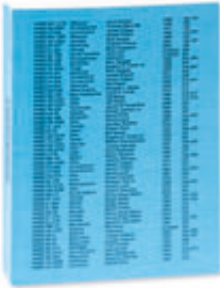
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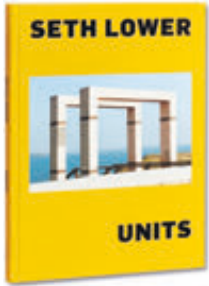
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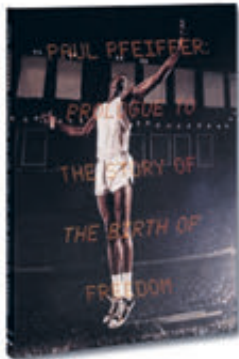
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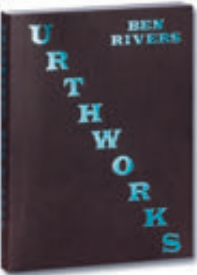
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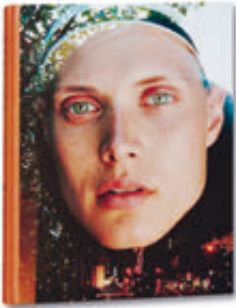
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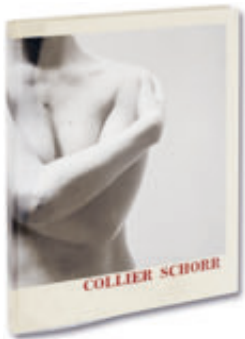

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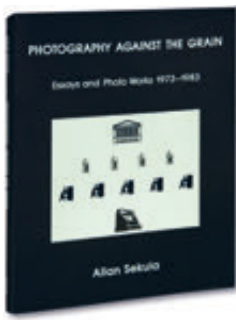
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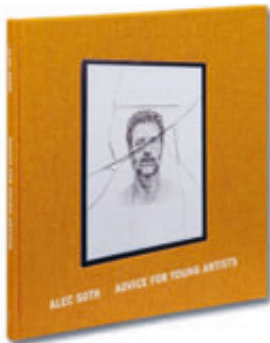
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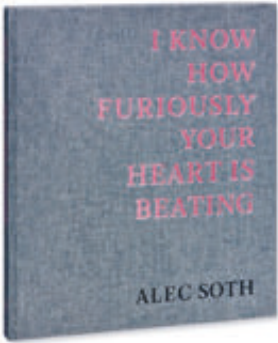
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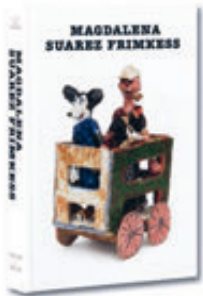
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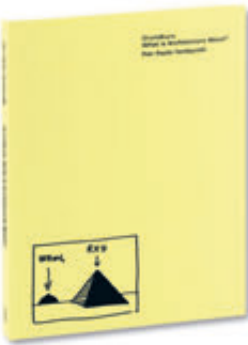
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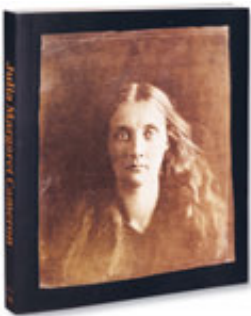


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