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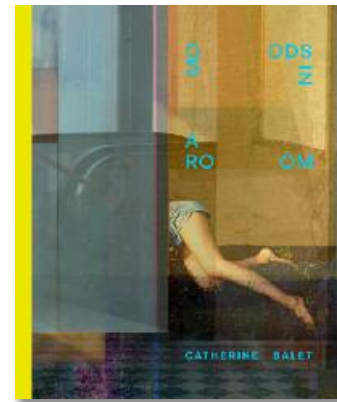
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## MOODS IN A ROOM

Catherine Balet

Catherine Balet's new series *Moods in a Room* plays with virtual reality by mixing pictorial textures and digital photographic elements. Using images she collects from her personal archives, she superimposes them in multiple layers, giving a material feel to the unreal and a virtuality to her material images. The resulting compositions reveal the various states of consciousness of the artist, and illustrate her commitment to endlessly explore the dualities between content and absence, space and surface.

Fannie Escoulen, curator, writes: "...Catherine Balet has been building for years the successive layers of a memory sedimentation, a palimpsest, drawing references to the great movements of painting... Hockney, Bacon, Picasso and so many others invite themselves to her table, interacting with the work in progress. Yet the artist deliberately frees herself from the great masters and feeds on many other materials. And it is indeed in this overflowing imagination, in this irrepressible desire to express the world around her, that Catherine Balet reveals our desires, fantasies and fears in the open and claims, in an artistic posture at crossroads, a great freedom of expression, embracing the possibilities of creation with its ever-expanding limits."







## HOUSE OF MIRRORS

Kajsa Gullberg

In 2017 Kajsa Gullberg went to a swinger club in the city where she lives. This was not to work on a project but to expand her idea of herself and her sexuality. What surprised her was that it was the first time she actually felt safe.

*'This was the ultimate sexual safe space for a woman. It was a place we could come and have any kind of sex we wanted without the risk of being raped or assaulted. The next thing I noticed was the diversity. Every woman in there was desired; no matter her size, age or other physical quality. And the third thing was that it was the ultimate free space that allowed a woman to express her sexuality – free from shame and free to explore our lusts and desires.'*

After spending time in the club and gaining the trust of the users and the owners, Kajsa was able to take her camera with her. She photographed the women in ways that illustrated what she saw, felt and experienced through her journey.

As Kajsa says, *'The project is not a documentary about a swingers club. It is a comment on what it is like to exist in a female body in our society... I want my work to be a kaleidoscope or a prism for people to look through. I hope that my work will generate new perspectives, thoughts, feelings and questions in people.'*

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128 pages, 74 colour plates  
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## EAST ENDED

Dougie Wallace

Street art was once simply graffiti, a sign of decay that lowered property values. Fast forward to the transformation of London's East End and it became cool. Seen as 'gritty' and 'edgy', street art generates interest, transforming areas to become high-priced, trendy and attractive to the emerging creative class; its 'edge' and sense of 'authenticity' speeding up gentrification. Yet as property prices rise, local residents and the artists who created it are forced out. Never was this truer than in London's Shoreditch where these images are shot – an open-air showcase of urban art generating considerable tourism.

Graffiti now appears in galleries worldwide. Artists, once hoodied, hidden and nocturnal are out in the open, working in broad daylight from cherry-picker platforms. Commissioned by brands such as Adidas and Gucci they offer creative interventions into the urban landscape, images of coolness and affluence – in murals destined to become Instagrammable propaganda. In *East Ended* you see every code of cool fashion and attitude, alongside scenes of poverty and people on the streets trading in anything but the cool. Though gentrification has brought a numbing sameness, look carefully and you'll spot the cheeky protest posters – political critique to climate change resistance – plastered over and defacing the ads. The voice of the streets is reclaiming its walls.

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With an essay by Paul Lowe







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## THE QUEEN, THE CHAIRMAN AND I

Kurt Tong

*The Queen, The Chairman and I* is a saga of love, hope, and tragedy: a storybook that both uncovers family secrets and reveals the impact of political and economic forces on individuals. It deals with themes of multiculturalism and migration, heritage and empire.

Kurt Tong's paternal grandfather was a deckhand who arrived in Hong Kong from Shanghai after the fall of the last imperial Chinese dynasty in 1911. His mother's family were landlords in Southern China. By coming to Hong Kong, they almost certainly escaped death at the hands of Mao's advancing Communist armies.

Kurt Tong grew up in Hong Kong, singing the British National Anthem throughout his school years. At the age of 13, he moved to the UK to continue his education, before finally returning to Hong Kong in 2012. Tong has traced the history of his family in a bid to find out how two of the most influential people in history, Queen Victoria and Chairman Mao, had affected them. Giving equal importance to new photographs, found photographs and writing, the work reconnects him with the Hong Kong of the past, through the recollections of his extended family, humanising the political and social upheaval that took his family to Hong Kong and eventually to the United Kingdom.



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*"Anne Helene Gjelstad's documentary project is remarkable. She has found a way to photograph the women, which draws the viewer into their world and souls. You can feel the passion the photographer has for this project – it transports and leaves us wanting to know and see more". Joyce Tenneson.*

## BIG HEART, STRONG HANDS

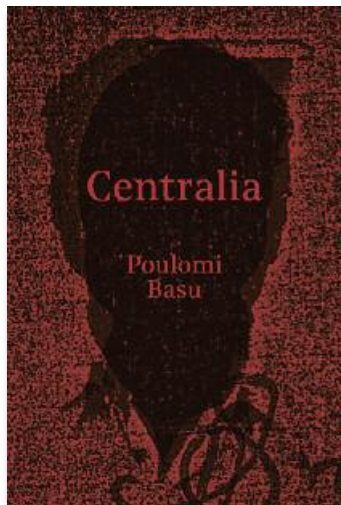
Anne Helene Gjelstad

*Big heart, Strong hands* tells the story of the women on the Estonian islands Kihnu and Manija in the Baltic Sea. Geographically isolated, a strong sense of community spirit and a steadfast attachment to their ancestor's customs has developed over centuries. Often viewed as the last matriarchal society in Europe, the older women here take care of almost everything on land as their husbands travel the seas.

Gjelstad has photographed the daily lives and activities of the women, their clothing, bedrooms, kitchens and farmhouses as well as the surrounding landscape – even a ceremony in a deceased person's kitchen only three hours after she had passed away. She has also interviewed the women about their lives, struggles and losses and their thoughts on the future. We learn of the development of this unique society, the harsh conditions it endured over many decades as part of the Soviet Union, as well as its culture and folk dressing customs. These are the hushed voices of culture bearers who need to be heard, for this is a small society rapidly moving towards western standards, and where traditional culture and identity is inevitably slipping away.







## CENTRALIA

Poulomi Basu

*Centralia* exposes hidden crimes of war as an indigenous people fight for their survival. In war, truth is the first casualty and *Centralia* explores the unsteady relationship between reality and fiction and how our perceptions of reality and truth are manipulated.

Combining tropes of documentary and fiction, art historian Emilia Terracciano, writing in *1000words*, has called *Centralia* a 'hallucinatory reflection' where an invisible conflict between a guerilla army, an indigenous people and the Indian state is associated with wider issues of environmental degradation. Such exploitation comes at a price: the transformation of violence into the de-facto language of politics. The voice of resistance is buried by alternate facts. Freedom is shrinking and what we say and who we are is being obscured.

£35.00 UK / \$50.00  
Hardback  
192 pages, 96 colour photos  
300mm x 200mm  
ISBN: 978-1-911306-57-3



## FLUVIAL

Tito Mouraz

*Fluvial* is a meditation on the riverside beaches of northern and central inland Portugal.

These are places with which Mouraz has a lifelong relationship and through the images he transmutes personal geography into a fictional atmosphere. And just as the river currents have shaped the natural elements, the passage of time has shaped his gaze. Irony is replaced by a kindness towards his equals, and a fascination with form and analogy.

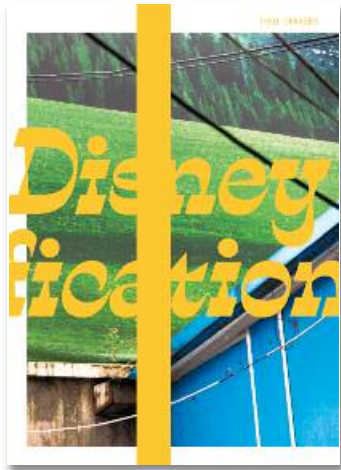
These are the informal moments of family life, of Portuguese society, relaxed, and at leisure. Bodies, tree trunks and river-bed rocks begin to resemble sculptures; human bodies, almost amphibious, are often reduced to the simplest of forms, shaped by light or submerged under a surface of water with the river bed acting almost as an optical instrument.

Realistic yet dreamlike, Mouraz conveys a pagan sense of nature, creating the feeling of an infinite Sunday, a summer dream – a visual ode to human leisure.

*Fluvial* is Tito's second book with Dewi Lewis. His last book, *The House of The Seven Women*, received considerable critical acclaim and is now out of print.







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Softback with dust jacket  
160 pages, 69 colour plates  
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## DISNEYFICATION

Theo Derksen

*Disneyfication* is a visual photographic investigation into how 'ordinary' reality is disguised and hidden as our public spaces are changed through the intervention and use of imagery.

Theo Derksen explores the process through which he sees our public spaces becoming increasingly globalized and homogenous, not just in their structures but also in their use of imagery. More and more, the spaces have acquired the characteristics of an amusement park. New places are created to enable people to experience a more perfect version of reality – places which are easy to understand and appear safe for everyone. As far as is possible, problems such as decline, poverty and traffic congestion are eliminated and the environment is arranged in a way that stimulates people's behaviour in their drive to consume.



*With an interview with Francine Houben, creative director and founding partner of internationally respected Mecanoo Architects. Best known in the UK as architect of Birmingham Library she is currently involved in the refurbishment of the Martin Luther King Jr. Memorial Library in Washington, D.C. and the New York Public Library.*



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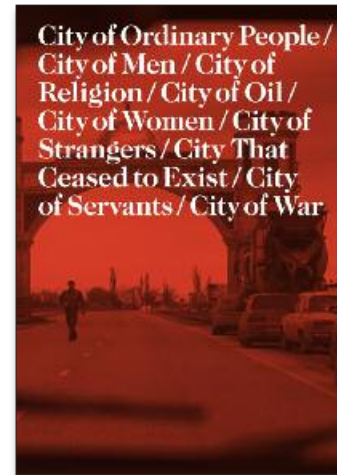
SHORTLISTED  
*The Rencontres d'Arles*  
Author Book award

## LET US NOT FALL ASLEEP WHILE WALKING

David Denil

In the Donbass region of Eastern Ukraine war has raged now for over five years. *Let Us Not Fall Asleep While Walking* explores its impact on the people and the country by focusing on aspects of daily life, rather than the war itself. This is a collaborative project in which Denil has worked with Ukrainian people to express their individual experiences and thoughts

Ukraine gained independence from the Soviet Union in 1991 after which it declared itself a neutral state. But in 2013, protests broke out in central Kiev after the government of President Yanukovich decided to suspend the Ukraine-EU Agreement and instead to strengthen economic ties with Russia. Months of demonstrations and protests, known as The Euromaidan, escalated into the 2014 Ukrainian Revolution. Yanukovich was eventually overthrown and a new government established. These events preceded both the annexation of Crimea by Russia in March 2014 and the still ongoing war.



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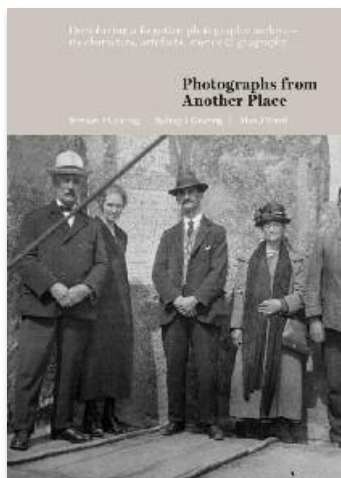
## GROZNY: NINE CITIES

Olga Kravets, Maria Morina and Oksana Yushko

Take a walk down Putin Prospect, Grozny's main street, look carefully at the Muslim women filing out of beauty salons and the men riding brand new SUVs, and you would never believe that less than a decade ago the city was levelled to the ground by Russian aerial and artillery assaults.

But behind the façade, the hate and despair of Chechnya's wounds remain. They are deep. Neither the fancy bars nor the propaganda posters of Chechen leader Ramzan Kadyrov that appear on every other building can hide them.

Layer by layer, *Grozny: Nine Cities* reveals the complex life of the Chechen capital. Nearly 300,000 lives were destroyed in the two recent wars. Moscow vowed to rebuild this devastated society and win over Chechen civilians, but loyalty to the Kremlin and Chechnya's oil now seem to be its only concerns. And with Russian tanks off its streets, Russian nationals are isolated. Chechen suicide bombers attack public places and Chechen police detain civilians for their involvement with the radical Islamic underground.



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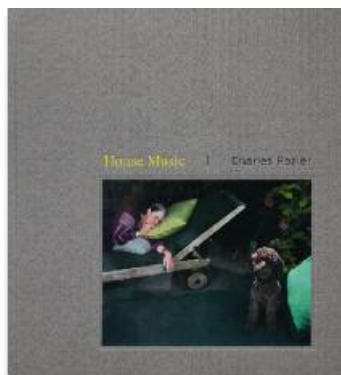
## PHOTOGRAPHS FROM ANOTHER PLACE

Alan J Ward

In 2014 Alan Ward purchased a collection of 'quarter plate' glass negatives on a whim, from an Ebay seller in Brighton, that had no provenance. There are about 230 in total, dating from 1914 through to the 1950s. Through a few clues offered up in the images and the original boxes they came in, he pieced together the beginnings of a substantial lost-family history, that seemed strangely to parallel his own.

Through a forensic research process and an almost voyeuristic obsession with this collection, new photographic work evolved in response to the locations, subjects and objects in the images. Intrigued by the odd, and easily overlooked elements and repeating motifs of the collection, Ward explores the forgotten, lost, ordinary, and extraordinary distant voices and still lives of the archive.

The book includes a companion text by author George Szirtes, 'Gearing: a coincidence', and an interview between Alan Ward and archivist David Govier 'Unlocking the boxes' which explores the role of research in contemporary artistic practice.



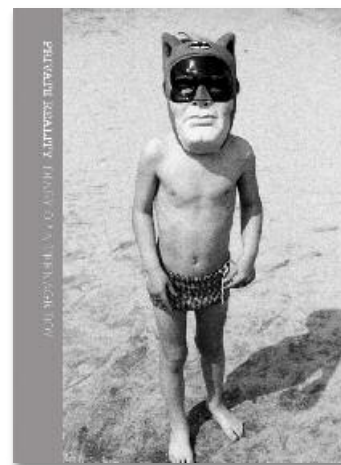
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Hardback, 124 pages  
28 duotone and 38 colour plates  
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## HOUSE MUSIC

Charles Rozier

Spanning almost thirty years, *House Music* chronicles seemingly quotidian moments in the lives of multiple generations of the photographer's extended family. Training the camera on those closest to him, Charles Rozier brings the sensibility of a street photographer to his own domestic setting. This is a body of work that transcends convention and the particularities of Rozier's own circumstances to create a story that speaks to universal experience.

*House Music* underscores the uncanny in the everyday, presenting a series of suddenly meaningful tableaux framed by the stage of ordinary surroundings. Circumstance and familiarity have made the photographer invisible – in very few images do we see any recognition of his actions by his subjects – but we are deeply aware of his presence. Though Rozier does not appear in these images, *House Music* is a self-portrait. It is also a book about beginnings and endings, over a long generation in which everything has changed, including the photographer himself.



£35.00 / \$50.00  
Hardback, 160 pages  
112 duotone photos  
270mm x 200mm  
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## PRIVATE REALITY

DIARY OF A TEENAGE BOY, 1976

Iain McKell

In 1976, aged nineteen and a student at Exeter College of Art, Iain McKell got a summer job on Weymouth seafront photographing holidaymakers. It was a wonderful opportunity for him to both earn a living and carry out a project exploring the life of the seaside photographer. As well as holidaymakers he photographed his friends, his family and local people from the town, and in the evening the disco bars, fairgrounds and caravan parks of the town.

*Private Reality* is about youth culture and being a teenager in the 1970s. As McKell turned from teenager to young adult, existential angst preoccupied his thoughts as it does for many teenagers, yet the project came together through his lens as he experimented through his photography. For McKell it was his rite of passage, a coming of age, as he began to look at the world and to understand it through the camera.



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138 duotone plates  
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## MY BRITISH ARCHIVE

THE WAY WE WERE 1968-1983

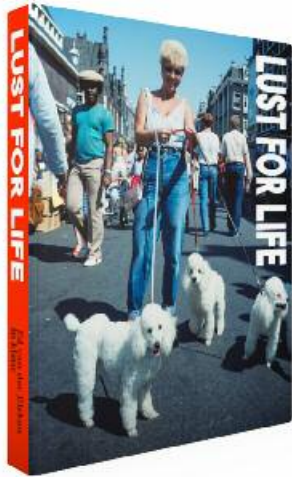
Homer Sykes

*The Way We Were 1968-1983* is a look at British society through the eyes of leading British photographer Homer Sykes – his personal view of 'life' as he encountered it as a young photographer setting out in the early years of his career.

This was a time when British society was going through a period of enormous change. This is reflected by Sykes as he embraces everyday life, with a gentle and seeing eye; a knife throwing striptease tent booth at The Derby in Epsom, through to a kite-flying middle class family battling against the wind and rain on Brighton promenade. The book covers poverty in the East End, rich kids and their parents at society balls, teddy boys, factory workers in the north of England and New Romantics at the Blitz Club in Covent Garden, when Boy George was just George O'Dowd and there was still an Alternative Miss World.

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## LUST FOR LIFE

Ed van der Elsken

*'I sing the praises of life. I am not more complicated than that. I sing everything: love, courage, beauty but also anger, blood, sweat and tears.'* – Ed van der Elsken

*Lust for Life* is the first comprehensive overview of Ed van der Elsken's colour work.

Publication coincided with a major, six month long exhibition at The Nederlands Fotomuseum, the national museum of photography in the Netherlands. The exhibition was only possible as a result of the largest photo restoration project in Dutch history – with more than 42,000 slides of van der Elsken's work now carefully restored.

Recognised as one of the most important photographers of the 20th century, his classic book *Love On The Left Bank* is still in print over sixty years after it was first published, and although he died in 1990 his work has become increasingly popular with regular exhibitions on a worldwide basis. Ed himself travelled extensively, making contact with people across the world with his camera. His quirky, extrovert character is mirrored in his extraordinary photography, and his energy and zest for living live on through his work and continue to touch people.

The book is published as a collaboration between Dewi Lewis Publishing, Lecturis and the Nederlands Fotomuseum.



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112 pages, 200 duotone photographs,  
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## LOVE ON THE LEFT BANK

Ed van der Elsken

A facsimile edition of one of the 'classic' photobooks of the 20th century. With its unconventional, gritty, snapshot-like technique it was widely acclaimed as expanding the boundaries of documentary photography.



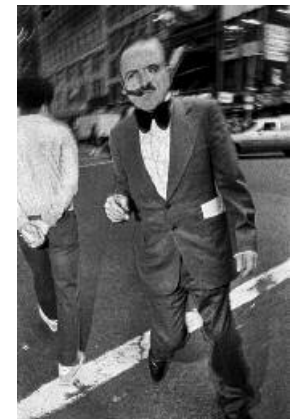
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## FACING NEW YORK

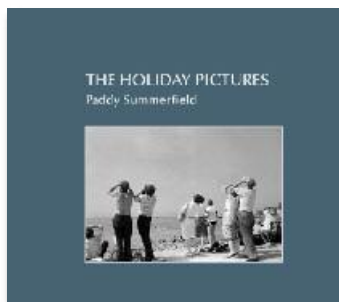
Bruce Gilden

Bruce Gilden has always had a fascination with what he calls 'characters'. So, for Bruce, New York, with its famously idiosyncratic citizenry and the unique energy of its streets, proved to be a giant creative playground. *Facing New York*, which was his first major photo book, saw Bruce and his camera at their highest level of intensity, capturing New Yorkers in moments of utter spontaneity yet still exposing the humanity that lay behind their hardened exteriors.

Originally published in 1992 and long out of print *Facing New York* has become a recognised photobook classic. For this new edition Bruce has replaced two images, of which he says that he just can't understand why they didn't make his original selection.







## THE HOLIDAY PICTURES

Paddy Summerfield

This is the British seaside, where sunlight can give way to rainy pavements, and overcast skies. And here we all are: children and parents, babies and teenagers, people of all ages and from all over, sharing the magic of the coast. We see them in families, in couples and crowds, or isolated and alone under sunlit skies; we see them bored or lost in thought, dozing or daydreaming, caught up in play or watching sky and sea. They cross the sands, they wander along promenades and piers, and endlessly photograph, making holiday memories.

With *The Holiday Pictures*, Summerfield tells us our own story, a primal and universal story of the generations at the sea's edge, looking inwardly at their own feelings, and looking out to the horizons and skies. And the photo sequences imply other narratives, as if someone has walked into the next frame, as if the wave that curls in one picture is seen breaking in the next, where children splash and play.

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## THE NEW LONDONERS

Chris Steele-Perkins

*The New Londoners* is a powerful celebration of London's unique cultural richness, and of the diversity that is the hallmark of this great city.

Chris Steele-Perkins has photographed 165 families from almost 200 different countries, all of whom have made their homes in London. These are beautiful and powerful portraits with each family photographed in their homes. Accompanied by insightful interviews, we learn of the varied experiences of these families from across the globe.

*The New Londoners* is a plea for tolerance and for openness of heart. At a time when social and political divisions seem to be opening up across the UK, it is a timely reminder both of the important role that immigration has played in our country as well as the rich and valued diversity that is the hallmark of our capital city and which makes London such a special place.

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## NOTHING EVENTUALLY

Harvey Bengel

Photographed in Tokyo on three visits over a 15 year period *Nothing Eventually* records the perplexing extremes that exist in this strange and complex mega city, a place that defies comprehension.

The city speaks to the traveller in riddles, nothing is what it seems. Its complexity is baffling and full of contradictions. Village-like suburban streets sit quietly alongside the love hotels, the Pachinko parlours, the boy-girl meet up clubs, the Harajuku girls and the endless neon. Cultural cross-overs are the norm with Japanese tradition blending with the Tokyo Hello Kitty version of US teen Pop Culture. The aged shuffle on while youth push the extremes. The city seems all surface and one is left, on departure, feeling none-the-wiser. This leaves the western traveller feeling that despite the depth of the city's unique Japanese culture there is an aura of impending doom where the brilliance and glitter of Tokyo's veneer will inevitably lead to an unhappy ending.

*Harvey sadly died in October 2019. A good friend and a great photographer, he will be deeply missed.*

£24.00 / \$35.00 hardback  
64 pages, 55 colour photographs  
240mm x 170mm  
ISBN: 978-1-911306-41-2

Several other books by Harvey Bengel are available. Check our website for full details.



## BIG BROTHER

Louis Quail

An estimated 1 in 4 of us will suffer from a mental illness in our lifetime. Those suffering have to face a wall of stigma and stereotyping which often makes their condition worse.

*Big Brother* is an intimate portrait of Louis Quail's older brother, Justin, and his daily struggle with schizophrenia. The condition is severe and Justin has been sectioned three times in his life. Yet, there is so much more to him than his illness. He has interests, hobbies (painting, poetry and especially bird-watching). He also has love; he has been with his girlfriend, Jackie, for over 20 years.

Justin's story is a complex one and is reflected through extracts from medical reports, police records, his own notebooks, his poetry and his drawings and paintings in a way that provides an insight into his world.

The book challenges stigma head on, revealing a system in crisis, under resourced and creaking under its own bureaucracy, but it also discovers important truths on the nature of resilience. At its heart, though, *Big Brother* is a love story.

£35.00 / \$55.00  
Hardback, 196 pages plus inserts, and 16 page booklet, 260mm x 197mm, 146 colour photographs, drawings, paintings, poetry and extensive texts  
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89 colour / b&w photographs  
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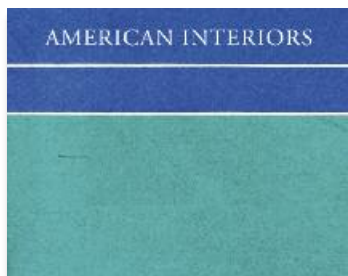
## TE AHI KĀ

Martin Toft

Martin Toft explores the deep physical and metaphysical relationships between New Zealand's Whanganui River and the Maori. This great river is their lifeblood and the tribes of Whanganui take their name, their spirit and their strength from it.

In 1996 Martin Toft spent six months in the area, where he met Maori in the process of reversing the colonisation of their people and returning to their ancestral land, Mangapapapa, on the steep banks of the river inside Whanganui National Park.

Returning twenty years later to rekindle the spiritual kinship he had experienced, he began work on this book. Its narrative is situated within the context of the current Whanganui River Deed of Settlement, Ruruku Whakatupua and the projects led by local Maori to settle historical grievances with the government dating back to the 1870s. At the heart of it is the Whanganui tribes' claim to the river, which is seen by them as both as an ancestor and as a source of both material and spiritual sustenance.



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## AMERICAN INTERIORS

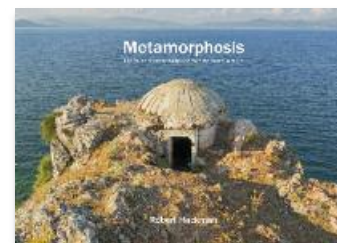
M L Casteel

with texts by Jörg Colberg & Ken MacLeish

*American Interiors* depicts the psychological repercussions of war and military service through images of the interiors of cars owned by US veterans.

Through working with veterans Casteel became aware of the subtle indicators of past traumatic experience. He recognised that the condition in which we live can often be a signifier of our well-being, and that even the state of car interiors can be seen as a manifestation of human interiors.

*American Interiors* explores the area between "the circumstantial and the evident" and it is in the space that separates the slickly produced military recruitment ads from the statistics about rates of veteran homelessness and suicide that this work resides. Casteel balances the empathy he feels for those who have survived the military experience, with a deep sense of outrage towards America's industrial military complex and the institutionalised violence of warfare.



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91 colour photographs  
210 x 300mm  
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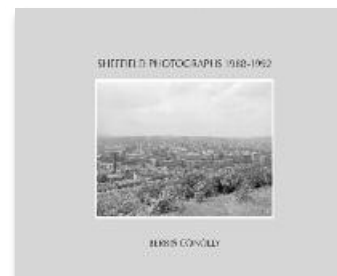
## METAMORPHOSIS

The reuse of Albanian bunkers from the Communist era  
Robert Hackman

Enver Hoxha, Albania's dictator from 1944 to 1985, convinced his people that the outside world wished to invade their communist 'paradise'. Unable to afford advanced technological deterrents during the Cold War years, the country's communist regime built a costly and extensive network of military bunkers, allocating huge physical and economic resources in a frenzy of construction.

Today Albanians reuse and recycle these in ways that are both extraordinary and varied: as cafés, homes, restaurants, swimming pools, barns, bridges and water tanks. Over several years Robert Hackman has photographed these strange mushroom-like structures which have now also become an element in Albania's burgeoning tourism industry.

From 1975 to 1982 former Prime Minister of Albania, Alfred Moisiu, oversaw the fortification of the country with these defensive bunkers. In a fascinating interview he tells their story, estimating that up to 500,000 were built. As he says, 'Albania could not afford to produce aeroplanes and missiles and so we built bunkers instead.'



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## SHEFFIELD PHOTOGRAPHS 1988-1992

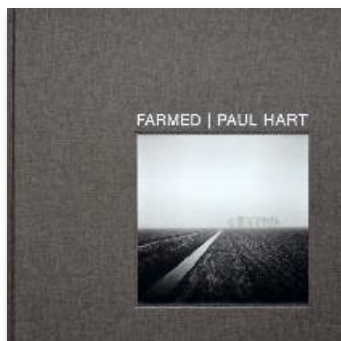
Berris Conolly

In 1988 Untitled Gallery launched the Sheffield Project. Entitled 'Regeneration', this was an extensive three-year project that involved several photographic commissions to document the significant changes that were taking place in the city. Berris Conolly was awarded one of the first commissions and decided to focus primarily on the industrial heartland of the Lower Don Valley, which had become a scene of partially cleared brownfield sites and ongoing demolition.

The project culminated with a major exhibition, timed to coincide with the staging of the World Student Games held in Sheffield in 1991. It featured the work of all the photographers and was shown in several galleries across the city. A retrospective show of the work is now scheduled for exhibition at Weston Park Museum in Sheffield.

**SHORTLISTED**  
*2018 Paris Photo / Aperture*  
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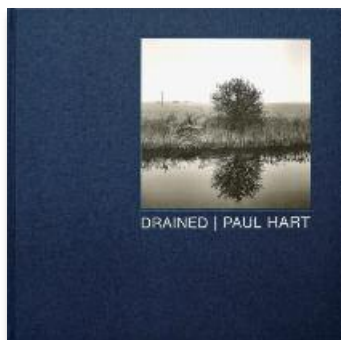
## FARMED

Paul Hart

Essay by Steven Brown

*Farmed (2009-2015)* is the first in a three part series on The Fens, a region of reclaimed marshland in Eastern England, one of the richest arable areas in the UK. Hart explores this wide-open environment, a linear landscape of straight lines and flat horizons, which is monoculture at its core. His narrative pinpoints the objects that remain when all that surrounds has been cleared by modern agricultural practice. He conveys nature's vulnerability within this unsheltered and unprotected environment.

As Steven Brown says in his introductory essay: "*Hart's photographs raise important questions about possession, ownership, mobility, stewardship, history, memory, perspective – the list goes on. But none of these would matter much if the photographs were not, in their attention to the poetry of the place, earnest and moving.*"



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## DRAINED

Paul Hart

Introduced by Francis Hodgson

*Drained (2016-2017)* is the second part in Hart's three part series on The Fens region and concentrates on an area of land which lies barely above sea level and is located a few miles from The Wash.

As Francis Hodgson says in his insightful introductory essay: "*Paul Hart is a photographer interested in the slow harvesting of hidden truth from the ordinary places that most of us pass by ... (his) placid, formally peaceful landscape is pregnant with stories that lurk in the mud or the mist.*"

Paul Hart was awarded the inaugural Wolf Suschitzky Photography Prize for the work on *Drained*.



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## ON ABORTION

Laia Abril

Designed by Laia Abril & Ramon Pez

Every year, some 47,000 women around the world die due to botched illegal abortions. Those who survive risk imprisonment, while millions of others are forced to carry pregnancies to term against their will.

Control of female fertility has long been an ambition of most states, societies and religions in the world. Although safe and efficient abortion technologies now exist, at least 138 countries restrict a woman's right to terminate pregnancy under various conditions – in some countries, abortion is forbidden even in cases of rape or threat to the mother's life.

From fish bladder condoms to abortion drones to anti-abortion terrorism, *On Abortion* gathers images, documents and testimonies about the repercussions of the lack of free, legal and safe access to abortion. Spanning centuries up to the present-day, this painstaking visual research reveals one extraordinary chapter in a history of misogyny largely invisible until now.

#### WINNER

2018 Paris Photo/Aperture Photobook of the Year Award

#### SHORTLISTED

2019 Kraszna Krausz Book Award

2019 Deutsche Börse Prize

2018 Rencontres d'Arles Photo-text Book Award



From boiling baths to dog bites. For generations, a scalding bath has been associated with miscarriage and abortion. An 8th century Sanskrit text recommends squatting over a boiling pot of onions to abort, while a similar technique was used by Jewish women in Manhattan's Lower East Side in the early 1900s.



Magdalena, 32, Poland. Through an extended photo and text story she tells of her abortion in Poland.



## SMALL WORLD

Martin Parr

Introduced by Geoff Dyer

First published in 1996 *Small World* is one of the most popular and most important of Martin Parr's books. This revised and extended edition includes more than 40 new photographs as well as featuring many of Martin Parr's most iconic images.

It is a biting, very funny satire in which Parr looks at tourism worldwide, exposing the increasingly homogenous 'global culture' where in the search for different cultures those same cultures are destroyed. The issues that Parr raised two decades ago when the book was first published are even more relevant today.

Whilst Parr's larger-than-life troupe of tourists appear willing participants in an omnipresent consumer culture they are also bemused victims – at the mercy of larger social forces and locked into their insatiable craving for spectacle. *Small World's* citizens become a symbol of western society's prosperous freedoms, declaring their power and their rights to travel, to choose and to consume.

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80 colour photographs  
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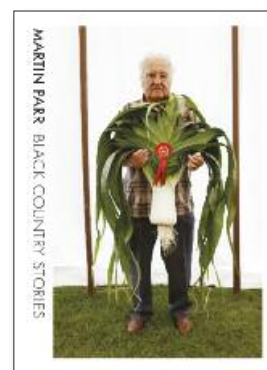
## THE LAST RESORT

Martin Parr

introduced by Gerry Badger

First published in 1986, *The Last Resort* is Martin Parr's best known book. Now recognised as a classic, it divided critics and audiences alike when first published. Some saw it as the 'finest achievement' of British colour photography whilst others viewed it as 'an aberration'. It transformed documentary photography in Britain and established Parr's reputation. This edition retains the images and sequence of the original, and includes a text by Gerry Badger.

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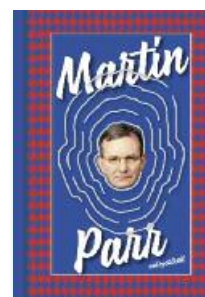
## BLACK COUNTRY STORIES

Martin Parr

On commission for Multistory, Martin Parr photographed the Black Country, an area he knew little of, other than it was densely populated, post-industrial and in decline.

Over four years, he explored workplaces, temples, churches, shops, clubs and societies. Wary of neglecting the day-to-day experience, he also photographed in the Merry Hill Shopping Centre, in shops such as Tesco, in bars, clubs and nightclubs as well as in leisure facilities such as gyms, sports centres and spas. A particular focus of this series is on portraiture, an aspect of Parr's work that blossomed through the project.

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## AUTOPORTRAIT

Martin Parr

This is a fully revised and updated edition of Martin Parr's highly successful book *Autoportrait* which was first published in 2000.

Redesigned, it features a playable 'labyrinth' puzzle on the front cover. The book includes many new images taken since its first publication and shows the remarkable shift from analogue to digital photography that has taken place over the last two decades.

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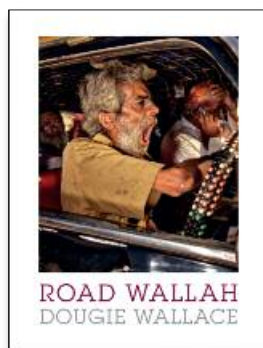


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