



MACK FALL WINTER 2026



We are delighted to share our Fall/Winter 2026 publishing programme. From immersive collections of photography to experimental texts to ambitiously conceived studies of architecture and politics, all of these titles engage with the book form in particular ways to explore their ideas and narratives.

Zanele Muholi and K8 Hardy each present landmark portrait series examining the porous nature of identity and gender expression in new authoritative volumes.

Books from photographers Jerry Hsu and Irina Rozovsky offer intimate and complex engagements with place – Hsu’s home city of LA and the fragmented landscape of the Balkans respectively. Meanwhile, artists Stephen Shore and John Hilliard offer conceptual engagements with the image, extending our particular interest in writings by artists.

In our architecture list, Sara Almodovar Pereira’s oral history of housing in the Portuguese revolution provides an inspiring account of history unfolding in real time and Sérgio Ferro offers a provocative and entirely distinctive history of architectural drawing. Malkit Shoshan examines the daily reality of life along the Israel–Gaza border through the prism of a single farm. And our latest Discourse titles tackle the relationship of psychoanalysis with politics and the tantalising mysteries of the photography of Guido Guidi.

In SPBH Editions, photographic projects by Nick Haymes and Jesse Glazard explore different forms of family, while curators Judith Clark and Maria Luisa Frisa each bring a distinct critical perspective to studies of fashion. New from Important Flowers are Joseph Szabo’s transporting collection of photographs of teenagers from the 1970s and ‘80s and Andrew Durham’s irresistible deep dive into the luscious world of Sofia Coppola’s *Marie Antoinette*.

Wherever you start, we hope you enjoy this list in all its breadth.

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JERRY HSU
How About Never

American-Taiwanese photographer and skateboarding hero Jerry Hsu (Sci-Fi Fantasy) captures the variegated life of Los Angeles, encompassing the mundane, absurd, tender, and violent in a confronting visual language

This publication develops the gritty realism of Hsu's hugely successful books *The Beautiful Flower Is the World* (2019) and *Lonley City* (2023)

A regular photographer for *VICE* in the 2000s and 2010s, Hsu's work is led by intuitive curiosity and experimentation

Bringing together photographs Jerry Hsu has made in Los Angeles since 2011, *How About Never* is occupied with the almost sentient character of the city. Hsu's photographs are sensitively attuned to the contradictions of the place, entangling allusions to hope and despair, beauty and pain in an atmospheric and uncanny sequence. Images of disfigured fences and physical injuries are interwoven with spontaneous compositions: a discarded toilet, a blood-stained mattress, crashed cars, a bank ominously aflame. Portraits seek an intimacy with their subjects among the disrepair and cruelty of the urban environment. These disparate and dissonant strands reach a beguiling harmony, together looking to destruction as a potential source of change and rebirth.

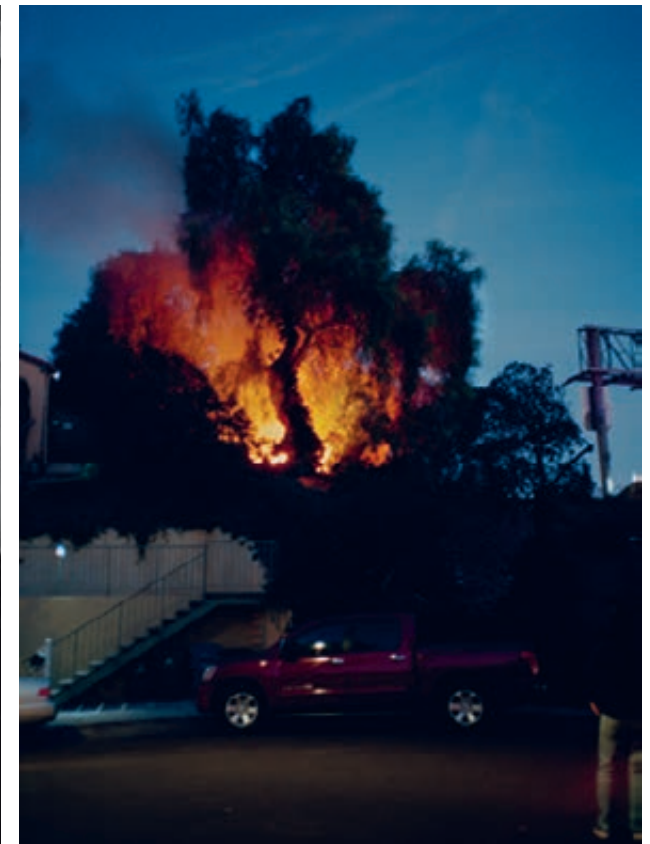
JERRY HSU (b. 1981, San Jose, California) is a Taiwanese-American skateboarder, photographer, and owner of skate company Sci-Fi Fantasy. His previous publications include *Lonley City* (2023) and *The Beautiful Flower is the World* (2019).



Embossed linen hardcover
 20.5 x 27.5 cm, 176 pages

€55 £45 US\$65 AU\$105
 September 2026
 ISBN 978-1-917651-68-4

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IRINA ROZOVSKY
Mountain Black Heart

An intimate and vivid series of photographs made in and around the Balkan states, including Montenegro, Serbia, Macedonia, and Bosnia and Herzegovina, which photographer Irina Rozovsky has visited periodically since 2014

These atmospheric images of the region's inhabitants and wildlife, towns and farms reflect the evolution of old and new ways of life among a naturally dramatic landscape

This absorbing and equivocal study of a changing place follows Rozovsky's celebrated books *In One to Nothing* (2009), *Island in My Mind* (2015), and *In Plain Air* (2021)

One morning in the summer of 2014, Irina Rozovsky woke up in a Serbian mountain village to the sound of hundreds of trumpets as a brass band festival set up in the hills. At once pleading and tragic, joyful and frenetic, the music set the tone for what would become Rozovsky's journey through the Balkan region, including Montenegro, Bosnia and Herzegovina, Macedonia, Croatia, Greece, Romania, Bulgaria, and Albania. Profoundly drawn to the land and its people, Rozovsky created the intimate and equivocal photographs that form *Mountain Black Heart*. Rozovsky's borderless vision drifts through railways, farms, open water, parking lots, fairgrounds, and graveyards, balancing vitality and life with suggestions of dark history and subtle signs of violence. Interspersed throughout are striking portraits of people and animals which emanate vulnerability and resilience. Through its loose, expressionistic approach and a compassionate engagement with the human and natural world, Rozovsky's nomadic project pieces together a personal and kaleidoscopic view of a fragmented place.



Silkscreen printed hardcover
 28 x 32 cm, 132 pages

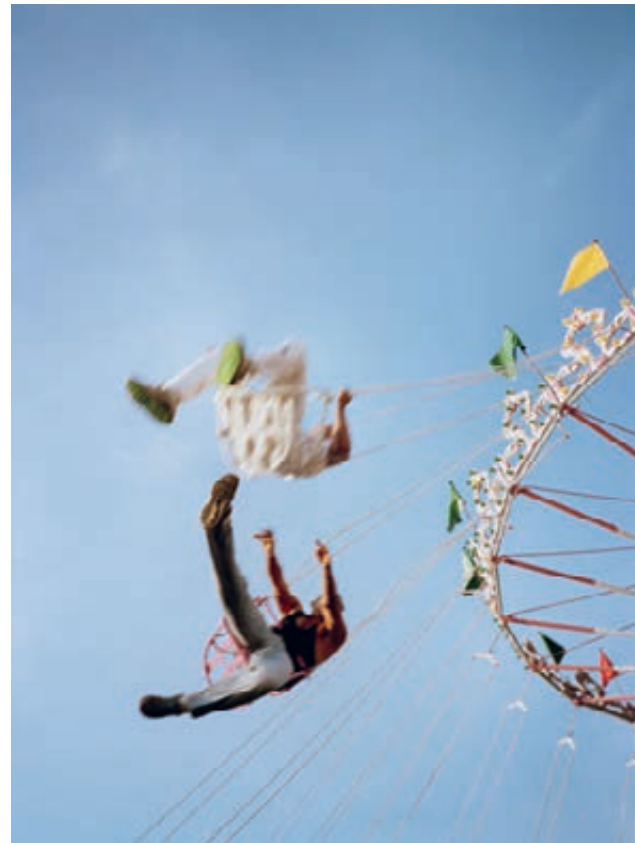
€65 £55 US\$75 AU\$135
 September 2026
 ISBN 978-1-917651-69-1

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ALSO AVAILABLE



In Plain Air
 €45 £40 \$50 AU\$89
 ISBN 978-1-913620-17-2



IRINA ROZOVSKY (b. 1981, Moscow) is a photographer based in Paris, France and Athens, Georgia, USA. Her solo shows have included 'Turn the Sun' at Tureen, Dallas (2024), and 'Traditions Highway' at CPM Gallery, Baltimore (2022). Her work has featured in group exhibitions including 'A Long Arc', Virginia Museum of Fine Art (2024) and 'Companion Pieces: New Photography', Museum of Modern Art, New York (2020). Previous publications include *One to Nothing* (2011), *Island in My Mind* (2015), and *In Plain Air* (2021). Her work is in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art, New York; the High Museum of Art, Atlanta; Philadelphia Museum of Art, and more.

K8 HARDY

Positions

K8 Hardy's irreverent self-portraits and portraits made between 2007 and 2012 experiment with self-image, identity expression, and parody, upending the genres' conventions

This artist's book brings together the entirety of Hardy's photographic *Position Series* to mark its twentieth anniversary, including additional unseen images

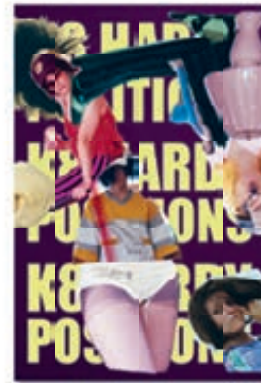
Coincides with a retrospective show at Higher Pictures, New York, opening September 2026, and an exhibition at MoMA, New York, opening 15 September 2026

Multimedia artist K8 Hardy uses photography in her *Position Series* (2007–12) to explore identity as performance and construction. Hardy used herself, her sister, and mannequins, styled in eclectic clothes, wigs, and makeup, to suggest personas outside normative categorisations of identity and gender expression, in tension with the ordinary domestic or urban spaces in which they are pictured. In the darkroom, Hardy superimposed bows, glasses, bras, and the spectral outlines of bodies over these portraits: analogue interventions that expose the photograph as a deliberate construction rather than fixed truth.

Positions presents all fifty photographs from the cult series plus additional unseen images, cataloguing Hardy's pathbreaking body of work in the context of the DIY fashion, art, and thrift scenes in queer subcultures of early 2000s New York. Here self-objectification serves as a powerful riposte to the objectification of the female body in life and in art and to exclusionary art institutions, queering the conventions of the portraiture genre in an iconic act of rebellion.

With a new text by Brontez Purnell

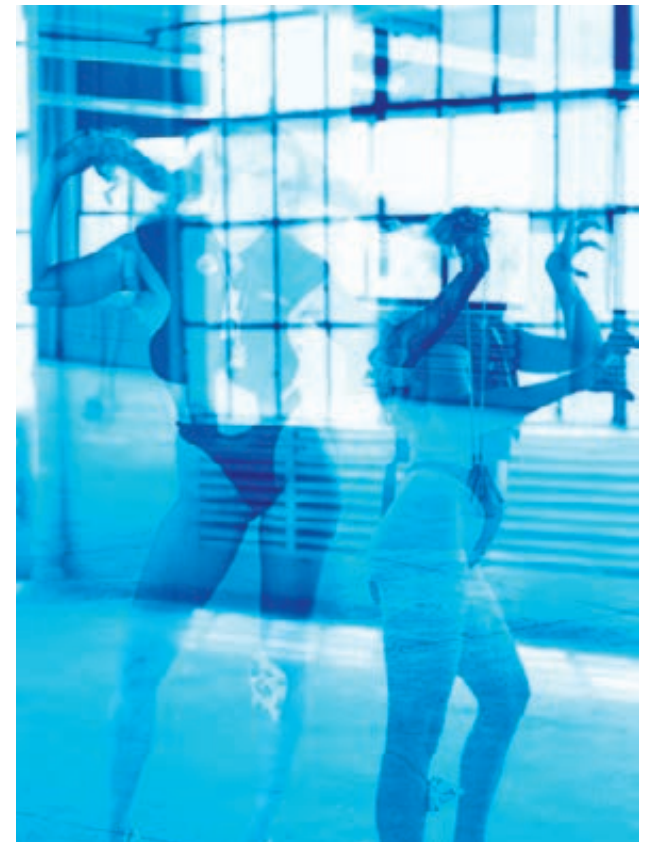
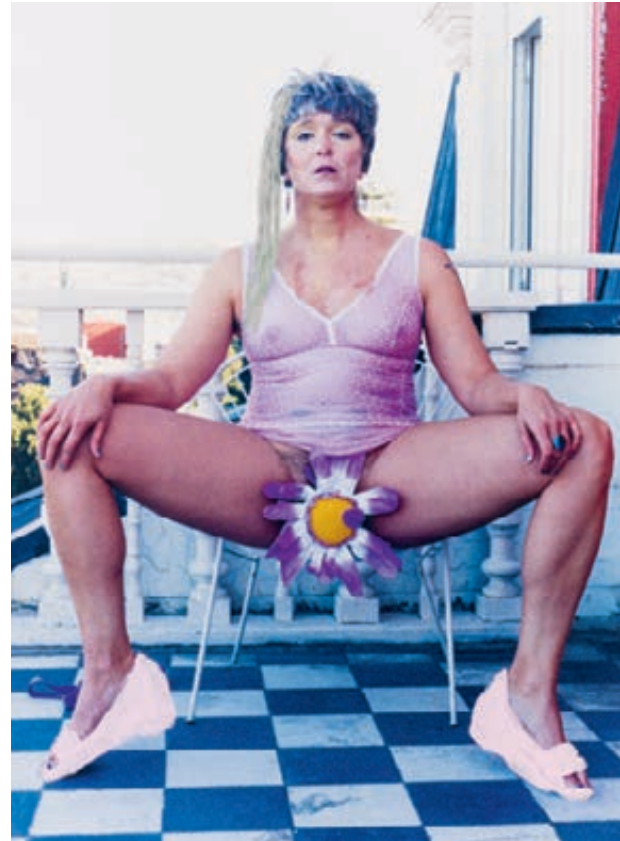
K8 HARDY (b. 1977, Fort Worth, Texas) lives and works in New York. Hardy works across varied mediums, including video, photography, and sculpture. She is a founding member of the queer feminist journal and artist collective LTTR. Her work has been exhibited at the Whitney Biennial, MoMA PS1, Higher Pictures, Reena Spaulings Fine Art, and Karma International, New York; Dallas Contemporary, Texas; and Tate Modern, London, and is included in the permanent collections of the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, and the Museum of Modern Art, New York.



Paperback with exposed spine and printed PVC jacket
22.4 x 33.5 cm, 128 pages

€75 £65 US\$85 AUS150
September 2026
ISBN 978-1-917651-75-2

EDITION OF 1,000 SIGNED COPIES



STEPHEN SHORE
The Mental Image

An essential new primer by Stephen Shore on the relationship between mental conceptualisation and artmaking, which further deepens his critical engagement with how we look at and understand photographs today

Follows the success of Shore's critically acclaimed essay books, including *The Nature of Photographs* (2013) and *Modern Instances: The Craft of Photography* (2022)

Illustrated throughout with Shore's own photographs as well as digital images, film stills, and iconic works by photographers including Walker Evans, Alfred Stieglitz, and Tanya Marcuse

The Mental Image is the latest book by Stephen Shore, one of the most influential photographers, writers, and teachers working today. Here, Shore turns to the inner life of images: how photographs are imagined, sensed, and carried in the body. Following on from *The Nature of Photographs* (2013) and *Modern Instances: The Craft of Photography* (2022), this richly illustrated volume brings together numerous anecdotes, influences, references, and teachings to show how visualisation, attention, and embodiment can fundamentally alter how we perceive the world around us.

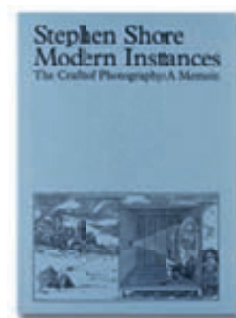
Both practical and philosophical, *The Mental Image* offers a luminous and disciplined approach to seeing, for photographers, artists, and anyone drawn to a deeper understanding of perception.



Paperback
21 x 24.5 cm, 112 pages
€28 £24 US\$30 AU\$65
September 2026
ISBN 978-1-917651-78-3

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ALSO AVAILABLE



Modern Instances: The Craft of Photography (Expanded Edition)
€35 £30 US\$40 AU\$79
ISBN 978-1-915743-20-6



Images: (top-left) Tanya Marcuse, *Fallen No. 45*, 2010. © Tanya Marcuse; (top-right) Lee Friedlander, *Miami, Florida*, 1999. © Lee Friedlander, courtesy Fraenkel Gallery, San Francisco and Luhring Augustine, New York; (bottom right) Jost Amman, *Wenzel Jamnitzer*, ca. late 1500s. Etching, 6 7/8 x 10 3/6 inches (17.4 x 25.8 cm). Public domain / The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Wittelsey Fund, 1956.

ZANELE MUHOLI

Faces and Phases

This extensive volume collects new and unpublished photographs from 2026 Hasselblad laureate Zanele Muholi's renowned series *Faces and Phases*, comprised of poignant portraits taken of the Black LGBTQIA+ communities in South Africa and beyond

These photographs, made primarily between 2015 and 2025, expand Muholi's project from their native South Africa to places such as São Paulo, London, Porto and Los Angeles, and are accompanied by new texts and participants' testimonies

Published to coincide with solo exhibitions at Foto Arsenal, Vienna, on show from 21 September 2026, and the Hasselblad Center, Göteborg, from 10 October 2026 to 4 April 2027

Since 2006, Zanele Muholi has been photographing Black lesbian, bisexual, and queer women as well as trans and gender non-conforming individuals in South Africa and elsewhere to create the striking black-and-white portraits that form their ever-evolving series *Faces and Phases*.

This volume, which is released to mark the seminal project's twentieth anniversary, showcases its geographical expansion and representational diversity, assembling more than three hundred new and unpublished photographs made in places including São Paulo, Salvador, London, Porto, Los Angeles, Panama, and Muholi's native South Africa. Describing themselves as a visual activist, their mission is 'to re-write a Black queer and trans visual history of South Africa (and beyond), for the world to know of our resistance and existence'. Through these collaborative portraits, Muholi seeks to remedy the invisibility of Black LGBTQIA+ communities by documenting each person's individuality and revealing the transitions and fluid expressions of gender and sexuality in their lives. The photographs are often accompanied by participants' testimonies elaborating their personal histories and lived experiences. Muholi's interweaving of voice and image creates a textured visual vocabulary in which their collaborators present themselves on their own terms, and from which a collective, living queer photographic archive emerges.

Faces and Phases is an insider's ongoing love letter to their community: an ode to resilience and recognition which is equal parts celebration, commemoration, and reclamation.

Edited by Renée Mussai

With new essays by Lola Olufemi, Briona Simone Jones, and Renée Mussai, as well as reflections and texts by some of the artist's long-term collaborators, friends, and allies



Embossed hardcover
17 x 24 cm, 464 pages

€70 £65 US\$80 AU\$150

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'This is not art; this is life. Each and every photograph is someone's biography.'

ZANELE MUHOLI

Images: (left) Diana Cristina Nascimento Ramos, Salvador, 2025; (right) Fatumata Djábula, Porto, 2025



ZANELE MUHOLI (b. 1972, Umlazi, South Africa) is a visual activist and photographer living and working between Johannesburg and Cape Town. They have won numerous prestigious awards such as the 2026 Hasselblad Laureate, the ICP Infinity Award (2016), and France's Chevalier de l'Ordre des Arts et des Lettres. Their work has been exhibited at La Biennale di Venezia; San Francisco Museum of Modern Art; Maison Européenne de la Photographie, Paris; Tate Modern, London; Brooklyn Museum, New York; and Museo de Arte Moderno de Buenos Aires. Muholi's work features in the collections of the Boston Museum of Fine Arts; Guggenheim Museum; Museum of Modern Art, New York; San Francisco Museum of Art; Victoria and Albert Museum, London, among others. Previous publications include *Faces and Phases* (2010), *Faces and Phases 2006–14* (2014), and *Somnyama Nkonyama. Hail the Dark Lioness* (2018; 2024). Muholi is an Honorary Professor at the University of the Arts/Hochschule für Künste Bremen.

RENÉE MUSSAI is an independent curator, writer, and scholar with a special interest in Black feminist, decolonial and diasporic practices. Formerly Senior Curator and Head of Curatorial & Collection at Autograph where she worked for more than two decades, she currently acts as Senior Research Associate at the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg, and as Chair of the Deutsche Börse Photography Foundation, amongst other academic and institutional affiliations. Her books include *Black Chronicles: Photography, Race and Difference in Victorian Britain* (2025), the forthcoming *Eyes That Commit: A Visual Gathering* (2027), and several award-winning artist monographs. In 2025 Mussai was awarded an Honorary Doctorate by the University of the Arts London.

RAINER JUDD
I Saw the Sun

An introspective debut collection of poems by artist and filmmaker Rainer Judd

Judd’s poems reflect on ambition, creativity, divinity, and fortune through language intimately attuned to the sensory and natural world

Accompanied by delicate ink drawings evocative of the ‘clouds, sunset, soil’ of the Marfa highlands, which imbue the collection’s exploration of place

Since the age of eleven, Rainer Judd has kept journals tracing the inner and outer worlds of her life in New York City and the Marfa highlands, the distinctive landscapes in which she grew up. This debut collection of poetry forms a sustained reflection on the natural world and finding one’s path. Interwoven ink drawings of shooting stars, fields, and mountain peaks reflect the fragile and phenomenal sights of far West Texas. *I Saw the Sun* introduces an intimate, accessible voice and an astute eye that offers an immersive exploration of place and belonging.



Silkscreened hardcover
15.6 x 23 cm, 96 pages
€20 £18 US\$20 AU\$45
September 2026
ISBN 978-1-917651-70-7

RAINER JUDD is a filmmaker and the president of Judd Foundation. Her films include the shorts *Marfa Voices* (2007), *Remember Back, Remember When* (2008), and a series for Bloomberg Connects on Judd Foundation spaces. She is co-editor of *Donald Judd Spaces* (2020) and editor of *Donald Judd Furniture* (2024).



HOLD UP THE SUN

Hold up the sun
for the unborn,
to nurture the forlorn,
the distraught and lost.

Hold up the sun
for the seekers and searchers.
Walk miles in their shoes,
every scar to soothe.

RACKED FOCUS

You can’t know everything.

Get used to it.

Partial
picture
comfort.



DUNCAN WOOLDRIDGE (ed.)
Written Down / Written Up: Selected Writings of John Hilliard

The first comprehensive collection of writings by John Hilliard, one of the most inventive artists working in the photographic form, offering evolving reflections on photography, language, and conceptual art, from the 1960s to 2025

Richly illustrated throughout and accompanied by an introduction and situating texts by editor Duncan Wooldridge

Includes previously unseen writings alongside published essays, teaching materials, and personal correspondence that form an essential component of Hilliard's conceptual photographic practice

Why do we trust the accuracy of the black-and-white photograph? Why do certain forms of art lend themselves to particular visual hierarchies, and what can be learned from inverting them? How can image and text be understood as co-conspirators and antagonists, amplifying and destabilising the meaning-making potential of the other? Conceptual artist John Hilliard takes up these questions of art theory and practice with a rigorous yet nimble critical stance in texts spanning the mid-1960s to 2025.

Written Down / Written Up offers the first comprehensive collection of writings by John Hilliard, one of the most inventive artists working in the photographic form. Exploring the medium of photography and its role within art, language, and representation, the themes emerging across these texts echo and expand on those of Hilliard's practice. The publication draws on a wide range of Hilliard's writing, from previously unpublished texts to notes, published essays, and reviews. This extensively illustrated volume elaborates his critical contributions to how we understand the relationship between the image and its production.

With an introduction and contextualising texts by editor Duncan Wooldridge

JOHN HILLIARD is an artist who, from an initial sculpture practice, broke new ground in photography by challenging its potential as a representational device and its status in the visual arts, while foregrounding its material specificity. A student at St. Martin's School of Art, he quickly made a name for himself with his first solo show at the Camden Arts Centre in 1969. In addition to Tate Modern's critically acclaimed exhibition on conceptual photography, 'Shape of Light: 100 Years of Photography and Abstract Art' (2018), his work is part of the collection of Tate Gallery, London; MoMA, New York; Metropolitan Museum, Tokyo; and Centre Georges Pompidou, Paris. Hilliard is an Emeritus Professor at the Slade School of Fine Art, University College, London, UK.

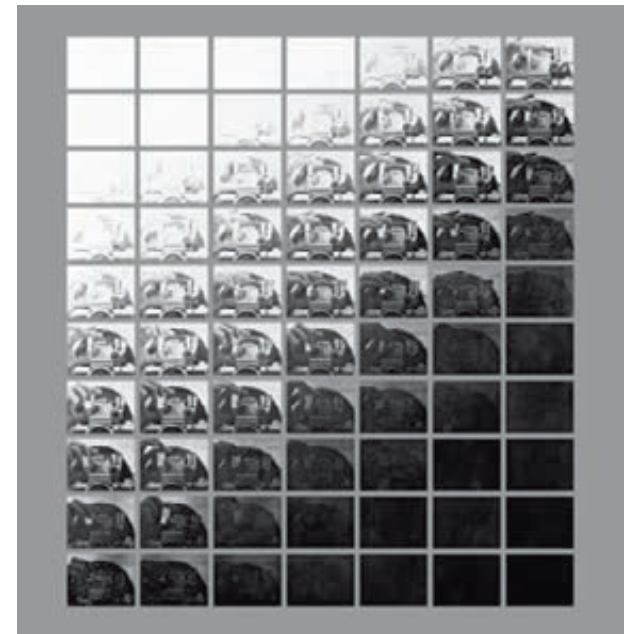
DUNCAN WOOLDRIDGE is an artist, writer, and curator who seeks to expand the possibilities of photography and technical images, focusing on matter, experimental method, and photography's capacity to act or think in a future tense. He is the co-founder of the Global Photographies Network and object I multiple. Wooldridge is a Reader in Photography at the Manchester School of Art, Manchester Metropolitan University. He is the author of *To Be Determined: Photography and the Future* (2021), and co-editor, with Lucy Soutter, of *The Routledge Companion to Global Photographies* (2025).



Paperback
 17 x 23 cm, 320 pages
 €40 £35 US\$50 AU\$85
 September 2026
 ISBN 978-1-917651-77-6

'All the work that I have through a use of photography can be seen as a succession of forays launched against the medium itself, picking away at our received assumptions about its representative capability by deploying a series of specific strategies that target by turns elements of its basic grammar – focus, exposure, speed, and so on – usually by nominating one of these characteristics as the only variable within otherwise constant conditions.'

from 'A Camera Recording Its Own Condition (And Other Stories)' (1995)



JAMIESON WEBSTER & PATRICIA GHEROVICI
Case by Case: Psychoanalysis and the Political
DISCOURSE 020

A timely engagement with the thorny question of politics’ relationship to psychoanalysis, explored through interleaved essays dealing with fascinating case histories

Webster and Gherovici make a compelling case for the variety and specificity of politics’ manifestation in psychic life, looking at cases related to power, race, and gender

Includes a conversation between the authors reflecting on contemporary issues and debates, completing a vital read for fans of Anouchka Grose, Adam Phillips, and Josh Cohen

Freud’s ‘talking cure’ and its offshoots are more widespread today than ever. But as the divisive issues of our time grow more urgent, a contentious question persists: must psychoanalysis remove itself from politics altogether in order to be effective? Or is it inherently political? Specific disagreements about how clinicians should or shouldn’t engage with imperialism, violence, race, and gender identity point to the broader question of where politics is situated in our psychic life. Is it on the periphery – a symptom or displacement – or right at the heart of the matter?

In this timely book, psychoanalysts Jamieson Webster and Patricia Gherovici examine the vexed relationship between psychoanalysis and politics through a sequence of case studies, exploring the many ways in which the political enters the consulting room. Ranging from Freud’s early cases confronting homosexuality and race, to idiosyncratic analyses anticipating recent conceptions of neurodiversity, to the effects of colonial and racist violence in family history, the authors illuminate how the political shapes our relationships to power, normativity, and identity. These historic cases are prescient of the political dilemmas confronting us today. Rather than dismissing psychoanalysis as irrelevant or reducing it to a vehicle for political positions, *Case by Case* makes a galvanizing and challenging argument for what psychoanalysis can reveal about our political selves – and how it might transform them.

JAMIESON WEBSTER is a psychoanalyst in private practice in New York City. She is the author of *On Breathing* (2025), *Disorganization & Sex* (2022), *Conversion Disorder: Listening to the Body in Psychoanalysis* (2018), and, with Simon Critchley, *Stay, Illusion! The Hamlet Doctrine* (2013). She teaches at the New School for Social Research.

PATRICIA GHEROVICI is a psychoanalyst, analytic supervisor, and recipient of the Sigourney Award for her clinical and scholarly work with Latinx and gender variant communities. Her books include *The Puerto Rican Syndrome* (2003), *Please Select Your Gender: From the Invention of Hysteria to the Democratizing of Transgenderism* (2010), *Transgender Psychoanalysis: A Lacanian Perspective on Sexual Difference* (2017), and *Bodies to Wear* (2025).



Paperback with flap
 12.5 x 19.5 cm, 180 pages
 €17 £15 US\$20 AU\$35
 October 2026
 ISBN 978-1-917651-19-6

‘Being dragged into the orbit of Jamieson Webster’s mind is like entering the Magic Mountain: you go in as a visitor, and stay as a patient.’

TOM McCARTHY

‘Patricia Gherovici is the psychoanalyst we need now, more so than ever ... she navigates the difficult terrain of our cultural moment better than any clinician I’ve read.’

TIM DEAN



LOUIS ROGERS
Something Out of Nothing: The Photography of Guido Guidi
DISCOURSE 021

A personal and analytic study of the photographer Guido Guidi, tracing themes of language and materiality through his work to reflect on photography itself

Covering the whole of Guidi's seven-decade career, this essay offers a fresh approach drawing on early Renaissance and modern painting, philosophy, psychoanalysis, and politics

Both a richly illustrated introduction to a distinctive artist and compelling reflection on the relationship between art and everyday life

Since the 1970s, Guido Guidi has been making photographs of the world around him, venturing out – often not far – from his home amid the agricultural landscapes of north-eastern Italy. His mesmerising large-format images depict houses, barns, people, tools, mounds of rubble and dirty snow. These unmonumental subjects are pictured with care and precision, forming almost painterly images that also stubbornly show reality. As well as admiration, they can provoke bafflement and consternation. They put pressure on the question of what photography is: of what it means to take pictures of the world.

In this essay, writer Louis Rogers looks at Guido Guidi's work to consider what it has to tell us about the habit of photography. Following the progression of Guidi's practice from the stark black-and-white pictures of his youth to the large-format studies of place for which he is best known, it examines how this deeply photographic work is shaped by a surprising relationship with painting. It pursues allusions to early Renaissance religious art to analyse in material terms how Guidi balances the real and the symbolic, the exact and the mysterious. Drawing on philosophy, psychoanalysis, and literature, *Something Out of Nothing* offers an introduction to a wholly distinctive artist and a compelling new perspective on photography as an art form and a part of life.

LOUIS ROGERS was born in Oxford in 1995. He is a writer and editor whose work has been published by *New Left Review*, *Granta*, *TANK*, *The Architectural Review*, *Literary Review*, and others.



Paperback with flap
 12.5 x 19.5 cm, 144 pages
 €17 £15 US\$20 AU\$35
 October 2026
 ISBN 978-1-917651-81-3

ALSO AVAILABLE



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



'Photography permits and records an intense encounter between Guidi and things and places that might otherwise be too minimal, too oblique, or just too bleak to relate to without it ... Making these pictures, leaving them in boxes, revisiting them and laying them out like tarot cards or dominoes into new sequences, Guidi thinks closely about the act of photography.'



Having long championed work at the juncture of image and text, we are pleased to present our growing list of books of essays and literature. These encompass reflections on art and life by Ishion Hutchinson, Teju Cole, and Olivia Laing, poetry by Ben Lerner, memoir by Annie Ernaux, and speculative fiction by Mark von Schlegell in collaboration with filmmaker Ben Rivers.

Alongside these, our authoritative books of theory and art criticism include classic titles by Allan Sekula, Luigi Ghirri, and Victor Burgin, as well as vital new collections from Sally Stein, Stanley Wolukau-Wanambwa, and Carol Armstrong.



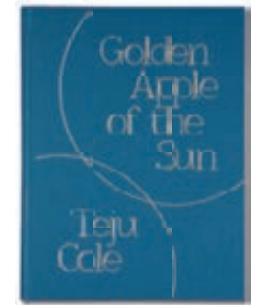
LARRY SULTAN
Water Over Thunder: Selected Writings

€50 £40 US\$60 AU\$95
ISBN 978-1-917651-36-3



WENDY EWALD
Magic Eyes

€40 £35 US\$50 AU\$85
ISBN 978-1-917651-07-3



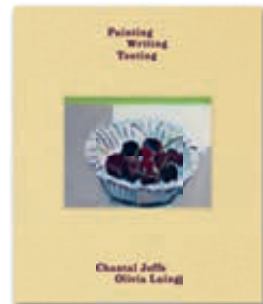
TEJU COLE
Golden Apple of the Sun

€40 £35 US\$50 AU\$89
ISBN 978-1-913620-21-9



ISHION HUTCHINSON
Fugitive Tilts

€25 £25 AU\$60
ISBN 978-1-915743-95-4



CHANTAL JOFFE & OLIVIA LAING
Painting Writing Texting

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



LOU STOPPARD (ed.)
Exteriors: Annie Ernaux and Photography

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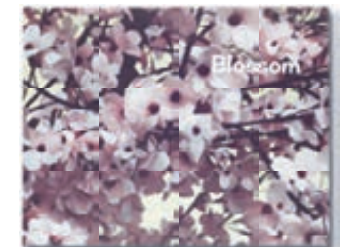
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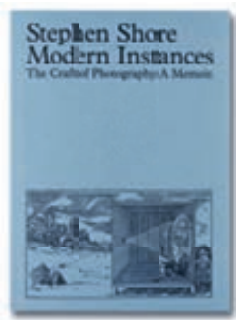
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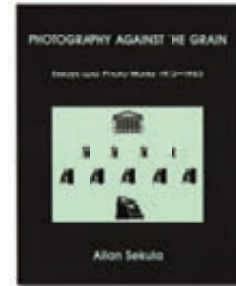
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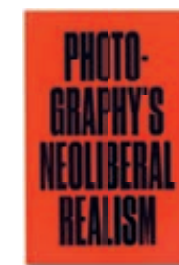
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WOROFILA
Ecosystems: A Contemporary African Architecture

The first book by Senegalese architects Worofila, bringing together projects, ideas, and research to suggest a new approach to architecture in contemporary Africa

In projects ranging from train stations to private homes to youth centres, Worofila create engaging bioclimatic architecture that learns from pre-colonial methods

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 to recover and develop a sustainable African architectural language that reflects the continent's climate, ecology, and identity.

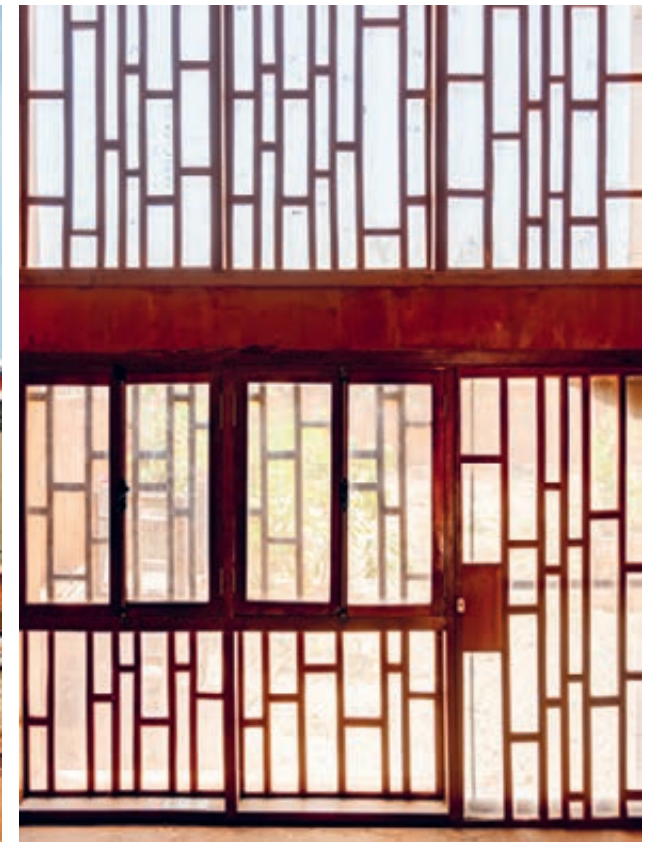
Ecosystems: A Contemporary African Architecture offers a survey of Worofila's prolific work to date, with detailed explorations of the research, ideas, and techniques that structure it. Research on the histories of building in Senegal is incorporated into presentations of projects spanning housing, public buildings, infrastructure, landscapes, and experiments with materials. Together this work proposes a new typology of building and inspires 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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MALKIT SHOSHAN & AMIR QUDAIH
Border Ecologies and the Gaza Strip: A Lexicon

A powerful study of the effects of war and systemic violence on daily life in Gaza, told through the prism of a single family farm

Following her acclaimed *Atlas of the Conflict* (2010), Malkit Shoshan and Amir Qudaih use oral histories, maps, family records, and snapshots to narrate the past and present of the Qudaih farm

Awarded the Silver Lion at the 2021 Venice Biennale, this research has expanded since 7 October 2023, over which time the family has been displaced and the farm has been levelled by the Israeli Defence Forces

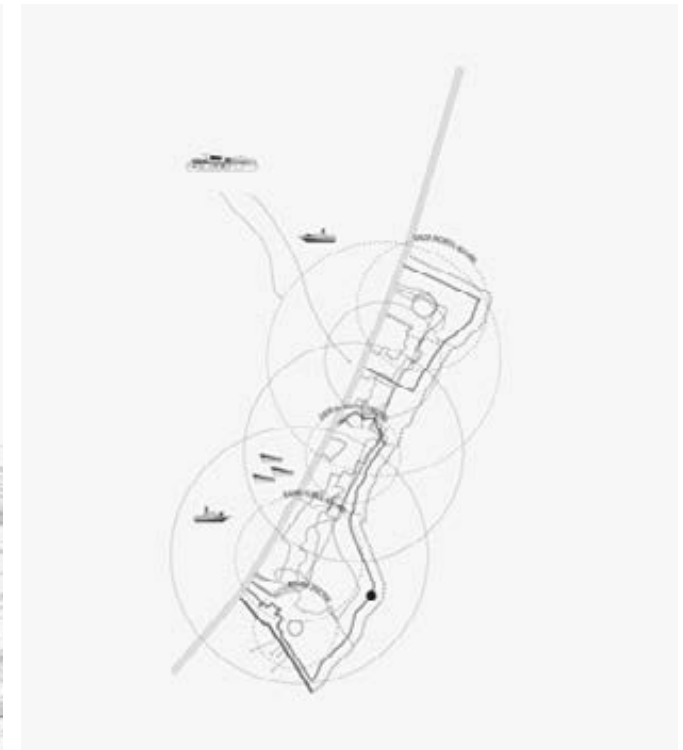
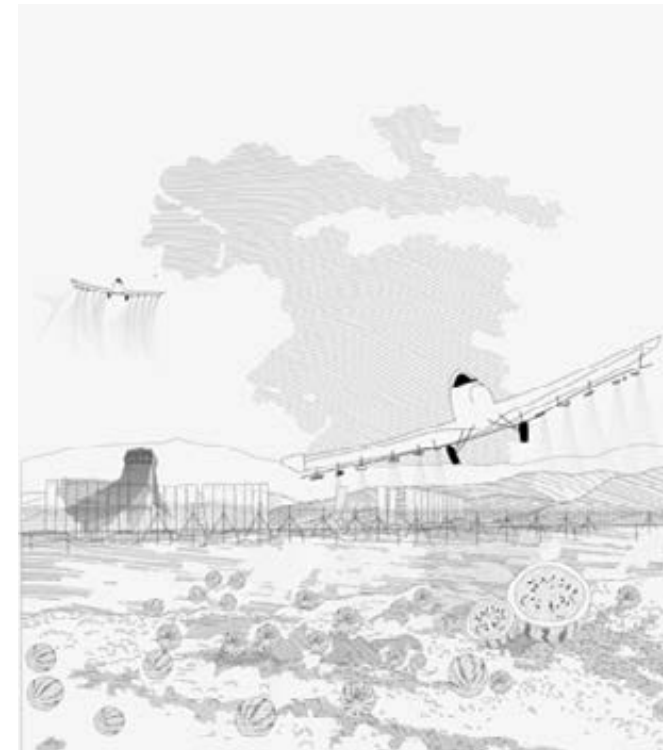
Border Ecologies and the Gaza Strip takes a single family farm as a prism through which to examine the effects of systemic violence, war, and occupation along the Gaza–Israel border. Malkit Shoshan draws on many years of research in collaboration with Amir Qudaih and his family to assemble a non-linear narrative of the daily realities of life in Gaza, comprising family stories, maps, land deeds, spatial analysis, WhatsApp messages, photographs, recipes, and more. Following the structure of a lexicon, disparate elements ranging in scale and materiality sit together, all registering the intertwining of everyday life with geopolitical histories and regimes of control.

First presented at the 2021 Venice Biennale, where it was awarded the Silver Lion, the project initially halted and then expanded and deepened in the wake of 7 October 2023. In the intervening time the farm has been levelled by the IDF. The first part of this book has consequently become an archive, and the second, in which many of the same themes are revisited, questions how we can talk about Gaza's present and future amidst genocide.

MALKIT SHOSHAN is a designer, researcher, and writer who serves as founding director of FAST (Foundation for Achieving Seamless Territory). Her research and practice have been recognised internationally: she curated the Dutch Pavilion at the 2016 Venice Architecture Biennale and received the Silver Lion in 2021. Shoshan is the author of *Atlas of the Conflict: Israel–Palestine* (2010) and *BLUE: Architecture of UN Peacekeeping Missions* (2023) among other publications. She teaches as a Design Critic at the Harvard Graduate School of Design. Her work has been featured in *The New York Times*, *The Guardian*, *NRC*, *Haaretz*, *Volume*, *Surface*, and more.



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SÉRGIO FERRO
Construction of Classical Design

The third instalment in MACK's landmark series of writings by French-Brazilian architect, theorist, and painter Sérgio Ferro

This new text is a compelling history of architectural drawing and design, making a challenging argument for their role in the creation of today's capitalist political economy of construction

Ferro's distinctive writing draws on art history, semiotics, politics, and his personal experiences in Brazil and in exile, offering a vital critical voice for a new generation of architects and thinkers

Construction of Classical Design is a detailed historical analysis of the genesis of architectural drawing and design since the late Gothic period in Europe. In his exacting and irreverent style, Sérgio Ferro reveals how these tools were slowly separated from their origin – instruments in a material process – and turned into a formal language, legitimised through reference to antiquity and alien to the logic of construction and its workers. This transformation is shown to be part of the social, economic, political, and intellectual transition from the Middle Ages to the capitalist era. In tandem, Ferro deciphers the evolution of the professional and disciplinary field of architecture, with its struggles for recognition and its self-deceptions.

Following *Architecture from Below* and *Design and the Building Site*, this third volume of Ferro's writings presents some of his most recent research, offering a radical reinterpretation of the received history of European architecture, and with it architecture tout court. It offers a deeply material analysis of a subject often either bypassed or overindulged, proposing lucid explanations and inspiring new ways of working.

Edited by Silke Kapp and Mariana Moura
 Translated by Ellen Heyward and Ana Naomi de Sousa

SÉRGIO FERRO (b. 1938, Brazil) studied architecture at FAUUSP, São Paulo. In the 1960s, he joined the Brazilian communist party and started, along with Rodrigo Lefevre and Flávio Império, the collective known as Arquitetura Nova. After being arrested by the military dictatorship that took power in Brazil in 1964, he moved to France as an exile. As a painter and a professor at the École Nationale Supérieure d'Architecture de Grenoble, where he founded the Dessin/Chantier laboratory, he engaged in extensive research which resulted in several publications, exhibitions, and awards in Brazil and in France, including the title of Chevalier des Arts et des Lettres in 1992. Following his retirement from teaching, Ferro continues to research, write, and paint. A major retrospective exhibition of his work was held at Museu de Art Contemporânea, São Paulo, in 2025.



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SARA ALMODOVAR PEREIRA
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The SAAL Housing Process, 1974–76

The third title in the Sightlines series presents a gripping and revelatory account of a transformative era of participatory housing in post-dictatorship Portugal

The SAAL process joined impoverished families with planners, engineers, and architects such as Álvaro Siza to produce new housing projects, building 4,000 homes which endure today

This moving and immersive oral history evokes the works of Svetlana Alexievich and Tony Parker while also offering a wealth of practical guidance and experience

The fall of the dictatorship in 1974 saw the start of Portugal’s revolutionary period and with it one of the most remarkable housing initiatives in European history. As an immediate response to the vast portion of the population living in slums and shanties, the SAAL (Mobile Local Support Service) was established to equip impoverished people to build the new homes they needed. Initiated by architect Nuno Portas, the SAAL connected citizens with planners, architects, engineers, and builders to collaborate on the design and construction of new developments, to be built on requisitioned sites as close as possible to the inhabitants’ former homes. The resulting estates were intimately informed by their inhabitants’ needs and hopes. Through their uniquely participatory process they developed a celebrated new architectural language.

In this book, Sara Almodovar Pereira collects the experiences and reflections of those who participated in the SAAL, reconstructing this extraordinary chapter in architectural and social history through the voices of those who were there, at the protests and meetings, on the building sites and barracks. The experiences recounted are revelatory, demonstrating truly participatory architecture and offering new understandings of housing as right and provision, far from prevailing paradigms and their perpetuated logic of ‘crisis’. This immersive oral history traces the unfolding of a historical moment at ground level and reminds us of ways of working and building that could transform the future.

SARA ALMODOVAR PEREIRA is a writer, researcher, and translator interested in issues of access to land, environmental justice, and community organising. They currently work with Material Cultures and teach at Central Saint Martins. They were part of the editorial board for the first two volumes of *Common Treasures*, a series of books exploring the challenges faced by rural communities in the UK today. They have also translated Rachel Cusk’s *Second Place* into Portuguese and made radio documentaries for the BBC.

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



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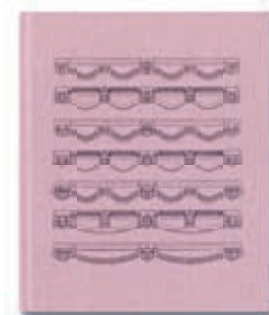
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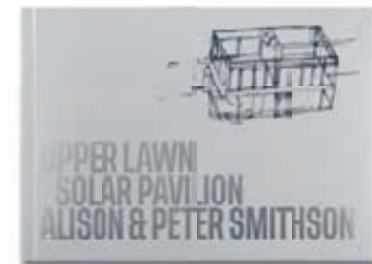
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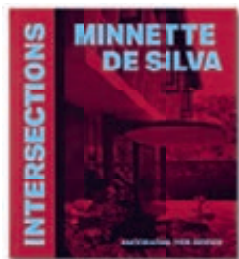
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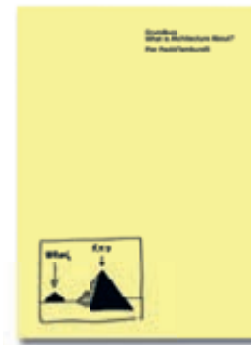
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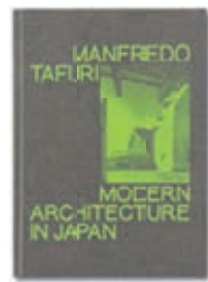
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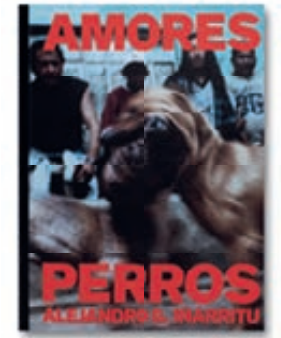
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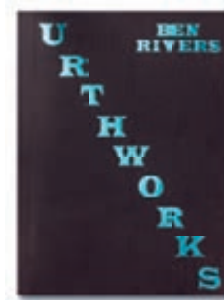
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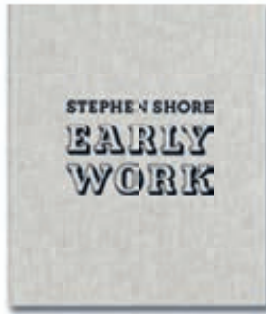


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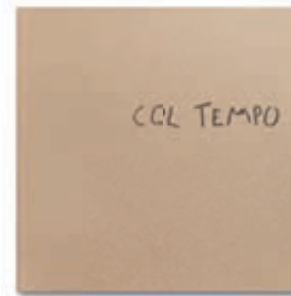
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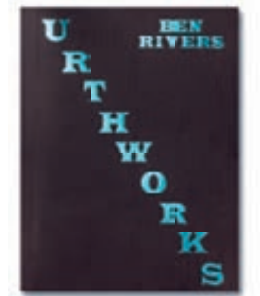
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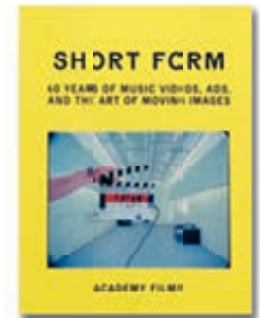
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NICK HAYMES

Chronograph

Photographer Nick Haymes's latest book is a monumental chronicle of the artist's life with his partner, Lina, and their two children, Philipp and Lawrence, made over twenty-five years between New York City and Los Angeles

Featuring nearly one thousand photographs, *Chronograph* engages with the family as a lifelong subject, moving between scenes of growing up, moments of happiness and rupture, and experiences of loss to form an immersive and unflinching portrait of family life

Haymes is founder of Little Big Man Books and Gallery, the LA-based imprint and gallery, with his previous publications including *Between Dog and Wolf* (2007), *GABEtm* (2012), *The Last Survivor Is the First Suspect* (2021), and *Dancing on the Fault Line* (2025)

Chronograph brings together more than twenty-five years of photographs made by photographer Nick Haymes between 2001 and 2026, assembling an immersive chronicle of life with his partner, Lina, and their two children, Philipp and Lawrence. Over 450 pages and nearly one thousand images, the book moves between Los Angeles and New York, turning Haymes's long-term documentary practice towards those closest to him.

Approaching family life not as a sentimental saga but as something psychologically charged and contradictory, the photographs move between scenes of children, domestic interiors, bodies in motion, rough play, affection, and moments of tension. Haymes refuses to separate beauty from discomfort: innocence sits alongside recklessness, intimacy alongside unease, as children grow, relationships shift, and bodies change. His photographic language moves between documentary and carefully staged tableaux, creating images that feel both spontaneous and strangely theatrical.

Rather than presenting family as a fixed social unit, *Chronograph* reveals it as a volatile emotional terrain where closeness can feel both protective and suffocating. The result is a deeply moving psychological portrait of family life, where affection and conflict intertwine and where the fragile bonds of love are continually tested and renewed.

NICK HAYMES (b. 1969) is a British-born photographer based in Los Angeles. In 2010 he founded Little Big Man Books and Gallery, an independent imprint and exhibition space focused on photography. His books include *Between Dog and Wolf* (2007), *GABEtm* (2012), *The Last Survivor Is the First Suspect* (2021), and *Dancing on the Fault Line* (2025).



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August 2026

ISBN 978-1-917651-73-8

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JESSE GLAZZARD

The Sound of Dirt and Beauty

This first book by British photographer Jesse Glazzard brings together images made over a decade, tracing his own transition alongside the lives of a close circle of friends, lovers, and collaborators

Intimate studio portraits and everyday scenes offer a direct and unsentimental depiction of queer community life, shaped by friendship, desire, and shared experience

Designed as a stapled, zine-inspired object with a screen-printed cover, this volume is published to coincide with a new installation at the Institute of Contemporary Arts, London, on show in September 2026, developed from the same body of work

The Sound of Dirt and Beauty is the first book by British photographer Jesse Glazzard, bringing together photographs made in the UK over the past decade among friends, lovers, and collaborators.

Rooted in working-class experience and shaped by underground queer culture, Glazzard's images combine portraiture and documentary, moving between intimate studio portraits and scenes of everyday life. Bodies, bedrooms, gatherings, fragments of diaries, and moments of tenderness are rendered with a raw immediacy that resists spectacle. Rather than presenting identity as a fixed category, the work allows people simply to appear as they are, reflecting a generation moving beyond rigid identity structures and embracing fluidity, experimentation, and chosen forms of belonging.

Across the book, Glazzard's own transition unfolds alongside the shifting lives of the people around him, forming part of a wider portrait of a shared world. At the heart of the book is a desire to build an archive of the present, documenting a circle of lives often absent from official histories. Conceived as a stapled, screen-printed publication much like Glazzard's self-published zines, the book presents this material with the directness of a record. What emerges is a portrait of friendship, intimacy, and collective life that holds vulnerability and solidarity side by side.

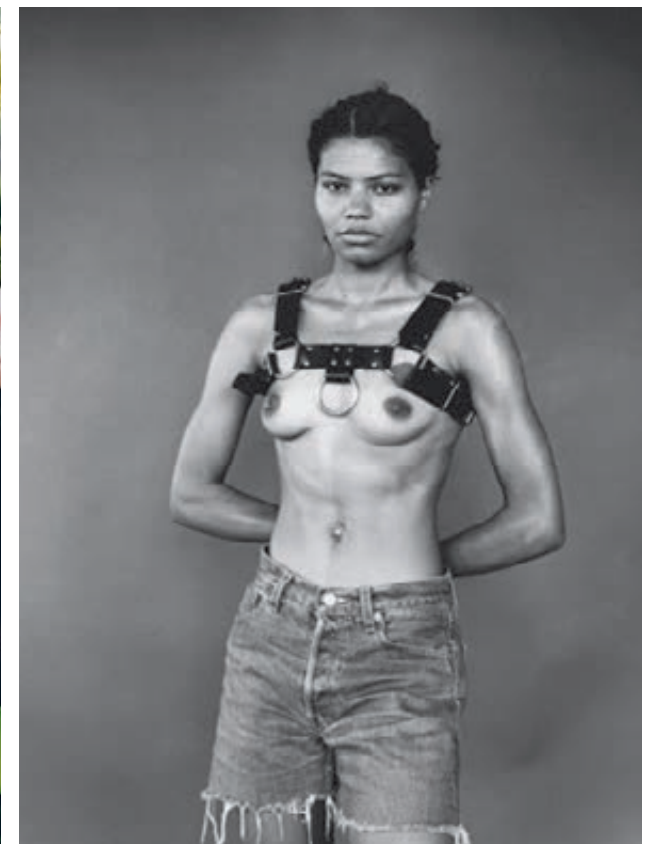
JESSE GLAZZARD (b. 1993) is a British photographer based in London. His work has been published in *The Face*, *Dazed*, *Interview*, *British Vogue*, and *BUTT*, and he has worked with clients including Yves Saint Laurent and Calvin Klein. Alongside commissioned work, he has produced self-published zines including *The World Before Sanitiser* (2021) and *In Order to Smile in a Team Box* (2024). In 2025 he was awarded the Loewe Foundation / Studio Voltaire Award.



Paperback
21 x 29.7 cm, 136 pages

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September 2026
ISBN 978-1-917651-72-1

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JUDITH CLARK

Prefigured: Fashion and Exhibition-making

Fashion curator and historian Judith Clark examines exhibition-making as a form of authorship and interpretation in a richly illustrated volume bringing together archival materials, unpublished sketches, and exhibition documentation

Draws on Clark's most important exhibitions, including 'The Vulgar: Fashion Redefined' (Barbican) and 'Anna Piaggi: Fashion-ology' (V&A Museum)

The second title in SPBH Editions' new series devoted to critical thinking around fashion, following *Dirty Looks: Desire and Decay in Fashion*

Prefigured: Fashion and Exhibition-making examines how fashion exhibitions are conceived and constructed, drawing on nearly three decades of work by Judith Clark, one of the curators who helped define the field. Organised around the core elements of exhibition-making – reference, context, mannequins, narrative devices, and the spatial choreography of objects and viewers – the book reveals the idiosyncratic thinking behind Clark's exhibitions. For Clark, the exhibition is a narrative environment: a space where garments, archives, and spatial design open new ways of seeing fashion.

In the late 1990s, Clark opened an experimental gallery dedicated to fashion in London, the first of its kind, at a moment when the discipline was only beginning to take shape. Since then she has created influential exhibitions for institutions including the Victoria and Albert Museum, ModeMuseum Antwerp, Palazzo Pitti, La Triennale Milano, and the Barbican, helping to transform how fashion is displayed, interpreted, and discussed in museums worldwide.



Paperback
17 x 23.5 cm, 208 pages
€40 £35 US\$50 AU\$85
September 2026
ISBN 978-1-917651-74-5



JUDITH CLARK (b. 1967) is a London-based curator and scholar. She is Professor of Fashion and Museology at University of the Arts, London, and co-founder of the Centre for Fashion Curation. Since the late 1990s she has curated exhibitions for institutions including the Victoria and Albert Museum, ModeMuseum Antwerp, Palazzo Pitti, Palais de Tokyo, La Triennale Milano, and the Barbican, as well as projects with fashion houses including Louis Vuitton and Lanvin. She is the co-author of *Exhibiting Fashion: Before and After 1971* (2014) and is currently Visiting Curator at the Warburg Institute.

JON ASTBURY & KAREN VAN
GODTSENHOVEN (eds)
Dirty Looks: Desire and Decay in Fashion
€35 £30 US\$45 AU\$75
ISBN 978-1-917651-12-7



MARIA LUISA FRISA

The Body in Fashion: The Politics of Appearance (SPBH Body/Politics 3)

The first English translation of a major critical essay examining fashion as a system that shapes and regulates the body

Combining theory, biography, and cultural analysis, the book addresses key themes including the construction of identity, the politics of appearance, and the role of fashion in contemporary image culture

Maria Luisa Frisa is an Italian fashion historian, curator, and professor at the IUAV University of Venice, where she created the programme in Fashion Design and Multimedia Arts

The Body in Fashion: The Politics of Appearance is a wide-ranging essay by Maria Luisa Frisa, one of the most influential fashion historians and curators working today. Moving between biographical accounts, cultural criticism, and fashion history, Frisa argues that fashion is one of the systems through which modern societies regulate bodies, shaping how they are seen, desired, measured, and displayed.

From the construction of femininity and masculinity to make-up, red carpets, celebrity image culture, and the rituals of self-presentation, Frisa traces how fashion constructs identities and governs appearances. Drawing on references that span Roland Barthes and the feminist writer Carla Lonzi to designers such as Coco Chanel and Martin Margiela, as well as contemporary figures like Kim Kardashian, Frisa shows how fashion operates simultaneously as fantasy, discipline, and cultural language.

Treating the body as fashion's primary medium, *The Body in Fashion* invites readers to reconsider how their own bodies move through structures of image, desire, and self-representation.



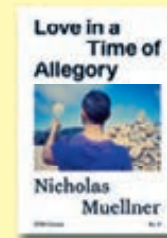
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ISBN 978-1-917651-79-0



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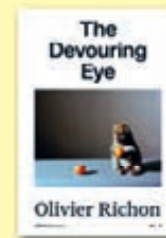
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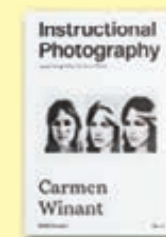
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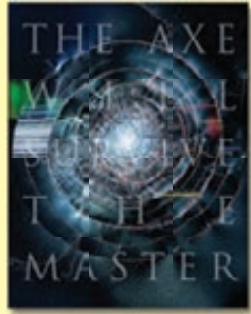
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MARIA LUISA FRISA (b. 1953) is an Italian fashion theorist, curator, and writer based in Venice. She is Professor at IUAV University of Venice, where she founded the BA programme in Fashion Design and Multimedia Arts. She is Editor-in-Chief of *Dune: Writings on Fashion, Design and Visual Culture*. Her exhibitions include 'Bellissima: Italy and High Fashion 1945–1968' (MAXXI, Rome; BOZAR, Brussels; Villa Reale, Monza; NSU Art Museum, Fort Lauderdale); 'Italiana: Italy Through the Lens of Fashion 1971–2001' (Palazzo Reale, Milan); 'Memos: On Fashion in This Millennium' (Museo Poldi Pezzoli, Milan); and 'Memorable: Ipermoda' (MAXXI, Rome). Her recent books include *Le forme della moda* (2022) and *I racconti della moda* (2024).



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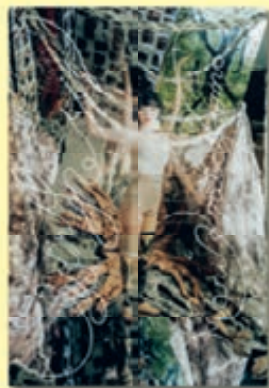
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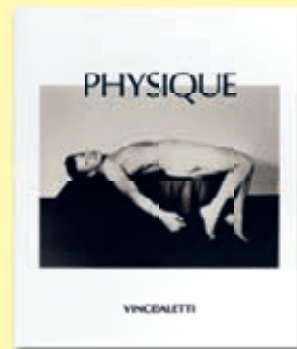
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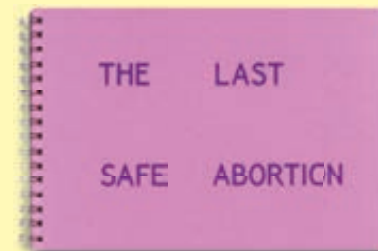
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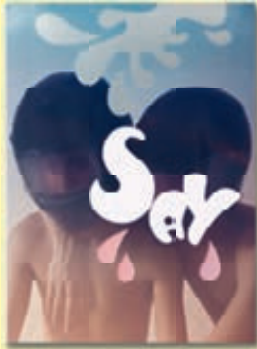


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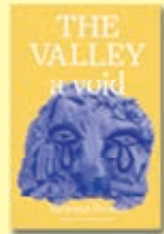
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ANDREW DURHAM
Making Marie Antoinette

Andrew Durham brings together hundreds of his behind-the-scenes photographs taken on the set of Sofia Coppola's beloved feature *Marie Antoinette* in this spellbinding new volume, published on the twentieth anniversary of the film's release

An unprecedented immersion in the hugely influential world of Coppola's film, from its legendary cameo performances and genre-transforming soundtrack to its Academy Award-winning costume design

From the film's creative conception through to its premiere at Cannes Film Festival, this book offers a tantalising record from the perspective of one of Coppola's closest collaborators

When Sofia Coppola set out to make her ambitious third feature film, she was given unprecedented access to the Palace of Versailles, where she created a world and vision whose influence continues to reverberate twenty years later. Her interpretation of Marie Antoinette's life at the palace saw Versailles filled with flower arrangements, macarons, and elephants, costumes by Milena Canonero and shoes by Manolo Blahnik, and an unforgettable cast including Kirsten Dunst, Jason Schwartzman, Marianne Faithfull, Rip Torn, Rose Byrne, and Molly Shannon.

There to document it all was Coppola's long-time friend and collaborator Andrew Durham, who photographed daily life on and off the set all the way to the film's premiere at Cannes. He captured actors between takes, in hair and make-up, and revelling somewhere between reality and the entrancing fiction of the film. This unmissable volume brings together an unprecedented collection of Durham's photographs, alongside an oral history of the film's making by Keaton Bell and a new in-conversation between Durham and Coppola, forming an unmissable deep-dive into the making and mythology of one of Coppola's most spectacular productions.

ANDREW DURHAM is a director, producer, and photographer. Durham produced Sofia Coppola's first short film *Lick the Star* (1998) and her television series *Hi Octane* (1995). He has photographed for *Vanity Fair*, *The New York Times*, *French Vogue*, *Elle*, Louis Vuitton, Marc Jacobs, and Dior. Durham taught photography at Art Center College of Design and Otis College of Art. He is the author of *Set Pictures* (DU Books, 2018) and the director of *Fairyland* (2023).



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 ISBN 978-1-917651-60-8

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JOSEPH SZABO
American Teen

This vivid photobook collects photographs made by Joseph Szabo of his students as an art and photography teacher during the 1970s and '80s in Long Island, NY

Evokes the unique cultures and fashions of the era while capturing the timeless anticipation, curiosity, and rebellion of adolescence

Includes new texts by Sonic Youth's Kim Gordon and commissioning editor Sofia Coppola which reflect on the project's enduring influence

In the 1970s and 1980s, while working as an art and photography teacher in Long Island, Joseph Szabo made photographs of his students, struck by the energy of a generation discovering itself in an era of rebellion and counterculture. Szabo's black-and-white images evoke a dreamworld of adolescence as observed by a trusted outsider. Teens pose and smoke with a playful insouciance, lounge on the beach, and party at a Rolling Stones concert. Intrigued by the ambiguities of adolescent life, Szabo portrays a phase of transition shaped by self-consciousness and self-expression, and gestures to the inner depths beyond the reach of his camera.

First published in various volumes between the 1970s and the 2000s, Szabo's pictures influenced many photographers and filmmakers. In this definitive new book, he brings together renowned and unseen work to form an unforgettable portrait of a generation and a timeless depiction of coming of age.

With new texts by commissioning editor Sofia Coppola and Sonic Youth's Kim Gordon

JOSEPH SZABO (b. 1944, Ohio, USA) is a teacher, photographer, and author. He taught photography at Malverne High School in Long Island from 1972 to 1999 and taught at the International Center of Photography in New York from 1978 to 2000. His previous publications include *Almost Grown* (1978), *Teenage* (2003), *Rolling Stones Fans* (2007), and *Jones Beach* (2010). His work resides in the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, Yale University, the ICP, and the Bibliothèque Nationale, Paris, amongst others.



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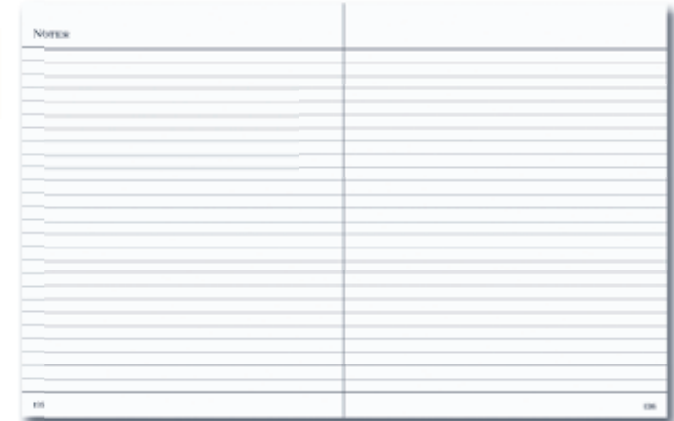
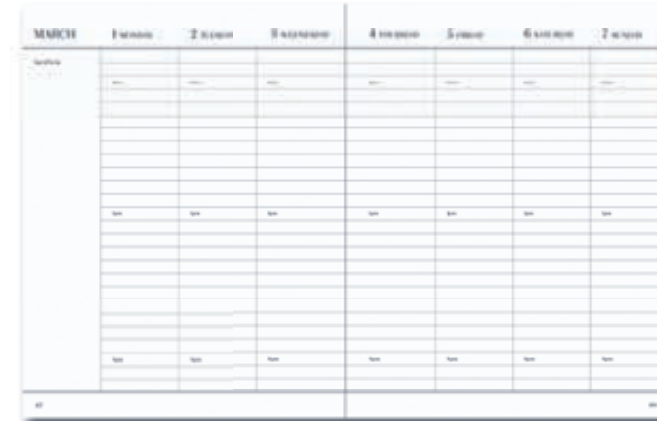
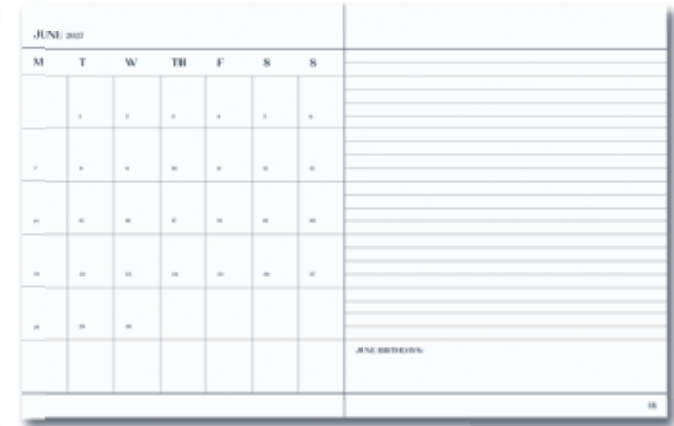
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Embossed hardcover with painted page edges
17.8 x 22.9 cm, 192 pages
€30 £25 US\$30 AU\$60
July 2026
ISBN 978-1-917651-57-8



IMPORTANT FLOWERS BACKLIST

Important Flowers by Sofia Coppola brings to the realm of book publishing the unique voice of the film director, writer, and producer. Personally selected and edited by Coppola, the books reflect Coppola's interests across diverse areas of practice, touching on film, photography, art, and fashion, each designed by Joseph Logan Design studio.

Highlights from the list so far include a mesmerising collection of photographs by Corinne Day on the set of *The Virgin Suicides*, photographer Miranda Barnes's study of Black debutante balls in Detroit, and a visual history of Chanel Haute Couture designs. Forthcoming titles include a visual biography of Anjelica Huston and a definitive volume of photography by Guy Bourdin.



MIRANDA BARNES
Social Season

€60 £50 US\$60 AU\$115
ISBN 978-1-917651-37-0



SOFIA COPPOLA (ed.)
Chanel Haute Couture

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



SOFIA COPPOLA (ed.)
The Virgin Suicides

€45 £40 US\$50 AU\$95
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**Marc by Sofia
SOFIA COPPOLA**

When Sofia Coppola first met Marc Jacobs over two decades ago, they became fast friends and frequent creative collaborators. Now, accompanying her documentary feature of the same name, Coppola pays tribute to Jacobs's life and work in fashion from her intimate perspective. Told through conversations, personal photographs, and behind-the-scenes materials from Jacobs's studio, this is also a story about artistic ambition and perseverance in a competitive creative field.



Hardcover
19.3 x 29.2 cm, 200 pages
€45 £35 US\$45 AU\$85
May 2026
ISBN 978-1-917651-27-1



**I Saw the TV Glow
JANE SCHOENBRUN**

The *I Saw The TV Glow Screenplay Book* 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*), an excerpt from *The Pink Opaque* episode guide, and storyboards by filmmaker Albert Birney (*Strawberry Mansion*).



Hardcover
20.3 x 27.9 cm, 200 pages
€60 £50 US\$60 AU\$115
April 2026
ISBN 978-1-960078-39-1



Sing Sing Screenplay Book
GREG KWEDAR & CLINT BENTLEY

The *Sing Sing Screenplay Book* includes an annotated script featuring commentary from the filmmakers and ensemble, an essay by Rembert Browne, behind-the-scenes photography by Jenna Jones, and a conversation between Clarence ‘Divine Eye’ Maclin and Shakespearean scholar Miles Grier.



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In the Mood?
VERONICA FITZPATRICK (ed.)

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

Whether you're turned on by banter and eye contact or want to adventure into all-out kink, *In the Mood?* takes a broad view of what's hot on screen and catalogues the full range of ways filmmakers have portrayed sex in their movies – as well as the full range of viewers, bodies, and sexual orientations. Includes hundreds of film stills for a visually immersive experience, all paired with writing that celebrates and titillates and doesn't overanalyse – no heavy thought pieces here.

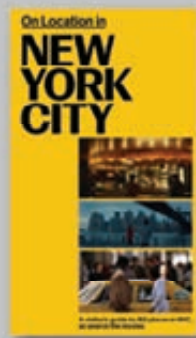


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 June 2026
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On Location in New York City A24

On Location in New York City is a travel guide to the city's five boroughs as seen in the movies. Modelled after trusty old Fodor's and Michelin guides, *On Location* maps out the restaurants, bars, shops, parks, and museums used as sets in films ranging from *Funny Girl* (1968) to *Men in Black* (1997). Every listed location is still open and operating today, meaning visitors can order a steak like Miranda Priestley or hit a rave like Nicole Kidman. Features an introduction by Celine Song, whose films *Past Lives* (2023) and *Materialists* (2025) treat New York like the movie set that it is.



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14 x 22.8 cm, 200 pages
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Watch This Before You Turn 18: 171 Movies for Every Type of Teen A24

The follow-up to *Hey Kids, Watch This!*, the popular illustrated movie guide for kids ages 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, *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 by Baptiste Virot and packed with even more film stills, and is organised by chapter – drama, action, romance, comedy, horror, sci-fi – plus specially curated sections.

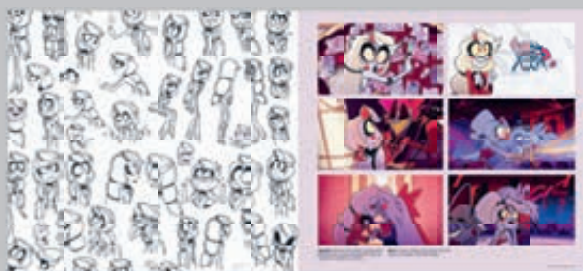
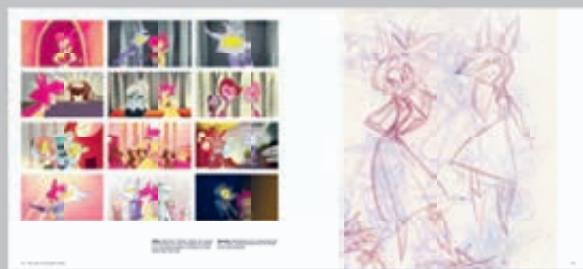
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The Art of Hazbin Hotel

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 two hundred 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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28 x 25.4 cm, 220 pages
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Happier, Stupider Times: Anthony Bourdain's Provincetown Years

A24

This book is a time capsule of what cooking and nightlife was like in Provincetown, MA, in the early to mid-1970s, and drops you into the place that turned Bourdain into the beloved chef, traveller, and writer that he would become. What was it about this small town that made such a deep impression and inspired his career ambitions and life's trajectory from there on out? He may have initially gone there to chase a girl, but he stayed to ride the pirate ship of P-town's open-minded, anything-goes lifestyle.

Comprised of ephemera, photos, excerpts, newspaper clippings, and recipes that capture the rowdy port and fishermen crowd, the lore of local culinary legends, artists, gay culture, hard-partying hippies, and much more.

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Eddington Screenplay Book

ARI ASTER

The Eddington Screenplay Book offers readers a glimpse into Ari Aster's film, including the full script, original essays, and more.

Hardcover
20.3 x 28 cm, 220 pages
€60 £50 US\$60 AU\$115
November 2026
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The Encyclopedia of Movie Cats: An A-Z of Felines On Screen
A24

This exhaustive encyclopedia catalogues nearly every cat that's ever appeared on-screen, from Abby Barnes's Cat in *The Truth About Cats & Dogs* (1996), to Zgougou, Agnès Varda's grey tabby, who starred in several of her films.

Featuring over eight hundred cats, *The Encyclopedia of Movie Cats* includes cinema's most famous feline characters (like Jones from *Alien*, and all those Bond villain cats) and introduces readers to hard-working cat actors like Orangey, whose many roles include Audrey Hepburn's cat in *Breakfast at Tiffany's* (1961), as well as fun and fascinating cat archetypes, like writers' cats, talking cats, and *bakeneko*, or Japanese 'ghost cats'.

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TIM WAGGONER

Crystal Lake is the *Friday the 13th* prequel series that brings one of horror cinema's most iconic killers back to life, centring the story of Jason Voorhees, whose mother, Pam, is out for vengeance after her only son drowned at Camp Crystal Lake.

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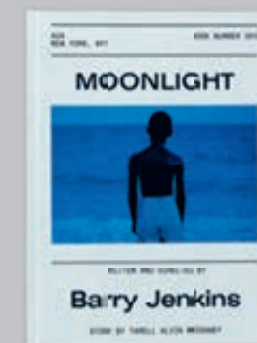
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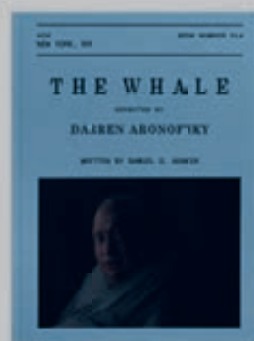
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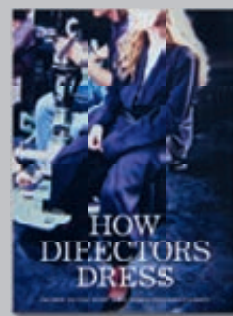
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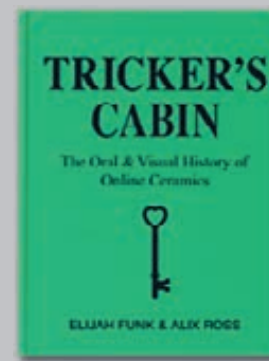
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