

Spring/2023

aperture



Cover: Awol Erizku, *Arrival*, 2020. From *Mystic Parallax* (see pages 14–15)

Page 4: Hank Willis Thomas, *Dave Swindells: Taking pictures definitely kept me going*, 2022. From *Aperture* 248: “70th Anniversary Issue” (see pages 6–7)

Page 12: Tommy Kha, *Tourist (Halloween Costume)*, *East Memphis*, 2021. From *Half, Full, Quarter* (see pages 16–17)

Page 68: Luigi Ghirri, *Ceramiche Marazzi*, 1983. From *It's Beautiful Here, Isn't It . . .* (see page 78)

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About Aperture

Aperture, a not-for-profit foundation, connects the photo community and its audiences with the most inspiring work, the sharpest ideas, and with each other—in print, in person, and online. From our base in New York, each year we produce, publish, and present a program of photography projects, locally and internationally, that includes:

- 4 issues of *Aperture* magazine
- 2 seasons of new photobooks
- 7 exhibitions on tour
- Limited-edition prints
- Talks and book signings
- Aperture Portfolio Prize
- Paris Photo–Aperture PhotoBook Awards
- Aperture–Baxter St Next Step Award

Welcome to Aperture 2023

This spring *Aperture* magazine presents “We Make Pictures in Order to Live,” an issue that nods to the late, celebrated writer Joan Didion and looks at photography’s relationship to storytelling. “We live entirely, especially if we are writers,” Didion writes in her iconic essay “The White Album,” “by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience.”

As an ever-evolving medium that continuously expands its reach and modes of access, photography allows us to connect across time, transcending language, location, and culture. In our spring season of books, we celebrate the artists who shape these stories with a dynamic collection of new monographs. *Mystic Parallax* is the first major monograph by rising interdisciplinary artist Awol Erizku. Working across photography, film, video, painting, and installation, Erizku’s work references and reimagines African American and African visual culture. In *Half, Full, Quarter*, Tommy Kha embarks on an idiosyncratic and deeply personal investigation of Asian American identity in the American South. Kristine Potter continues her exploration of cultural ideology through the American landscape in *Dark Waters*, focusing on the Southern Gothic as evoked in the popular imagination of “murder ballads” from the nineteenth and twentieth centuries. *Community Fire* is a vivid contemporary portrait of the centuries-old Chinese Spring Festival by photographer Zhang Xiao, offering insight into cultural shifts of rural Chinese communities in the digital age.

Wires Crossed presents the visual diary of iconic cult artist Ed Templeton in a part memoir, part documentary homage to the DIY, punk-infused subculture of skateboarding as it came of age in the 1990s and early 2000s. A comparably personal DIY aesthetic infuses a new monograph by Ari Marcopoulos, the first ever overview of the artist’s prolific and dynamic zine practice.

The second volume in our newly relaunched Aperture Ideas series, *Strange Hours: Photography, Memory, and the Lives of Artists* collects writer Rebecca Bengal’s incisive essays and interviews that contemplate photography’s narrative power, and explore the personal, political, and poetic stories that surround an artist’s work. The newest addition to our Photography Workshop Series this season features the ceaselessly curious and beloved artist Vik Muniz, known for his playful photographs that complicate the boundaries of imagery and art.

After celebrating Aperture’s seventieth anniversary in fall 2022, we look forward to the coming decades and to continuing to harness the power of photography to expand the stories we tell—changing how and what we see, how we view ourselves and each other, how we grapple with complex questions around art, representation, and history, and how we envision the future.

—Sarah Meister, Executive Director



Aperture **Magazine**

Yto Barrada

Bettina's Color-aid Papers

The photography of the 1970s was marked by competing visions, looking both forward and backward in time. *Aperture's* entry into the decade, with a Spring 1970 issue on early French photography, mined the medium's austere origins in the previous century, while the emotive force of more immediate "snapshots" by Gary Winogrand, Nancy Rexroth, and Joel Meyerowitz collected just a few years later, in the Fall 1974 issue, confronted us with the medium's potential and scope.

In leaving this range, the magazine, too, wore many faces through the decade, featuring monographs, thematic explorations, and shifts in appearance. "The size, the format, the design all changed across the 1970s issues," remarks Yto Barrada, revisiting *Aperture's* archive. "I tried to follow the object," she explains, "to trust the directions given by it and its encounter with the other objects in my studio." The other objects, in this case, were Color-aid cards of

the late artist Bettina Grossman, whose work spanning sculpture, painting, photography, and textile design has only recently gained wider recognition, in large part because of Barrada. Placing and photographing the decade's issues against the faux leather of her studio table, Barrada composes images from the material remnants of Bettina's color paper cutouts, the kind often used by artists and designers. Here, Paul Caponigro's solitary tree on the Winter 1979 cover is partially obscured, as are two of Helen Levitt's lively New York City street scenes from the pages of the Summer 1977 issue. Inspired by Bettina's approach and the magazine's history, Barrada's reconfigurations are also re-formations, attempts at a new grammar, yielding unexpected associations. "I first chose to conceal the photographs and then began to compose in an automatic way," Barrada reflects, "like an exquisite corpse."

APRIL 2011

Photography from the
1970s: The decade's
most influential work
from 1970 to 1979.
The magazine's entry
into the decade, with
a Spring 1970 issue on
early French photography,
mined the medium's
austere origins in the
previous century, while
the emotive force of
more immediate
"snapshots" by Gary
Winogrand, Nancy
Rexroth, and Joel
Meyerowitz collected
just a few years later,
in the Fall 1974 issue,
confronted us with
the medium's potential
and scope.



Grace Wales Bonner The Researcher

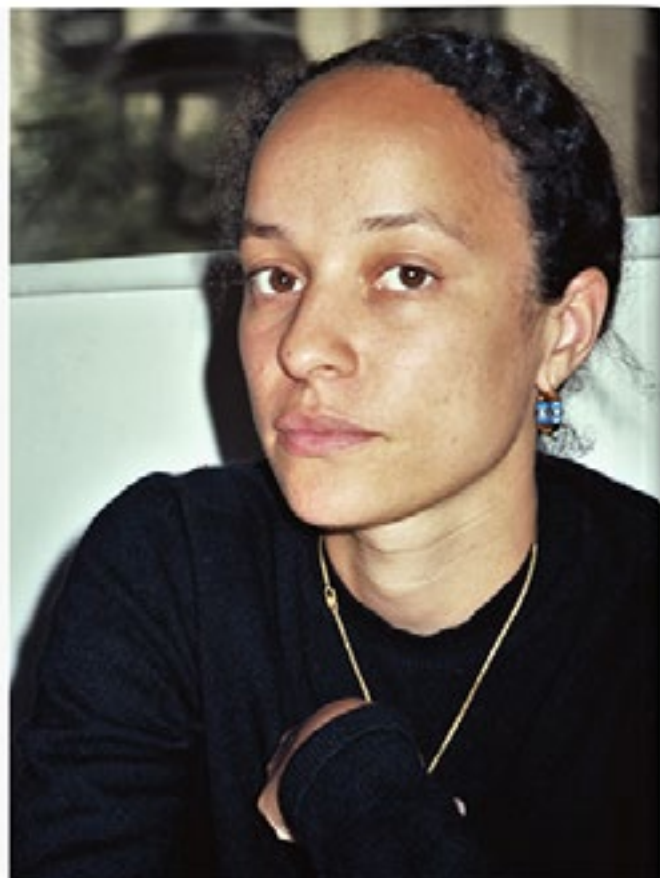
A Conversation with Ekow Eshun

Fashion's constant churn may mean that nods to the past come and go without much fanfare. But for the celebrated London-based designer Grace Wales Bonner, cultural references are conjured with careful intention. They become a form of reckoning and homage, a way to center Black artists and thinkers within a generous, ever-growing constellation of ideas. One clothing collection from 2009 was named *Mumbo Jumbo*, after Ishmael Reed's 1972 novel.

Writing on Wales Bonner in *The New Yorker*, the critic Hilton Als reflects that she "aims to make the broken history of the Black artist and intellectual in African, European, and American culture whole." She does this through her diligent research, an eponymous label, and high-profile collaborations with other companies, such as Christian Dior and Adidas, that expand her reach.

Photography is central to this project. Past collections have been inspired by John Goto's 1920s-era portraits of British Caribbeans of African descent and Sanle Sory's stylish studio images from Burkina Faso. Wales Bonner has recently collaborated with Lia Johnson Artur, Paul Mpagi Sepuya, and Tyler Mitchell. Her interest in working with artists extended further in 2010, when she presented a multimedia exhibition at London's Serpentine Galleries that explored relationships between visual art, spirituality, and mysticism. Last August, the curator Ekow Eshun spoke with Wales Bonner about how she uses design to salute the past and imagine the future.

WINTER 2011



Aperture Magazine 2022

70th Anniversary Issue

Aperture 248: Fall 2022

The year 2022 marks *Aperture*'s seventieth anniversary. To celebrate this milestone, *Aperture* presents a dynamic issue of the magazine that explores our past while charting our future. At the center of the issue are seven original commissions, brand-new bodies of work by visionary artists, including Iñaki Bonillas, Dayanita Singh, Yto Barrada, Mark Steinmetz, John Edmonds, Hannah Whitaker, and Hank Willis Thomas, who have responded to pivotal moments, concepts, and figures found in each decade of the magazine's history. Looking back upon *Aperture*'s legacy, a group of esteemed writers—Darryl Pinckney, Olivia Laing, Geoff Dyer, Brian Wallis, Susan Stryker, Lynne Tillman, and Salamishah Tillet—explore seven decades of indispensable thinking on photography, ideas, and society. Plus—The PhotoBook Review, featuring a conversation with the designer Irma Boom and reviews of a selection of recent photobooks.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 248: Fall 2022
9 1/4 × 12 in. (23.5 × 30.5 cm)
160 pages
Illustrated throughout
Paperback
ISBN 978-1-59711-526-1
September 2022



Cover: Design by A2/SW/HK, London

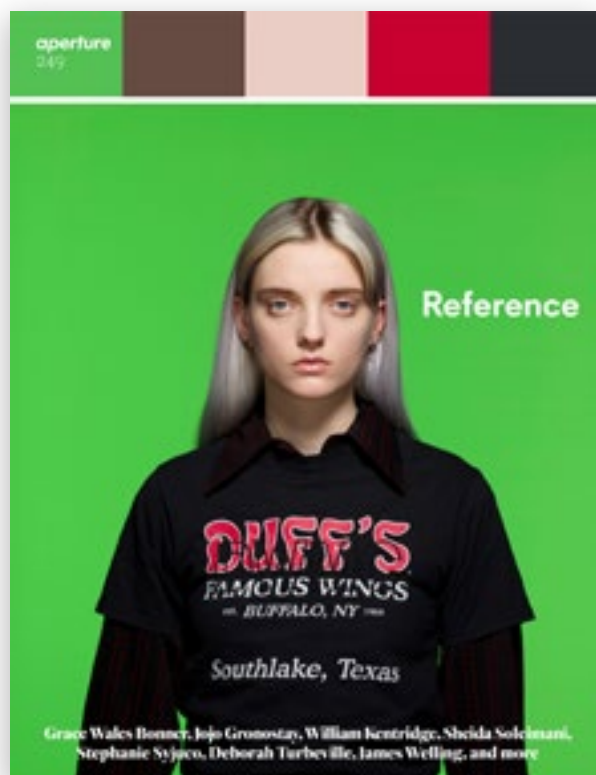
Reference

Aperture 249: Winter 2022

This winter, *Aperture* magazine presents “Reference,” an issue that considers the role images play in the creation of something else. Spanning fashion design, architecture, film, and print, “Reference” includes a conversation between renowned British author and curator Ekow Eshun and rising fashion designer Grace Wales Bonner; an interview with South African artist William Kentridge on the images that undergird his sprawling output; critic Mimi Zeiger on the work of Los Angeles-based architectural studio Johnston Marklee; an essay by Jesse Dorris on the potential of handmade zines; and David Company on the function and purpose of photographs today. Further, works by James Welling, Jojo Gronostay, Deborah Turbeville, Sheida Soleimani, Katrien de Blauwer, and Stephanie Syjuco highlight each artist's unique use of source material. The Photobook Review for this issue opens with a sweeping interview with Ramón Reverté—the editor in chief and creative director at Editorial RM—and includes reviews of recent photobooks by Vince Aletti, Phyllis Christopher, Moe Suzuki, Nancy Holt, Richard Misrach, and N.V. Parekh.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 249: Winter 2022
9 1/4 × 12 in. (23.5 × 30.5 cm)
136 pages
Illustrated throughout
Paperback
ISBN 978-1-59711-527-8
December 2022



Cover: Jojo Gronostay

Aperture Magazine: Upcoming Issue

We Make Pictures in Order to Live **Aperture 250: Spring 2023**

This spring, *Aperture* magazine presents “We Make Pictures in Order to Live,” an issue that nods to the late, celebrated writer Joan Didion and looks at photography’s relationship to storytelling. “We live entirely, especially if we are writers,” Didion writes in her iconic essay “The White Album,” “by the imposition of a narrative line upon disparate images, by the ‘ideas’ with which we have learned to freeze the shifting phantasmagoria which is our actual experience.” Brimming with visual stories that excite, surprise, and illuminate daily life, this issue asks how photographers create and question narratives, and features new work by Bieke Depoorter, a profile of Nick Waplington by Alistair O’Neill, as well as features on Adraint Bereal and Charles “Teenie” Harris.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 250: Spring 2023
9 1/4 × 12 in. (23.5 × 30.5 cm)
136 pages
Illustrated throughout
Paperback
ISBN 978-1-59711-547-6
March 2023



Nick Waplington

Aperture Magazine: Recent Issues

“Smart, scholarly and impeccably designed, this respected quarterly magazine, made in New York . . . is at the top of its game, cementing its position as a true thought-leader.”

—*Guardian*



Sleepwalking
Guest edited by Alec Soth
Aperture 247: Summer 2022
ISBN 978-1-59711-525-4



Celebrations
Aperture 246: Spring 2022
ISBN 978-1-59711-524-7



Latinx
Guest edited by Pilar Tompkins Rivas
Aperture 245: Winter 2021
ISBN 978-1-59711-506-3



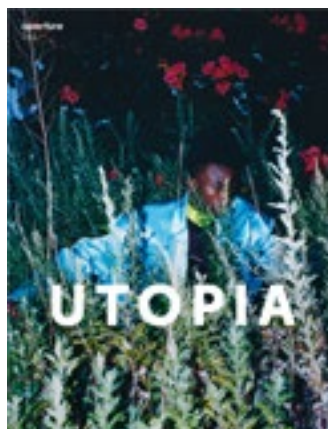
Cosmologies
Aperture 244: Fall 2021
ISBN 978-1-59711-505-6



Delhi: Looking Out/Looking In
Guest edited by Rahaab Allana
Aperture 243: Summer 2021
ISBN 978-1-59711-504-9



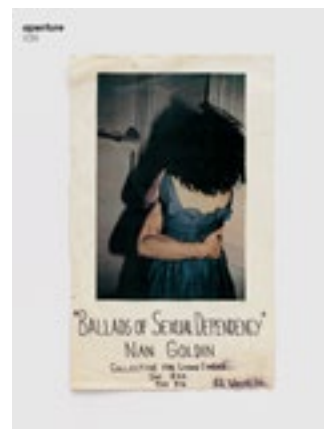
New York
Aperture 242: Spring 2021
ISBN 978-1-59711-503-2



Utopia
Aperture 241: Winter 2020
ISBN 978-1-58711-486-8



Native America
Guest edited by Wendy Red Star
Aperture 240: Fall 2020
ISBN 978-1-59711-485-1



Ballads
Guest edited by Nan Goldin
Aperture 239: Summer 2020
ISBN 978-1-59711-484-4



House & Home
Aperture 238: Spring 2020
ISBN 978-1-59711-483-7



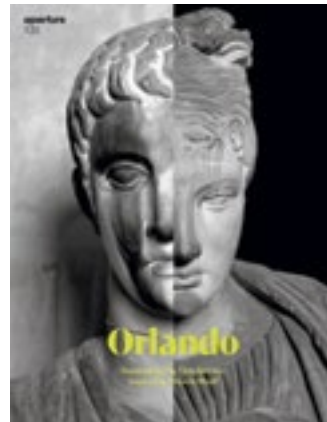
Aperture Magazine: Previously Published



Spirituality
Guest edited by Wolfgang Tillmans
Aperture 237: Winter 2019
ISBN 978-1-59711-463-9



Mexico City
Aperture 236: Fall 2019
ISBN 978-1-59711-462-2



Orlando
Guest edited by Tilda Swinton
Aperture 235: Summer 2019
ISBN 978-1-59711-461-5



Earth
Aperture 234: Spring 2019
ISBN 978-1-59711-460-8



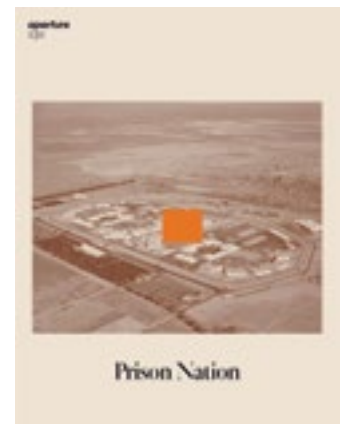
Family
Aperture 233: Winter 2018
ISBN 978-1-59711-436-3



Los Angeles
Aperture 232: Fall 2018
ISBN 978-1-59711-435-6



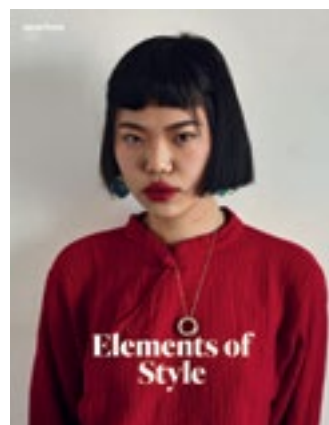
Film & Foto
Aperture 231: Summer 2018
ISBN 978-1-59711-434-9



Prison Nation
Aperture 230: Spring 2018
ISBN 978-1-59711-433-2



Future Gender
Aperture 229: Winter 2017
ISBN 978-1-59711-421-9



Elements of Style
Aperture 228: Fall 2017
ISBN 978-1-59711-420-2



Platform Africa
Aperture 227: Summer 2017
ISBN 978-1-59711-419-6

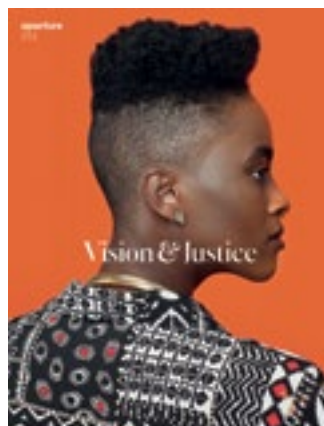


American Destiny
Aperture 226: Spring 2017
ISBN 978-1-59711-418-9



“The stunning *Aperture* magazine edition celebrates a variety of current photographers who are reframing blackness and radically restructuring the contemporary perception of it.”

—*Huffington Post* on *Vision & Justice*



Vision & Justice
Aperture 223: Summer 2016
 Cover option 1: Awol Erizku
 ISBN 978-1-59711-410-3



Vision & Justice
Aperture 223: Summer 2016
 Cover option 2: Richard Avedon
 ISBN 978-1-59711-365-6



Odyssey
Aperture 222: Spring 2016
 ISBN 978-1-59711-364-9



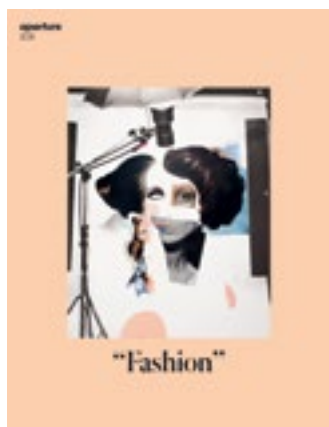
Performance
Aperture 221: Winter 2015
 ISBN 978-1-59711-324-3



The Interview Issue
Aperture 220: Fall 2015
 ISBN 978-1-59711-323-6



Tokyo
Aperture 219: Summer 2015
 ISBN 978-1-59711-322-9



“Fashion”
Aperture 216: Fall 2014
 ISBN 978-1-59711-282-6



Photography as you don't know it
Aperture 213: Winter 2013
 ISBN 978-1-59711-235-2



Playtime
Aperture 212: Fall 2013
 ISBN 978-1-59711-234-5



Curiosity
Aperture 211: Summer 2013
 ISBN 978-1-59711-233-8





New and Recently Published Books



Awol Erizku: Mystic Parallax

Photographs by Awol Erizku

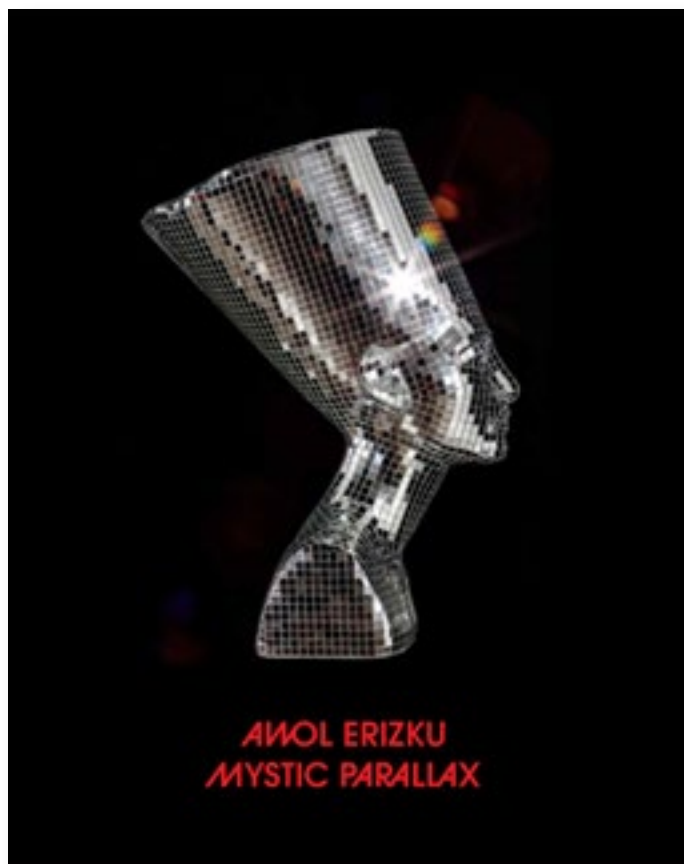
Essays by Ashley James, Ishmael Reed, and
Doreen St. Felix

Interviews with the artist by Urs Fischer and
Antwaun Sargent

Awol Erizku (born in Ethiopia, 1988) lives and works in Los Angeles. He graduated from Cooper Union in 2010 and received his MFA from the Yale School of Art in 2014. Erizku has exhibited at the Museum of Modern Art, New York; Crystal Bridges Museum, Bentonville, Arkansas; Museum of Contemporary Art Toronto; Ben Brown Gallery, Hong Kong; Night Gallery, Los Angeles; Gagosian, New York; and FLAG Art Foundation, New York.

Exhibition Schedule:

Sean Kelly Gallery, New York, Fall 2023



See also:



ISBN 978-1-59711-410-3



US \$75.00 / CDN \$100.00 / UK £60.00

9 1/2 x 12 in. (24.1 x 30.5 cm)

280 pages

200 four-color images

Hardcover

Design by Dominique Clausen

ISBN 978-1-59711-546-9

June 2023

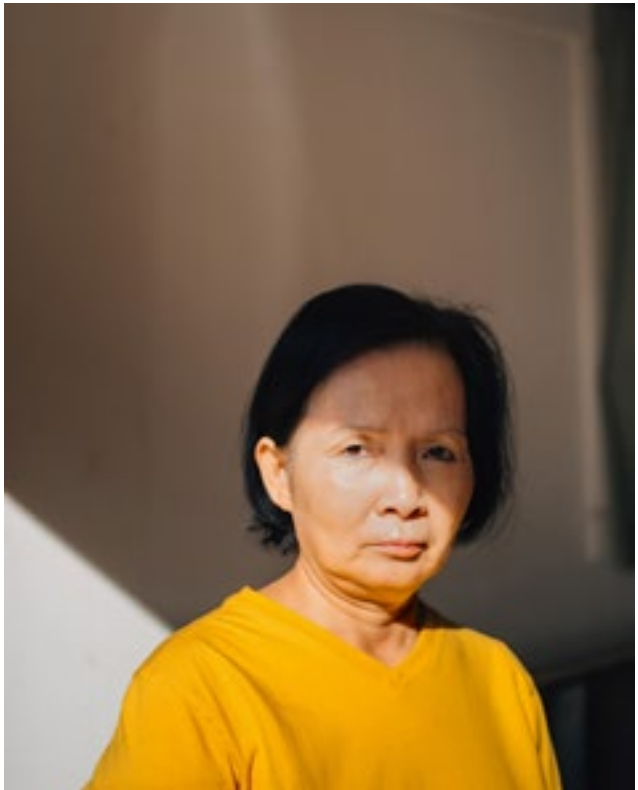
Limited-edition print available



- Long-awaited first monograph collecting a decade of work by a rising interdisciplinary artist
- Celebrated writer Ishmael Reed contributes an illuminating and original essay
- Features powerful portraits of Black cultural icons, including Beyoncé, Michael B. Jordan, and Amanda Gorman

Mystic Parallax is the first major monograph by rising interdisciplinary artist Awol Erizku. Working across photography, film, video, painting, and installation, his work references and re-imagines African American and African visual culture, from hip-hop vernacular to Nefertiti, while nodding to traditions of spirituality and Surrealism. This comprehensive monograph spans Erizku's career, blending his studio practice with his work as an in-demand editorial photographer working regularly for the *New Yorker*, *New York* magazine, *Time*, and *GQ*, among others, and features his conceptual portraits of Black cultural icons, such as Beyoncé, Amanda Gorman, and Michael B. Jordan. As Erizku recently told the *New York Times*, "It's important for me to create confident, powerful, downright regal images of Black people."

Featuring essays by critically acclaimed author Ishmael Reed, curator Ashley James, and writer Doreen St. Felix, and interviews with the artist by Urs Fischer and Antwaun Sargent, *Mystic Parallax* is a luminous and arresting testament to the artist's tremendous power and originality.



Tommy Kha: Half, Full, Quarter

Photographs by Tommy Kha

Interview by An-My Lê

Essay by Hua Hsu

Tommy Kha (born in Memphis, 1988) lives and works between Brooklyn and Memphis. He received a BFA from Memphis College of Art in 2011 and an MFA from Yale School of Art, New Haven, Connecticut, in 2013. In 2021, Kha received the Creator Labs Photo Fund and the Aperture–Baxter St Next Step Award. In 2022, he was named a NYSCA/NYFA Artist Fellow. Kha has also held residencies at Light Work, New York; Celebrate the Studio at the International Studio & Curatorial Program, Brooklyn; Silver Art Projects, Manhattan; and Crosstown Arts, Memphis. He joined Higher Pictures Generation, New York, in 2022.

Exhibition Schedule:

Baxter St at CCNY, New York,
February 8–March 2, 2023

See also:



ISBN 978-1-59711-517-9



US \$60.00 / CDN \$81.00 / UK £45.00

8 1/2 x 10 1/2 in. (21.6 x 26.7 cm)

176 pages

115 four-color images

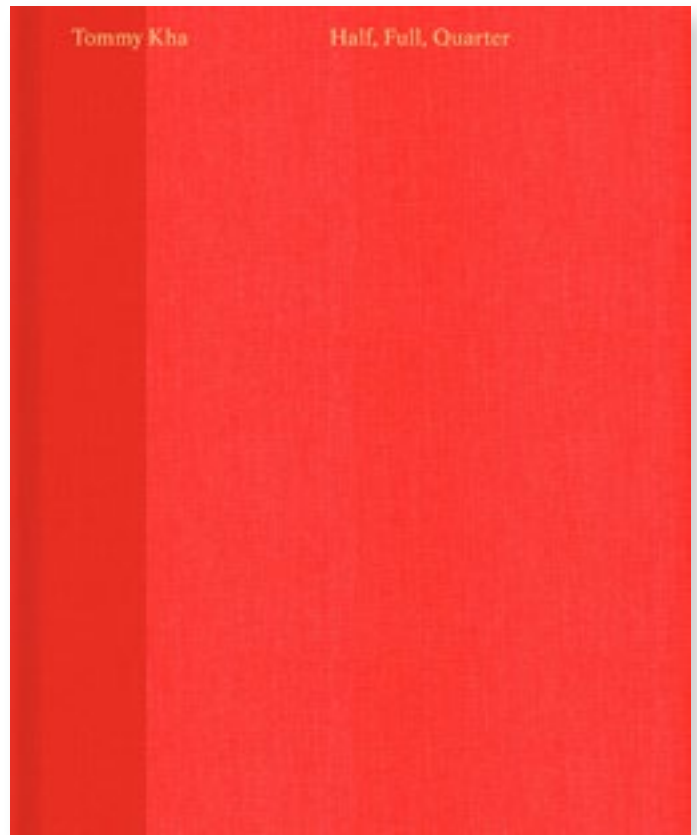
Clothbound

Design by Studio Lin

ISBN 978-1-59711-543-8

February 2023

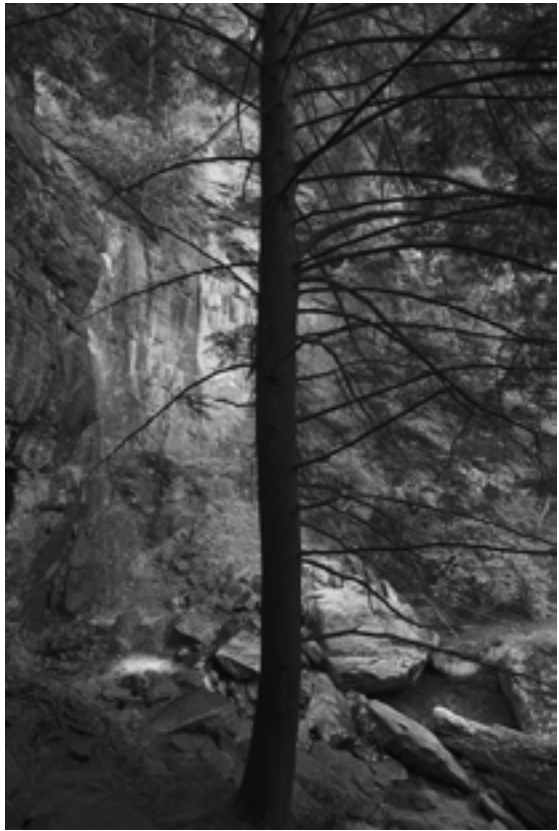
Limited-edition print available



- The first major monograph of Tommy Kha's work, an idiosyncratic and deeply personal investigation of Asian American identity in the American South
- Recipient of the 2021 Next Step Award, a partnership between Aperture and Baxter St at the Camera Club of New York
- Vibrant and striking design by Studio Lin

Tommy Kha: Half, Full, Quarter weaves together self-portraits and classically bucolic landscapes punctuated by the traces of East Asian stories embedded in the topography of the American South.

In this first major monograph, featuring almost a decade of work, Tommy Kha explores the highly personal psycho-geography of his hometown. As the artist states, "Memphis has become, for me, not only the place where I was raised but an active borderland between fantasy and memory, nostalgia and history, nonfiction and mythology." Memphis is where his mother, fleeing Vietnam in the early 1980s, settled, along with his extended family. Throughout the work, his mother emerges as a recurring character, sometimes the subject of quiet photographic study, and in others, a collaborative muse. "I'm a cut of my mom," Kha asserts. "Every photograph I make of her is a Half Self-Portrait." In snapshots drawn from a family album that serves as the one record of her journey to the United States, she is the source of nostalgia and barely captured memory. In assembling a visual account of the struggle to find his own voice and narrate the fragmented history of his family, Kha challenges the cultural amnesia around Asian lives and experiences in recent American histories. Acclaimed author Hua Hsu contributes an engaging essay, "People Need to Smile More," and MacArthur Fellow An-My Lê conducts an incisive conversation with Kha that delves into his family history and artistic strategies.

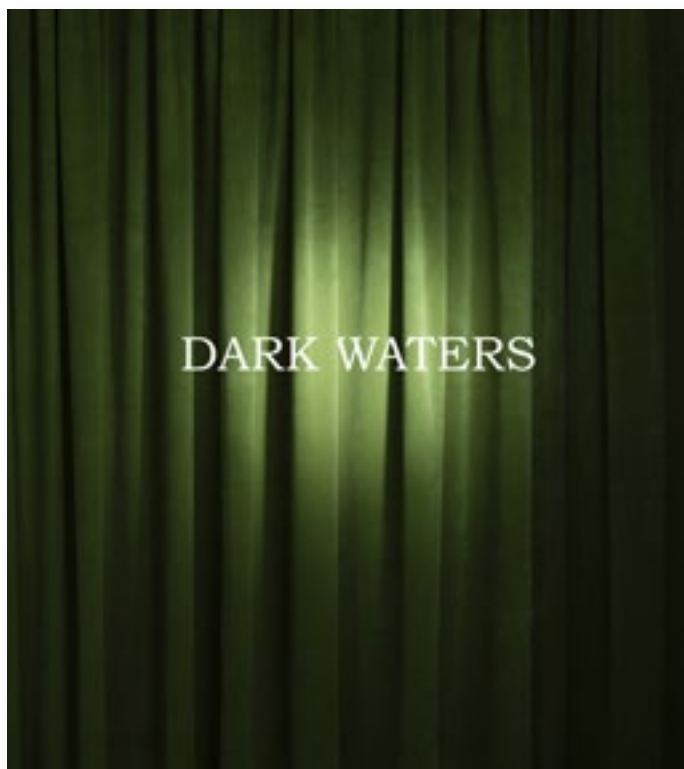


Kristine Potter: Dark Waters

Photographs by Kristine Potter

Short story by Rebecca Bengal

Kristine Potter (born in Dallas, 1977) is an artist based in Nashville. She holds a BFA in photography; a BA in art history from the University of Georgia; and an MFA in photography from Yale University. In 2021, her work was included in *But Still, It Turns*, an exhibition (and book) curated by Paul Graham that launched at the International Center of Photography, New York, before traveling to the Rencontres de la Photographie, Arles, in 2022. Her awards include a Guggenheim Fellowship (2018) and the Grand Prix Images Vevey (2019–20). *Manifest*, her first monograph, was published in 2018. Potter is currently an assistant professor of photography at Middle Tennessee State University.



- A tour-de-force of Southern Gothic Noir—Kristine Potter reinvents a centuries-old genre with coolness and clarity
- Acclaimed author Rebecca Bengal contributes an original short story inspired by her personal experiences with the American murder ballad
- Potter's examination of violence against women, as inscribed on the American landscape, is both timeless and absolutely of the moment

Dark Waters, Kristine Potter's second monograph, continues her engagement with the American landscape as a palimpsest for cultural ideologies. In this dark and brooding series, Potter reflects on the Southern Gothic landscape as evoked in the popular imagination of "murder ballads" from the nineteenth and twentieth centuries. Her seductive, richly detailed black-and-white images channel the setting and characters of these songs, capturing the landscape of the American South, and creating a series of evocative portraits that stand in for the oft-unnamed women at the center of their stories. In the American murder ballad, a genre that has taken on cult appeal and continues to be rerecorded even to this day, the riverscape is frequently the stage of crimes as described in their lyrics. Places like Murder Creek, Bloody Fork, and Deadman's Pond are haunted by both the victim and perpetrator of violence in the world Potter conjures, reflecting the casual and popular glamorization of violence against women that remains prevalent in today's cultural landscape. As Potter notes, "I see a through line of violent exhibitionism from those early murder ballads, to the Wild West shows, to the contemporary landscape of cinema and television. Culturally, we seem to require it." *Dark Waters* both evokes and exorcises the sense of threat and foreboding that women often grapple with as they move through the world. Author Rebecca Bengal contributes an evocative short story that underscores the sense of anxiety and foreboding that Potter infuses into each of her images; a deliciously compelling, if chilling, combination.

US \$65.00 / CDN \$88.00 / UK £50.00

10 ¼ × 11 ½ in. (26 × 29.2 cm)

132 pages

62 tritone images

Clothbound

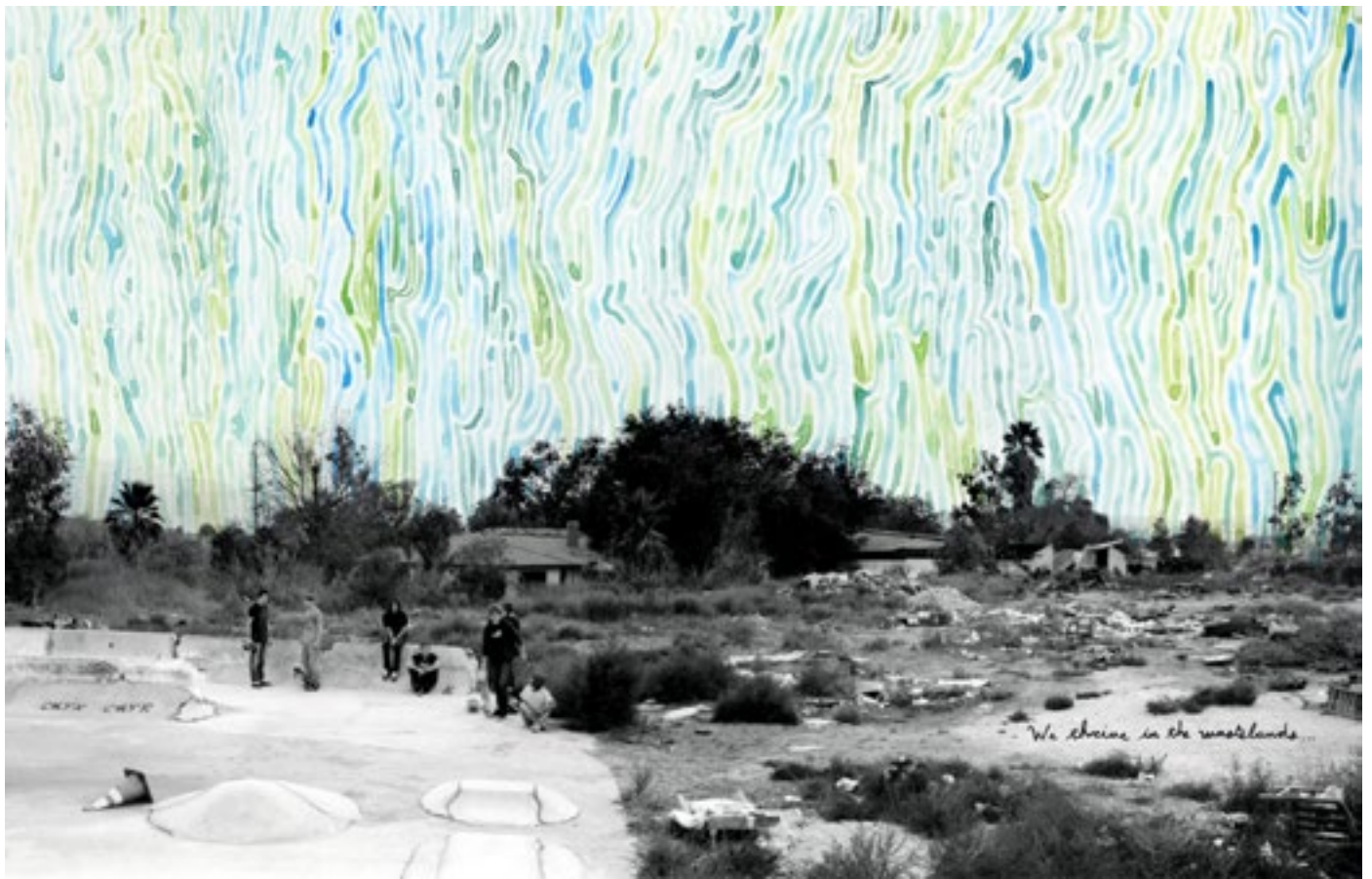
Design by Julia Schäfer

ISBN 978-1-59711-556-8

June 2023

Limited-edition print available





Ed Templeton: Wires Crossed

Photographs by Ed Templeton

Interviews with Brian Anderson, Erik Ellington, Justin Regan, Elissa Steamer, Deanna Templeton, and the artist

Ed Templeton (born in Los Angeles, 1972) is a star skateboarder, entrepreneur, painter, and street photographer. He has published over twenty books of his photographs, not including the volumes of zines he has self-produced over the years. His work has been exhibited worldwide, including at Alleged Gallery, New York; Roberts and Tilton, Los Angeles; Modern Art, London; and Aki-X Gallery, Tokyo, and in solo museum exhibitions at Museum Het Domein, the Netherlands, and Palais de Tokyo, Paris. He is considered part of the Beautiful Losers, a group of artists who, in the 1990s, defined the high-brow/low-brow mix of graffiti, skate culture, and art.

Exhibition Schedule:

Bonnefanten Museum, Maastricht, the Netherlands, March 8, 2023

Huntington Beach Art Center, California, 2024



- The visual diary of an iconic cult hero—professional skateboarder turned photographer
- Exclusive interviews; essential reading for anyone interested in street art, skateboarding, and visual culture
- A high-energy portrait of the skateboarding community during the 1990s and early 2000s

Part memoir, part document of the DIY, punk-infused subculture of skateboarding as it came of age in the 1990s and early 2000s, Ed Templeton's *Wires Crossed* pulses with the raw, combusive energy of Templeton's image-making from the last twenty-plus years.

Illustrated by photographs, collages, texts, maps, and other ephemera from Templeton's journals, *Wires Crossed* offers an insider's look at a subculture in the making and reflects the unique aesthetic stamp that sprang from the skate world he helped create. Templeton occupies the rare position of having been a professional skateboarder, a two-time World Skateboarding champion, as well as a photographer and artist working within the skateboard community as it gained increasing cultural currency in the 1990s and beyond. His work first gained recognition as part of the Beautiful Losers collective loosely gathered around Aaron Rose's Alleged Gallery on Manhattan's Lower East Side.

This work, much of it previously unpublished and unseen, explores Templeton's own journey as an image maker, as well as the lives of professional skateboarders as they spent long hours crisscrossing the world on tour, reveling in their newfound status as rock star-like figures and the eternal search for new terrain to skate. Interviews between Templeton and fellow pro-skaters and friends add compelling detail about the pressures and pleasures of life on the road, and what it's like to obsessively pursue an art form—whether on their decks or behind the camera.

US \$60.00 / CDN \$81.00 / UK £45.00

8 7/8 × 11 in. (21.9 × 27.9 cm)

264 pages

400 four-color and duotone images

Hardcover

Design by Ed Templeton

ISBN 978-1-59711-536-0

April 2023





Ari Marcopoulos: Zines

Photographs by Ari Marcopoulos

Interview by Hamza Walker

Essay by Maggie Nelson

Ari Marcopoulos (born in Amsterdam, 1957) is a photographer and filmmaker known for documenting the American subculture scenes of skateboarding and hip-hop. In 1980, he emigrated from the Netherlands to the US, settling in New York and working as an assistant to Andy Warhol. Marcopoulos is a prolific author and creator of photobooks, zines, and other printed matter, such as posters. In 2020, *Polaroids 92–95 (CA)* and *Polaroids 92–95 (NY)* were published. He has shown his work in solo exhibitions at Foam, Amsterdam; Berkeley Art Museum, California; and MoMA PS1, New York, and his work has been included twice in the Whitney Biennial.



- The first ever overview of Ari Marcopoulos's prolific and dynamic zine practice
- A personal record of Marcopoulos's art world community, including photographs of Robert Frank, June Leaf, Hilton Als, and Kara Walker
- Designed by long-time collaborator and award-winning book maker, Roger Willems of ROMA Publications

Ari Marcopoulos is an inveterate maker of zines. This project collects in one volume for the first time a selection of zines by Marcopoulos, many never before released, providing a unique insight and overview into an essential part of this influential artist's daily practice. Often self-published or created in collaboration with boutique and independent publishers like ROMA, Dashwood Books, and PPP Editions, these informal, DIY-aesthetic creations function as sketchbook, diary, installation space, and a means of processing Marcopoulos's daily practice of photographing his life, his family, his neighborhood, and the rarified cultural milieu in which he operates.

This collection showcases an impressive array of printed zines, exploring each as an artistic object through an engaging layout. Beginning in 2015 and presented chronologically per year, key zines are featured—including some made during the pandemic, when Marcopoulos worked primarily on the screen, making PDF zines—and punctuated by individual images presented full scale. An interview with Hamza Walker underscores the role of zines as an essential part of Marcopoulos's artistic practice, emphasizing the personal, diaristic element within the work, while an essay from Maggie Nelson meditates on the work's position within a wider social and cultural context. *Ari Marcopoulos: Zines* is a must-have for anyone interested in this prolific artist's personal practice and zine culture.

US \$60.00 / CDN \$81.00 / UK £50.00

8 5/8 × 8 5/8 in. (22 × 22 cm)

336 pages

800 four-color images

Paperback with jacket

Design by Roger Willems

ISBN 978-1-59711-555-1

June 2023





Kimowan Metchewais: A Kind of Prayer

Photographs and texts by

Kimowan Metchewais

Texts by Christopher T. Green,
Emily Moazami, and Jeff Whetstone

Kimowan Metchewais (1963–2011; born in Oxbow, Saskatchewan, Canada) was a multidisciplinary Cree artist who began his artistic career working as an illustrator and editor at the Native newspaper *Windspeaker*. He completed a BFA at the University of Alberta in Edmonton, Canada, and an MFA at the University of New Mexico, Albuquerque. Metchewais received the Ellen Battell Stoeckel Fellowship in 1995 and a national award from the Canadian Native Arts Foundation in 1996. At the time of his untimely death, he was associate professor in the art department at the University of North Carolina at Chapel Hill.



See also:



ISBN 978-1-59711-485-1



US \$75.00 / CDN \$100.00 / UK £60.00

7 3/4 x 10 5/8 in. (19.7 x 26.8 cm)

268 pages

150 four-color images

Clothbound with Polaroid tip-in

Design by A2/SW/HK

ISBN 978-1-59711-532-2

January 2023



- The first monograph dedicated to this visionary Indigenous artist
- A must-have publication for audiences interested in contemporary Native American art

A Kind of Prayer presents the first-ever survey dedicated to the late Cree artist Kimowan Metchewais and his singular body of work on Indigenous identity, community, and colonial memory.

After his untimely death at age forty-eight in 2011, Metchewais left behind a wholly original and expansive body of photographic and mixed-media work. At the center of his practice is an extensive Polaroid archive, which addresses a range of themes—including the artist's body, performative self-portraiture, language, landscapes, and everyday subjects—and served as the source material for works in other media, such as painting and collage. Metchewais's exquisitely layered works offer a poetic meditation on his connection to home and land, while challenging conventional narratives and representations of Indigeneity.

Metchewais was a contemporary artist of stunning originality, and until now, his work has been woefully understudied and underexposed. *A Kind of Prayer* is a comprehensive overview that showcases this essential artist's astonishing vision.



Zhang Xiao: Community Fire

Photographs by Zhang Xiao

Essay by Ou Ning

Copublished by Aperture and Peabody
Museum Press

Zhang Xiao (born in Yantai city, Shandong province, China, 1981) graduated from the department of architecture and design at Yantai University in 2005. Zhang has participated in several solo and group exhibitions, including at the Ullens Center for Contemporary Art, Beijing; Fotostiftung Schweiz, Winterthur, Switzerland; Lianzhou Photography Museum, Guangdong, China; Shanghai Center of Photography; and Musée du Quai Branly, Paris. Zhang currently lives and works in Chengdu city, Sichuan province, China. He is the winner of the Robert Gardner Fellowship in Photography from the Peabody Museum of Archaeology and Ethnography at Harvard University.

Exhibition Schedule:

Peabody Museum of Archaeology and Ethnology,
Harvard University, Cambridge, Massachusetts,
May 2023–March 2024



- A vivid portrait of the centuries-old Chinese Spring Festival by a leading contemporary Chinese photographer
- Dynamic vision of cultural shifts occurring in rural Chinese communities in the digital age
- Features texts in English and Chinese

In his project *Community Fire*, the photographer Zhang Xiao takes a local, hometown look at Shehuo (社火), a Chinese Spring Festival tradition celebrated in rural northern Chinese communities, including temple fairs, dragon dances, and storytelling. Shehuo—literally, “community fire”—is devoted to the worship of land and fire, and boasts a history of many thousands of years. During the festival, people hold ceremonies, pray for the next year’s good harvest, and confer blessings of peace and safety for all family members.

However, what was once a heterogeneous cultural tradition with myriad regional variations has largely become a tourist-facing, consumption-oriented enterprise. In the early 2000s, Shehuo received an “intangible cultural heritage” designation from the People’s Republic of China, resulting in increased funding in exchange for greater government involvement. While transforming the practitioners’ relation to Shehuo, this change expresses itself most visually in the way Qing dynasty-era costumes and props have been replaced with newer, cheaper products from online shopping websites. Zhang’s photographs capture how these mass-produced substitutions have transformed the practice of Shehuo. Through a colorful and fantastical blend of portraiture and ephemera that documents the blurred edges between the everyday and the absurd, *Community Fire* is a dynamic visual exploration of one of China’s oldest traditions.

US \$65.00 / CDN \$88.00 / UK £50.00

7 1/4 × 9 1/4 in. (18 × 23.5 cm)

192 pages

150 four-color images

Clothbound

Design by Studio Victor Balko

ISBN 978-1-59711-545-2

July 2023



 Read more



Top row, left to right: Horace Poolaw, William Gedney
 Bottom: Justine Kurland

Strange Hours

Photography, Memory, and the Lives of Artists

An Aperture Ideas Book

Selected writings by Rebecca Bengal

Foreword by Joy Williams

Rebecca Bengal is a writer of nonfiction and fiction who often collaborates with photographers. A regular contributor to *Aperture*, her writing has appeared in the *Paris Review*, *Vogue*, *Vanity Fair*, the *New York Times*, *Oxford American*, *Southwest Review*, the *Believer*, the *Guardian*, and the Criterion Collection. Born in western North Carolina, Bengal lives and works in Brooklyn.

See also:



ISBN 978-1-59711-528-5



ISBN 978-1-59711-165-2



US \$29.95 / CDN \$41.95 / UK £22.00

5 1/4 x 8 1/4 in. (13.3 x 21 cm)

216 pages

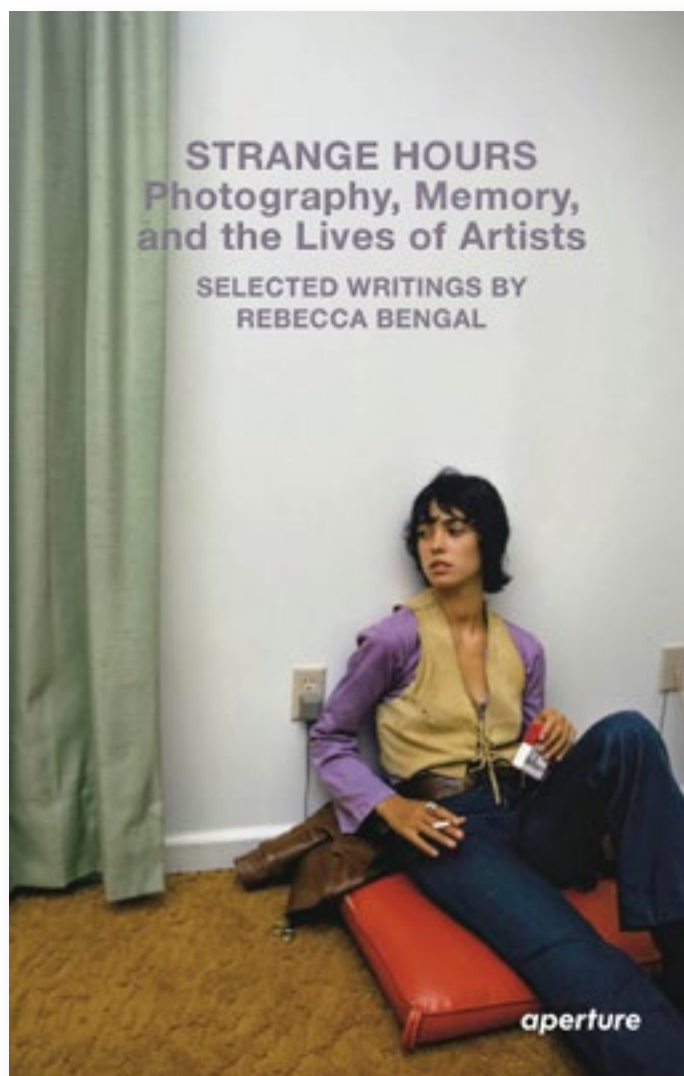
25 duotone and four-color images

Paperback with flaps

Design by Pacific

ISBN 978-1-59711-554-4

June 2023



- Debut essay collection by a prolific, Pushcart Prize–nominated writer and longtime contributor to *Aperture*, *Paris Review*, and *Vogue*
- Bengal's incisive writing on photography breathes new life into the work of a range of artists, from the iconic to the iconoclastic
- Newest title in the recently relaunched and critically acclaimed *Aperture Ideas* series

In her collection *Strange Hours*, the writer Rebecca Bengal considers over a century of photography that has defined our relationship to the medium. Through generous and in-depth essays, profiles, reviews, and interviews, Bengal contemplates photography's narrative power, from the radical intimacy of Nan Goldin's New York demimonde to Justine Kurland's pictures of rebel girls on the open road. Bengal brings us closer to several pioneering artists and the personal, political, and poetic stories that surround their photographs. She travels with Alec Soth in Minneapolis, searching for the houses where Prince once lived, and revisits Chauncey Hare's 1979 protest against the Museum of Modern Art. She speaks with Dawoud Bey about his evocative early portraits in Brooklyn and explores Diana Markosian's cinematic take on her family's immigration to the US. Throughout *Strange Hours*, Bengal's prose is attentive to the alchemy of experience, chance, and pioneering vision that has always pushed photography's potential for unforgettable storytelling.



Sunil Gupta, *Me with The New York Review of Books*, 1972

Foreword Theo Gordon

In 2004, the Jamaican sociologist and cultural theorist Stuart Hall credited Sunil Gupta with being a photographer whose images had changed what it was possible to see and desire in a queer, postcolonial world. Yet until now, the role of Gupta's writing in this process has been less widely known. This book is a contribution to the archival future of Gupta's practice, demonstrating that alongside his pathbreaking photographic and curatorial work over the last fifty years, he has also been a prolific, insightful, and witty writer. *We Were Here* shows how Gupta's writing has played a crucial role in creating new conjunctures of photography, sexuality, and cultural difference for decades, enabling a huge range of contemporary practices across multiple continents. Gupta has often written in moments of political pressure, publishing in diverse places, including ephemeral media such as magazines and community newsletters. *We Were Here* presents a selection of essays in more permanent form, divided into four sections that chart how Gupta's concerns have developed according to shifts in personal and geopolitical situations.

We Were Here begins with Gupta's first publication on homosexuality in India, in the *Guardian* in 1962. Having emigrated from India to Canada in 1969, Gupta arrived in London in 1977 to study at the West Surrey College of Art and Design (now University for the Creative Arts Farnham). In 1980, he won a travel award



Sunil Gupta, *Outtake from the series Exiles*, Delhi, 1986

India Postcard: or Why I Make Work in a Racist, Homophobic Society

In the canon of world cinema and video, and indeed the written word and other forms of visual representation, there has been a complete silence around the presence of the Indian gay man. One immediate problem, of course, is with definition. *Gay* is a word that does not appear to exist in the vernacular languages of India. The nearest one can come to it is an idea approximating "homosexual relationships" — aside from the usual terms of abuse referring to sodomy, and so on. Furthermore, writing from a British "South Asian" (a term usually truncated to "Asian") perspective about Indian cultural histories can present a problem with boundaries, as the subcontinent is now firmly broken up into separate nation-states. Those of us who live in the West have had the particular experience of redefining and reappraising our cultural position. I, for example, was literally born Indian, became Canadian, moved to London, where I became an ethnic minority, then Asian, then Black, and finally South Asian. I think I would like to return to being simply Indian and a gay man.

Cinema has been the mainstay of Indian popular culture for decades. Bombay musicals dominate regional output and reaffirm the popular mythologies of a secular state and a spoken language that is a hybrid of Hindi and Urdu. The division into India and Pakistan gave rise to a nationalistic drive to enforce each of the languages as the official language of the new state; however, in

We Were Here

Sexuality, Photography, and Cultural Difference

An Aperture Ideas Book
Selected writings by Sunil Gupta

Sunil Gupta (born in New Delhi, 1953) is a photographer, curator, writer, and activist based in London. Over a career spanning more than four decades, Gupta has maintained a visionary approach to photography, producing bodies of work that are pioneering in their social and political commentary. The artist's diasporic experience of multiple cultures informs a practice dedicated to themes of race, migration, and queer identity—his own lived experience a point of departure for photographic projects, born from a desire to see himself and others like him represented in art history. Gupta's work has been exhibited internationally and published in numerous monographs and catalogues, including *Christopher Street, 1976* (2018) and *From Here to Eternity* (2020).

See also:



ISBN 978-1-59711-554-4



ISBN 978-1-59711-095-2



US \$29.95 / CDN \$41.95 / UK £22.00

5 1/4 x 8 1/4 in. (13.3 x 21 cm)

192 pages

26 duotone images

Paperback with flaps

Design by Pacific

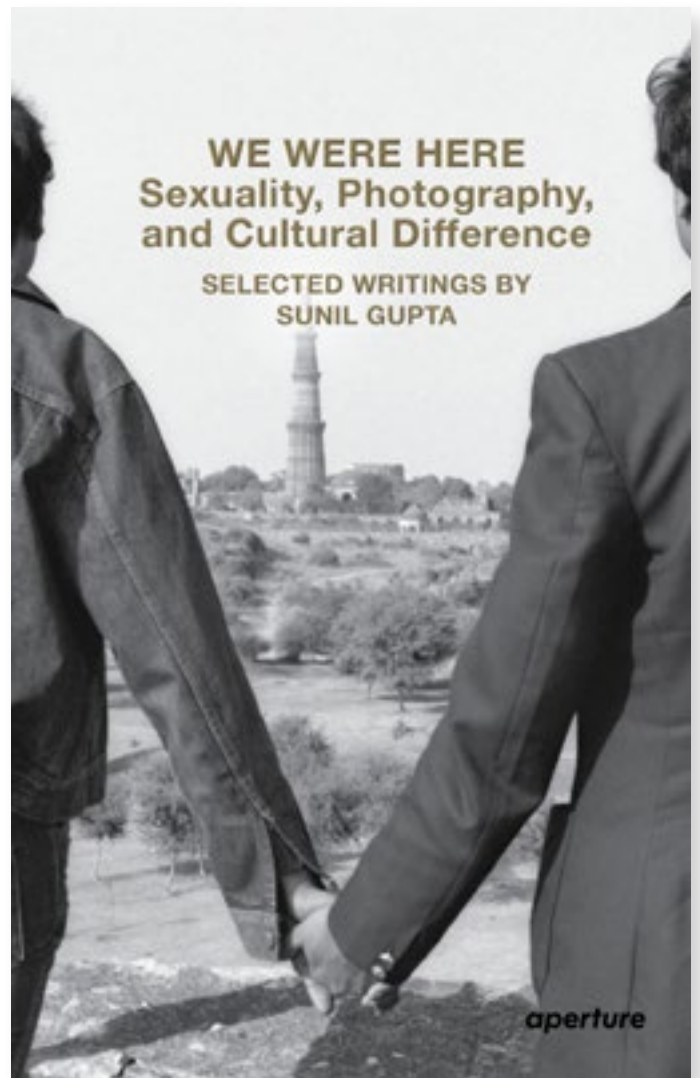
ISBN 978-1-59711-528-5

October 2022

Limited-edition print available



 Read more



- Vivid collection of writings by a leading artist and queer activist
- Surveys thirty years of key moments in photography and culture in the UK, Canada, and India
- Essential addition to Gupta's recent best-selling photobooks and international exhibitions

We Were Here: Sexuality, Photography, and Cultural Difference offers an unparalleled firsthand account of the influential photographer and curator Sunil Gupta's writing and critical inquiry since the 1970s. Newspaper articles, speeches, and essays show Gupta's crucial role at the center of grassroots queer and postcolonial organizing throughout an artistic career lived between Canada, the UK, and India. In his pieces about homosexuality in Indian cities, the AIDS crisis, the Black Arts Movement, or key figures including Joy Gregory and Robert Mapplethorpe, Gupta foregrounds the power of cultural activism in the politically fraught contexts of London and Delhi, and illuminates the essential connections between queer migration and self-discovery. Continually questioning given forms of identity, Gupta offers artists and curators multiple strategies of resistance, carving out space for new ways of imagining what it might mean to live, love, and create.



Vik Muniz: The Photography Workshop Series

The Photography Workshop Series Photographs and texts by Vik Muniz

Vik Muniz (born in São Paulo, 1961) is a prolific, internationally recognized artist, whose signature style appropriates and reinterprets iconic images of our time. His work is featured in major collections, including the Art Institute of Chicago; Museum of Contemporary Art, Los Angeles; J. Paul Getty Museum, Los Angeles; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Museu de Arte Moderna de São Paulo; and Victoria and Albert Museum, London. He has published many books, including the Aperture titles *Reflex: A Vik Muniz Primer* (2005) and *Postcards from Nowhere* (2020). *Waste Land*, a documentary about his work in the favelas and landfills around Rio de Janeiro, was nominated for an Academy Award in 2010.



See also:



ISBN 978-1-59711-370-0



ISBN 978-1-59711-477-6



US \$29.95 / CDN \$41.95 / UK £22.00

7 1/2 x 10 in. (19 x 25.4 cm)

128 pages

79 duotone and four-color images

Paperback with flaps

Design by Studio Rubic

ISBN 978-1-59711-445-5

June 2023



- Wit and wisdom from a beloved contemporary artist, now available in book form
- Inspires readers to embrace play and defy expectation in their practice
- The latest title in the best-selling Aperture “workshop in a book” series

In this volume of *The Photography Workshop Series*, Vik Muniz—known for his playful pictures that complicate what is understood as a photograph, sculpture, and painting—offers his insight into thinking creatively and seeing the familiar in new and surprising ways.

Aperture works with the world’s top photographers to distill their creative approaches, teachings, and insights on photography—offering the workshop experience in a book. Our goal is to inspire photographers of all levels who wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Through images and words, Muniz shares his creative practice and artistic inspirations, and discusses a wide range of topics, from generating ideas and creating images that challenge viewers’ perceptions, to collaboration, imperfection, and the interplay of subject, scale, and material.

Point of Contact

I think that all photographers are explorers. Photography is a pretext to know the world, to know life, to know yourself.

The way each one of us sees is different and is formed by what we have experienced, encountered, and learned as individuals by what has nourished, surprised, and moved us, by the influences that have left their mark on us, intentionally or not. Photographers emerge from both experience and from our inner selves—from within and from without. They trace our paths, but we also carry them. This is why I believe that photography is largely a matter of self-discovery. When I look at the images I have made, I see not only the fragments of the world I have seen, but also the fragments of myself: often by chance, but also because the lens of my camera reflects my perceptions, dreams, and dreams. Thanks to photography, the world I have witnessed has allowed me to invent many other worlds, captured by the sensibility that often flows with others.

There are countless ways that photography can be a source of creativity. Apart from meeting photographers to discover their own vision, I cannot extract much to inspire from my own work. Instead, I would like to give details about the context in which my images were made—about their connection to my own life. I'd like to reflect on these possible meanings in a way to share my experiences as a photographer. My photographs themselves can give more than could ever possibly my voice, or speculate about photography itself. Then after so many years in my medium of expression, photography never ceases to surprise me. It continues to give me a reason to look at the world and myself.



Graciela Huerta
A woman in a white shirt
and a dark tie, looking up, looking down, looking at the camera.

9

The graveyard in Toluca has monuments that resemble great houses. Often, sometimes, their faces are known for many days. During that time, as a show of affection and respect, they place flowers on the grave.

One afternoon, I visited the graveyard and made a portrait of a woman who was gathering sticks. There were birds in the sky but I wanted even more, so I combined two negatives, one with the woman and the other with only the flying birds. Just as I had what I was looking for, I had also run into a problem as it became what I suspected after the photograph was taken.

Graciela Huerta
A woman in a white shirt
and a dark tie, looking up, looking down, looking at the camera.

Graciela Huerta
A woman in a white shirt
and a dark tie, looking up, looking down, looking at the camera.

56

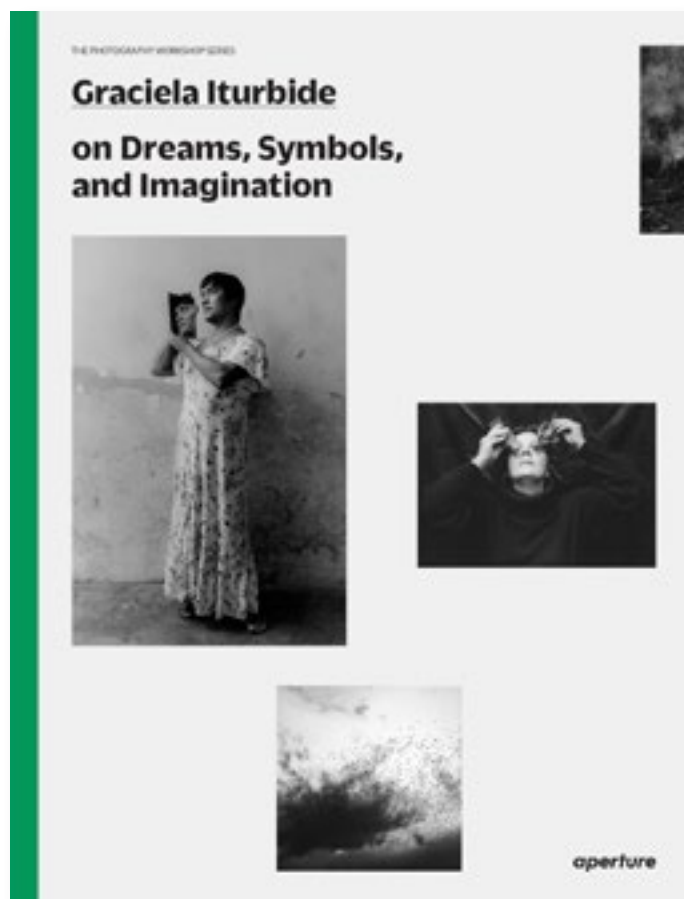


Graciela Iturbide on Dreams, Symbols, and Imagination

The Photography Workshop Series
Photographs and text by Graciela Iturbide

Introduction by Alfonso Morales Carrillo
 Edited by Alfonso Morales Carrillo and
 Mauricio Maillé

Graciela Iturbide (born in Mexico City, 1942) is one of the most celebrated and prolific figures in photography, best known for her powerful photographs of Mexico. Her work is collected in museums around the world, including the San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Tate Modern, London; and Centre Pompidou, Paris. She has published several monographs, including *Images of the Spirit* (Aperture, 1996), *Eyes to Fly With: Portraits, Self-Portraits, and Other Photographs* (2006), and *Graciela Iturbide's Mexico* (2019). She has won the prestigious Hasselblad Award, as well as the Cornell Capa Lifetime Achievement Award.



See also:



ISBN 978-1-59711-477-6



ISBN 978-1-59711-337-3



US \$29.95 / CDN \$41.95 / UK £22.00

7 1/2 x 10 in. (19 x 25.4 cm)

128 pages

60 duotone images

Paperback with flaps

Design by Studio Rubic

ISBN 978-1-59711-370-0

September 2022



- The wisdom of one of the most influential photographers working today, now available in book form
- Teaches readers about making pictures with depth and personal vision
- The latest title in the best-selling Aperture “workshop in a book” series

In this volume of *The Photography Workshop Series*, Graciela Iturbide—known for her portraits and landscapes imbued with poetic ambiguity and documentary truth—explores photographing in ways that employ a deeply personal vision, while also reflecting subjects’ rich cultural backgrounds.

Aperture works with the world’s top photographers to distill their creative approaches, teachings, and insights on photography—offering the workshop experience in a book. Our goal is to inspire photographers of all levels who wish to improve their work, as well as readers interested in deepening their understanding of the art of photography. Through images and words, Iturbide shares her creative process and artistic inspirations, and discusses a wide range of issues, from the importance of surprise and recognizing what speaks to you, to capturing symbolism and meaning in the everyday.

The Lives of Images

The Lives of Images, Vol. 1: Repetition, Reproduction, and Circulation

An Aperture Reader Series

Edited by Stanley Wolukau-Wanambwa

Interviews with Paul Pfeiffer and Batia Suter
Contributions by Giorgio Agamben,
Kate Palmer Albers, Erika Balsom, Aria Dean,
Jodi Dean, Cora Gilroy-Ware, Boris Groys,
Miriam Bratu Hansen, Rabih Mroué, and
Hito Steyerl

US \$24.95 / CDN \$32.95 / UK £19.95

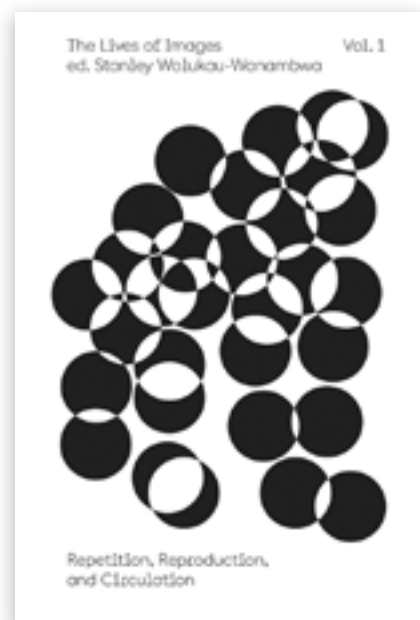
4 3/4 × 7 in. (12.1 × 17.8 cm)

284 pages

Paperback

Design by Julia Schäfer

ISBN 978-1-59711-502-5



Volume 1 of the series, *Repetition, Reproduction, and Circulation*, addresses the multiple life cycles of the image—its modes of dispersion, reception, consumption, and aggregation—and the significance of technological reproduction for contemporary forms of social, cultural, and political life. The image is considered as both a tool for liberation and a means of repression within the evolving structures of modern life.

The Lives of Images, Vol. 2: Analogy, Attunement, and Attention

An Aperture Reader Series

Edited by Stanley Wolukau-Wanambwa

Interviews with Lucas Blalock and Frida Orupabo
Contributions by Victor Burgin, Judith Butler,
Tina Campt, Sarah Jane Cervenak,
Harun Farocki, Tom Holert, Thomas Keenan,
Rabih Mroué, Vivian Sobchack, and
Tiziana Terranova

US \$24.95 / CDN \$32.95 / UK £19.95

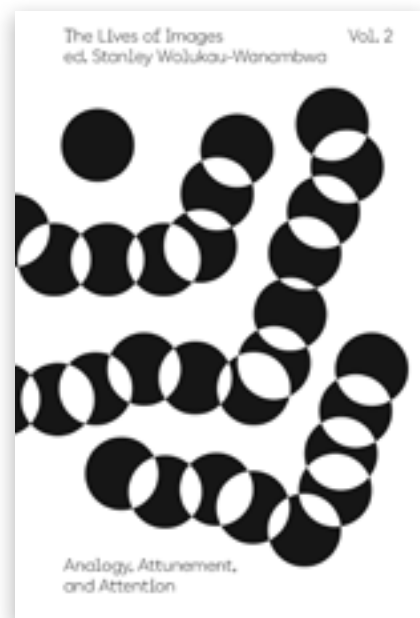
4 3/4 × 7 in. (12.1 × 17.8 cm)

328 pages

Paperback

Design by Julia Schäfer

ISBN 978-1-59711-507-0



Volume 2 in this series, *Analogy, Attunement, and Attention*, addresses the complex relationships that the reproducible image creates with its viewers, their bodies, their minds, and their sense of the physical and metaphysical world. The selection addresses the image's role in the social constitution of individual and collective identity, in social practices of resistance to the structural violences of racism, or in relation to state exercises of power.

The Lives of Images, Vol. 3: Archives, Histories, and Memory

An Aperture Reader Series

Edited by Stanley Wolukau-Wanambwa

Interviews with Filipa César and Arwed Messmer
Contributions by Ariella Aïsha Azoulay, Lara Baladi,
Claire Bishop, Ann Cvetkovich, Saidiya Hartman,
Marianne Hirsch, Julietta Singh, Katrina Sluis,
John Tagg, and Jalal Toufic

Stanley Wolukau-Wanambwa is a photographer, writer, and graduate director of the photography MFA program at the Rhode Island School of Design, Providence. He is the author of a book of selected essays, *Dark Mirrors* (2021); and his most recent photographic publication, *Hiding in Plain Sight* (coauthored with fellow artist Ben Alper), was published by the Harun Farocki Institute in summer 2020. His work was recently exhibited at the International Center of Photography, New York, and in the Biennale für aktuelle Fotografie, Mannheim, Germany. Wolukau-Wanambwa has guest edited *The PhotoBook Review* and written for *Aperture*, *Foam*, and for both the Barbican and the Photographers' Gallery, London. He was an artist-in-residence at Light Work, Syracuse, New York, in 2015.



- Third volume in *The Lives of Images*, part of *An Aperture Reader Series*, built to meet the needs of today's students and practitioners of photography
- Stanley Wolukau-Wanambwa gathers essays by the most essential voices addressing the field's critical issues
- A crucial broadening of perspectives on contemporary theories of photography

Volume 3 in this series, *Archives, Histories, and Memory*, addresses the ways repositories of images are complexly bound up with the formation of histories, the perceptual limits of the photograph, the exercise of state power, and with subaltern practices of countermemory. The reemergence of the figure, subject, and methods of the archive in contemporary twenty-first-century artistic practices is considered, as are non-art engagements with archival production in the formation of counterhegemonic histories, whether in the heat of revolutionary struggle or as recuperative practice for marginalized subjects. Questions of imperialism's influence over archival practices and the contested state of the image and the document recur in varying contexts. Taken together, the essays in this volume probe what remains and persists through strategies of preservation, what the politics of preservation accommodate and disavow, what exceeds inscription within the photograph but persists as a ghosting of the image (or the archive), and what the limits of artistic strategies centered in the archive might tell us of our present moment.

US \$24.95 / CDN \$32.95 / UK £19.95

4 3/4 × 7 in. (12.1 × 17.8 cm)

312 pages

Paperback

Design by Julia Schäfer

ISBN 978-1-59711-512-4

Spring 2023





Relevant information on child and youth rights are also being collected in two surveys: "The State of the World's Children 2007" and "The State of the World's Children 2008".

1951

In the opening, Elmore and Miller address their reader in person and not in Plots in the U. S. of France with their six-year-old daughter, Elmore, and their three-year-old son, Alvin Elmore, in this way in their editorial comment: "but according to Elmore: 'We were really coming along' 'they were not there' the story. (Elmore describes the manuscript process)

Emerson's essay is a little worried as well because the teacher has been so much more – perhaps but not yet. There are the seeds of abolition and of people who almost everyone might be in some doubt that they were intended to. It is not, however, a simple matter, saying as it is that had a growing agreement to need some part of the them. A special kind of them in the nation and in the world and in the world. We are choosing – now again to show how had been with you. We are nothing, however, except that the other involved in both sides is a sense that it approaches something more.

They arrive in Phoenix on May 1. They spend the better part of the spring and summer in Pinal with bird traps. In June at Maricopa, he meets the H&M, who are trying to collect birds, arriving too late (early in November, or December, and the whole month is lost, so he has to start over).



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A CHRONOLOGY 1951

[illegible]

The atmosphere was a prime interest. Smoothing, soft, compact, crawling with sensory stimuli, rich textures—sugary, seductive, those people consuming the place before us there, prison-fearing above us—this before the physical prison building, windows photograph-ready like a theatre, barely visible in the distance (even one behind the leafed curtain, and then behind screens above, reflecting, even so, the actual buildings) is one of which the business transcends through the times and space.

—granted to the State and the Federal Government, 300–321 (1991).

She again brings weight to arguments for their loss. The color photographs of W. V. Smith, White and of Warren Chapel in Texas.¹⁰ The newspaper had graciously let another owner in Texas. This was:

[illegible]

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¹²In September, Paul Louis Ford Jr. had, conveniently, nothing in an apartment in Chicago for the benefit of Chicago.

[illegible]

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112

The last very small hint, it becomes the only one in his story that he had in his pocket, the "little gift, and again in each other like a bond" the story, first called "What will" moved to the "living world" then "There were a lot of other things in the world, like the one breaking the others the meaning is here a living world, but especially such an *existence* like the one that is in each other, "what shall we do?" and

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Diane Arbus Revelations

Photographs by Diane Arbus

Texts by Doon Arbus, Sarah H. Meister,
Sandra S. Phillips, Jeff L. Rosenheim,
Neil Selkirk, and Elisabeth Sussman

Diane Arbus (1923–1971; born in New York) revolutionized the terms of the art she practiced. In addition to *Diane Arbus: Revelations*, four other volumes of her work have been published posthumously and have remained continuously in print: *Diane Arbus: An Aperture Monograph* (1972), *Untitled: Diane Arbus* (1995), *Diane Arbus: A Chronology* (2011), and *Diane Arbus: A box of ten photographs* (2018).



Also available by this author:



ISBN 978-1-59711-174-4



US \$80.00 / CDN \$105.00 / UK £65.00

9 3/4 x 12 1/2 in. (24.8 x 31.8 cm)

352 pages

200 duotone and 300 four-color and

black-and-white images

Clothbound with jacket

Design by Yolanda Cuomo

ISBN 978-1-59711-538-4

September 2022



- The definitive biographical reference on Arbus and her work
- An irresistible visual object containing a treasure trove of more than five hundred duotone and four-color images
- A best-selling and award-winning title, newly back in print

To ensure the ongoing availability of *Diane Arbus Revelations*, Aperture is proud to release this vitally important volume on the fiftieth anniversary of the posthumous 1972 Arbus retrospective at the Museum of Modern Art and the simultaneous publication of *Diane Arbus: An Aperture Monograph*.

A richly illustrated chronology serves as the narrative core of *Diane Arbus Revelations*, exploring the origins, scope, and aspirations of Arbus's wholly original voice. Arbus's frank treatment of her subjects and her faith in the intrinsic power of the medium have produced a body of work that is often shocking in its purity, in its steadfast celebration of things as they are. In addition to the incisive texts and extensive research, *Revelations* reproduces two hundred full-page duotones of Diane Arbus photographs spanning her entire career. The Aperture edition also includes a new contribution by Sarah H. Meister, executive director of Aperture.



August Sander: People of the 20th Century

Photographs by August Sander

Edited by Die Photographische Sammlung/SK

Stiftung Kultur, Cologne

Texts by Gabriele Conrath-Scholl and

Susanne Lange

August Sander (1876–1964; born in Herdorf, Germany) is lauded as one of the most important portrait photographers of the twentieth century. From a farming and mining community east of Cologne, Sander first discovered photography at the local mine, while helping to carry the equipment of a company photographer. He went on to become involved with many of the avant-garde artistic ideas of his day, including the *Neue Sachlichkeit* (New Objectivity), a movement led by his friend, the painter Otto Dix, which espoused realism and social commentary in art. He is best known for his series *People of the 20th Century*, which captured German society in an unflinching, typological approach that shaped the medium and has gone on to influence generations of artists.



- A landmark of twentieth-century art made available in book form
- The most definitive iteration of this monumental body of work
- A must-have for all photobook and artbook collectors

A landmark in the history of modern art, *People of the 20th Century* presents the fullest expression of the German photographer August Sander's lifelong work: a monumental endeavor to amass an archive of twentieth-century humanity through a cross section of German culture.

Sander photographed subjects from all walks of life, capturing bankers and boxers, soldiers and circus performers, farmers and families, to amass a catalog of the German people, arranged by their profession, gender, and social status. First imagined in the 1920s, the project was pursued by Sander for more than fifty years during a politically charged and rapidly changing time, fraught by two world wars and the devastating repercussions of Nazism. Sander never finished the seven-volume, forty-nine portfolio magnum opus, continually refining and shaping it to convey an understanding of the world in which he lived. The photographs, remarkable for their unflinching realism and deft analysis of character, provide a powerful social mirror of Germany between the wars and form one of the most influential achievements of the twentieth century.

Now made available again, *People of the 20th Century* brings together the exquisite reproductions and principal texts of the long out-of-print, seven-volume edition, as well as the main scholarship from the accompanying study edition. This all-in-one edition, with 619 photographs, offers the most comprehensive iteration of Sander's still-essential vision.

US \$150.00 / CDN \$200.00 / UK £110.00

9 3/4 × 11 3/4 in. (23 × 29 cm)

808 pages

619 duotone images

Hardcover with jacket

Design by Klaus E. Göltz, Halle

ISBN 978-1-59711-541-4

August 2022



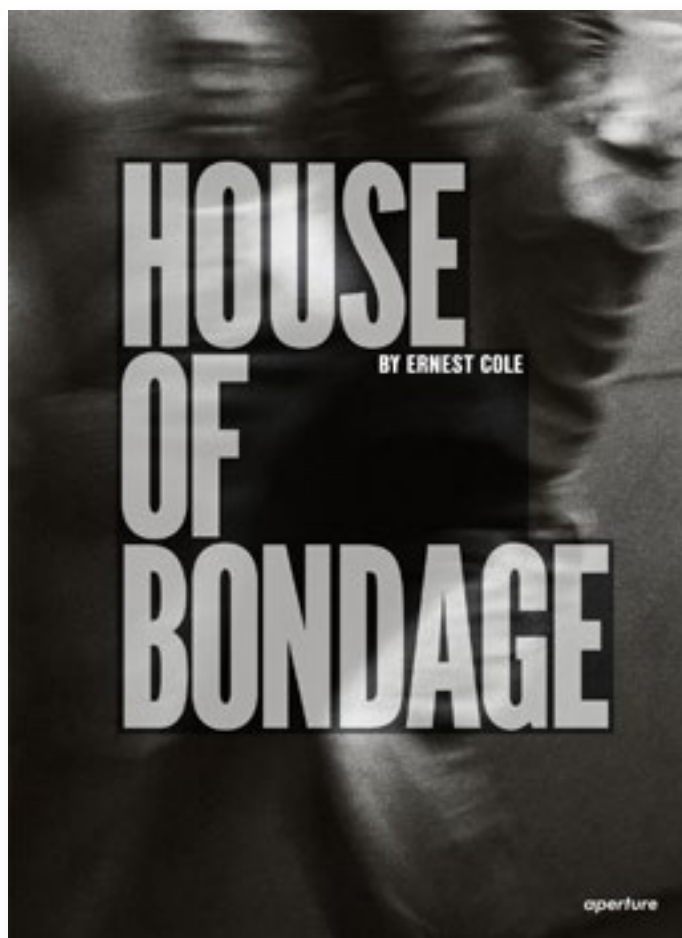


Ernest Cole: House of Bondage

Photographs and texts by Ernest Cole

Texts by Oluremi C. Onabanjo, James Sanders,
and Mongane Wally Serote

Ernest Cole (born in Transvaal, South Africa, 1940; died in New York, 1990) is best known for *House of Bondage*, a photobook published in 1967 that chronicles the horrors of apartheid. After fleeing South Africa in 1966, he became a “banned person,” settling in New York. He was associated with Magnum Photos and received funding from the Ford Foundation to undertake a project looking at Black communities and cultures in the United States. Cole spent an extensive time in Sweden and became involved with the Tiofoto collective. He died at age forty-nine of cancer. In 2017, more than sixty thousand of Cole’s negatives—missing for more than forty years—resurfaced in Sweden.



- Long-anticipated new edition of one of the most significant photobooks of the apartheid era
- Includes never-before-seen photographs by legendary South African photographer
- This timely reissue combines the power of the original with compelling new perspectives

First published in 1967, Ernest Cole’s *House of Bondage* has been lauded as one of the most significant photobooks of the twentieth century, revealing the horrors of apartheid to the world and influencing generations of photographers around the globe. Reissued for contemporary audiences, this edition adds a chapter of unpublished work and recontextualizes this pivotal book for our time.

Cole, a Black South African man, photographed the underbelly of apartheid in the 1950s and ’60s, often at great personal risk. He methodically captured the myriad forms of violence embedded in everyday life for the Black majority under the apartheid system—picturing its miners, its police, its hospitals, its schools. In 1966, Cole fled South Africa and smuggled out his negatives; *House of Bondage* was published the following year with his writings and first-person account. This edition retains the powerful story of the original while adding new perspectives on Cole’s life and the legacy of *House of Bondage*. It also features an added chapter—compiled and titled “Black Ingenuity” by Cole—of never-before-seen photographs of Black creative expression and cultural activity taking place under apartheid. Made available again nearly fifty-five years later, *House of Bondage* remains a visually powerful and politically incisive document of the apartheid era.

US \$65.00 / CDN \$88.00 / UK £50.00

11 3/4 × 8 1/4 in. (29 × 20.7 cm)

232 pages

227 duotone images

Hardcover

Design by Oliver Barstow

ISBN 978-1-59711-533-9

December 2022





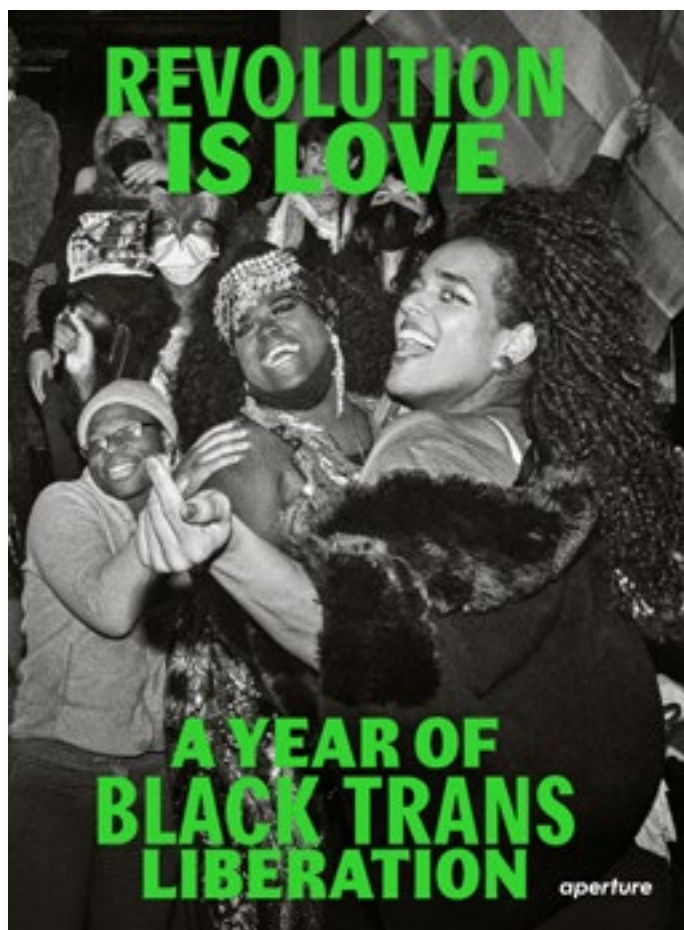
Top row: Ryan McGinley; Middle row, left to right: Ruvan Wijesooriya, Snake Garcia, Budi; Bottom row, left to right: Deb Fong, Souls of a Movement

Revolution Is Love

A Year of Black Trans Liberation

Featuring images and text by Ramie Ahmed, Lucy Baptiste, Budi, Brandon English, Deb Fong, Snake Garcia, Stas Ginzburg, Katie Godowski, Robert Hamada, Chae Kihn, Zak Krevitt, Erica Lansner, Daniel Lehrhaupt, Caroline Mardok, Ryan McGinley, Josh Pacheco, Jarrett Robertson, Phoenix Robles, Souls of a Movement, Madison Swart, Cindy Trinh, Sean Waltrous, Ruvan Wijesooriya, and David Zung

Text contributions by Qween Jean, Joela Rivera, Mikelle Street, and Raquel Willis



Cover: Caroline Mardok

- Immersive visual record of one year in the evolution of a vibrant activist community
- Celebrates Black trans identity through images and words, from inside the movement
- Contributions from leading activists and artists including Raquel Willis, Ryan McGinley, and founders Qween Jean and Joela Rivera

Revolution Is Love: A Year of Black Trans Liberation is the powerful and celebratory visual record of a contemporary activist movement in New York City, and a moving testament to the enduring power of photography in activism, advocacy, and community.

In June 2020, after a Black trans woman in Missouri and a Black trans man in Florida were killed just weeks apart, activists Qween Jean and Joela Rivera returned to the historic Stonewall Inn—site of the 1969 riots that launched the modern gay rights movement—where they initiated weekly actions known thereafter as the Stonewall Protests. Brought together by the urgent need to center Black trans and queer lives within the Black Lives Matter movement, a vibrant and radical community emerged.

Over the following year, the Stonewall Protests brought together thousands of people across communities and social movements to gather in solidarity, resistance, and communion. This book gathers twenty-four photographers who participated in these actions to share images and words on the demonstrations and their community at large, preserving this legacy as it unfolded. Through photographs, interviews, and text, *Revolution Is Love* celebrates the power of shared joy and struggle in trans community and liberation.

US \$45.00 / CDN \$60.00 / UK £35.00

6 3/4 × 9 1/4 in. (17.14 × 23.5 cm)

224 pages

147 four-color and black-and-white images

Paperback with flaps

Design by Morcos Key

ISBN 978-1-59711-530-8

October 2022





Barry McGee: Reproduction

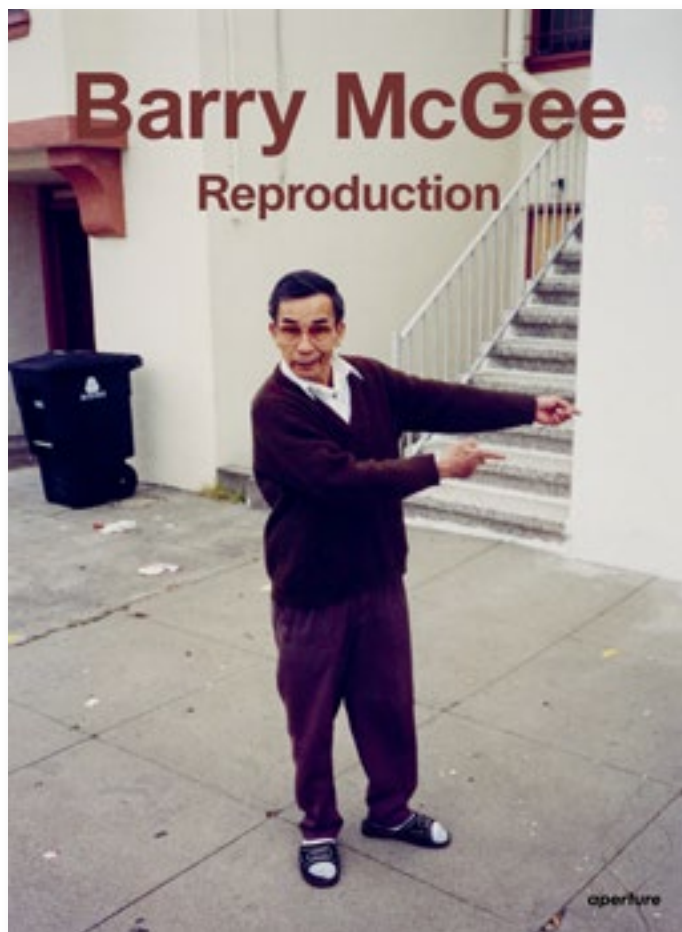
Photographs by Barry McGee

Texts by Sandy Kim, Ari Marcopoulos, and Sandra S. Phillips

Barry McGee (born in San Francisco, 1966) is among San Francisco's most internationally influential artists. He received a BFA from the San Francisco Art Institute and is a prominent member of the Mission School, a group of graffiti and DIY artists that emerged from San Francisco's Mission District in the late 1990s. His work has been exhibited worldwide, including at the Watari Museum of Contemporary Art, Tokyo; Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; San Francisco Museum of Modern Art; and Hammer Museum, Los Angeles. His work is included in the collections of the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Berkeley Museum of Art and Pacific Film Archive, California; and Fondazione Prada, Milan, among others.

Exhibition Schedule:

Ratio 3, San Francisco, Spring 2023



- The only book to explore this influential artist's previously unseen photographic practice
- Barry McGee is an iconic leading figure in contemporary visual culture
- Essential for lovers of graffiti and street art

This monograph is the first to collect the photographs of internationally acclaimed multimedia artist Barry McGee. Though best known for the inventive graphic sensibility of his paintings, drawings, and installations, McGee's use of photography is an essential component of his artistic vision.

Captured at all hours and around the world with whatever camera is at hand, McGee's images are immediate, casual, intimate, and anarchic all at once. His work boldly employs geometric shapes, clusters of framed drawings and paintings, distinctive characters, and found objects such as empty bottles, surfboards, and wrecked vehicles. Whether incorporated into his iconic multi-element compositions, or printed in the innumerable fanzines and artist's books that often accompany his exhibitions, photographs pervade McGee's practice. *Barry McGee: Reproduction* provides unique insight into the process of a major American artist, and is a testament to the immense amount of visual information McGee has absorbed to build one of the most eclectic and innovative artistic legacies of our time.

US \$60.00 / CDN \$81.00 / UK £50.00

8 1/2 x 11 in. (21.6 x 27.9 cm)

224 pages

250 four-color images

Hardcover

Design by Purtil Family Business

ISBN 978-1-59711-516-2

November 2022

Limited edition available





Bettina

Photographs and works by Bettina Grossman

Texts by Yto Barrada, Ruba Katrib, and

Antonia Pocock

Edited by Yto Barrada and Gregor Huber

Bettina Grossman (1928–2021; born in New York) preferred to be known as “Bettina.” She spent ten years in Paris during the 1950s before returning to her hometown of New York. In 2020, artist Yto Barrada and the designer Gregor Huber began to produce a book of Bettina’s work, a draft of which won the Luma Rencontres Dummy Book Award Arles 2020. This book was developed in collaboration with Bettina up until her death in November 2021.

Yto Barrada is a multidisciplinary artist with a practice that encompasses photography, film, sculpture, textile, painting, and printmaking.

Gregor Huber runs the award-winning design studio Huber/Sterzinger and the publishing initiative Edition Hors-Sujet with Ivan Sterzinger.



- The first monograph of the radical, interdisciplinary work of an underrecognized woman artist
- Celebrates a visually stunning, conceptually rigorous practice grounded in the New York art scene of the 1960s and '70s
- Winner of the Luma Rencontres Dummy Book Award, edited by contemporary artist Yto Barrada and designer Gregor Huber

Bettina is the first monograph to showcase the work of the previously unsung artist Bettina Grossman, whose wildly interdisciplinary practice spanned photography, sculpture, textile, cinema, drawing, and more. An eccentric personality fully dedicated to her art, Bettina lived in the famous Chelsea Hotel from 1968 until her death in late 2021. In her tiny studio, she produced and accumulated a considerable body of work, much of which has remained unseen and unpublished until now. Her interests ranged from geometric and abstract studies, drawn from observations of people on the street, to pieces that transformed language into graphic, abstract “verbal forms.” Incorporating strategies of chance and the abstraction of everyday form through repetition and seriality, Bettina pushed the photographic medium to and beyond its limits. As Robert Blackburn, artist and founder of the Printmaking Workshop, astutely observed of Bettina’s work: “The photography, film, sculpture are as one, for the photographic medium is employed not only for documentation but as an endless source of inspiration from which other disciplines emerge—and merge.”

US \$55.00 / CDN \$74.25 / UK £45.00

7 7/8 × 10 1/4 in. (19.4 × 26 cm)

300 pages

250 black-and-white and four-color images

Paperback with flaps

Design by Gregor Huber

ISBN 978-1-59711-542-1

September 2022



 **Read more**



Sam Contis: Overpass

Photographs by Sam Contis

Essay by Daisy Hildyard

Sam Contis (born in Pittsburgh, 1982) received her MFA from Yale University in 2008 and BFA from New York University in 2004. Her work has been exhibited widely, including at the Barbican Art Gallery, London; Carré d'Art, Nîmes, France; Gropius-Bau, Berlin; and Museum of Modern Art, New York. She is a recipient of a 2022 Guggenheim Fellowship and the author of *Deep Springs* (2017) and *Day Sleeper* (2020).



- A timely reflection on borders, public space, and the natural environment
- Sam Contis redefines the genre of classic landscape photography with her latest work
- Subtly playful and original design by Julian Bittiner, senior critic in graphic design at Yale University

Overpass is about what it means to move through the landscape. Walking along a vast network of centuries-old footpaths through the English countryside, artist Sam Contis focuses on stiles, the simple structures that offer a means of passage over walls and fences and allow public access through privately owned land. In her immersive sequences of black-and-white photographs, they become repeating sculptural forms in the landscape, invitations to free movement on one hand and a reminder of the history of enclosure on the other. Made from wood and stone, each unique, they appear as markers pointing the way forward, or decaying and half-hidden by the undergrowth. An essay by writer Daisy Hildyard contextualizes this body of work within histories of the British landscape and contemporary ecological discourses. In an age of rising nationalism and a renewed insistence on borders, *Overpass* invites us to reflect on how we cross boundaries, who owns space, and the ways we have shaped the natural environment and how we might shape it in the future.

US \$60.00 / CDN \$81.00 / UK £45.00

6 ¾ × 9 ¾ in. (17.2 × 25 cm)

224 pages

122 duotone images

Paperback with flaps

Design by Julian Bittiner

ISBN 978-1-59711-539-1

November 2022



Read more



Tom Sandberg: Photographs

Photographs by Tom Sandberg

Essays by Pico Iyer and Bob Nickas

Conversation with Torunn Liven

Tom Sandberg (1953–2014; born in Narvik, Norway) worked and lived in Oslo. In the early 1970s, he studied photography at Trent Polytechnic, Nottingham, UK, where Thomas Joshua Cooper, Paul Hill, and Minor White were among his teachers. Sandberg's early work was among the first acquisitions of photography by the National Museum of Art, Architecture and Design, Oslo. His work is held in the collections of numerous other museums, as well as in public and private collections, including those of Moderna Museet, Stockholm; Astrup Fearnley Museum of Modern Art, Oslo; and Bibliothèque Nationale, Paris.



- The first comprehensive book dedicated to this visionary black-and-white photographer
- An exquisite publication that brings new attention to a key figure in Norwegian art
- A must-have for lovers of Hiroshi Sugimoto, Edward Weston, and Minor White

Working in a signature modulating gray scale, the late Norwegian photographer Tom Sandberg spent decades rendering the world according to an exacting vision, training his eye on the shapes and forms of the everyday—dark abstractions of asphalt and sea, the hard edges of an automobile, an ominously curved tunnel, an anonymous figure casting a shadow—to plumb the nature of photographic seeing. His pictures are subtle yet transformative, studies of stillness that radiate mystery. A perfectionist in the darkroom, Sandberg was acutely sensitive to the rich spectrum of black and white, and his handmade prints, at times printed on aluminum and canvas, project a powerful physical presence.

Although Sandberg is esteemed in his native Norway and throughout Scandinavia and Europe, his oeuvre is less known in the United States and other parts of the world. This monograph, produced in close collaboration with the Tom Sandberg Foundation in Oslo, is a long-overdue celebration of this distinguished artist.

US \$75.00 / CDN \$100.00 / UK £60.00

9 3/8 × 11 in. (23.8 × 28 cm)

224 pages

124 tritone images

Clothbound

Design by Duncan Whyte

ISBN 978-1-59711-515-5

September 2022

Limited-edition print available





Top row, left to right: Todd Webb, Lisette Model; Middle row, left to right: Steve Schapiro, Daniel Kramer, Lotte Jacobi; Bottom row, left to right: Nan Goldin, Lewis Hine

Presence

The Photography Collection of Judy Glickman Lauder

Texts by Mark Bessire, Anjuli Lebowitz,
Judy Glickman Lauder, and Adam D. Weinberg

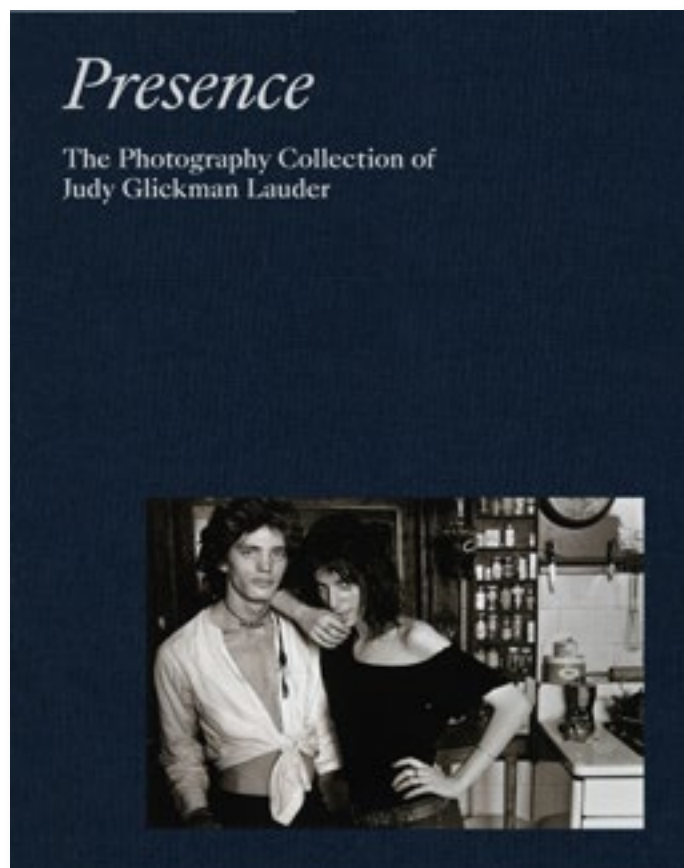
Published by Aperture in partnership with the
Portland Museum of Art, Maine

Judy Glickman Lauder is a photographer and humanitarian. She has published several books, including *Beyond the Shadows: The Holocaust and the Danish Exception* (Aperture, 2018), and her exhibitions have been shown at more than two hundred institutions around the world.

Exhibition Schedule:

Portland Museum of Art, Maine,
September 30, 2022–January 15, 2023

Grand Rapids Art Museum, Michigan,
February 11–April 27, 2023



Cover: Norman Seeff, Robert Mapplethorpe
and Patti Smith, New York, 1969

Also available by this author:



ISBN 978-1-59711-449-3



US \$50.00 / CDN \$65.00 / UK £40.00

9 × 11 3/8 in. (23 × 29 cm)

228 pages, including two gatefolds

160 duotone images

Clothbound with tip-on

Design by SMITH

ISBN 978-1-59711-540-7

November 2022



- A thrilling collection of photographs, assembled by a passionate photographer and humanitarian
- Leading photography writers explore the idea of “presence” and the human spirit in photography
- A stunningly designed volume featuring top photographers from Avedon to Van Der Zee

Presence is a thrilling immersion into the personal collection of photographer and humanitarian Judy Glickman Lauder. Nearly 160 images by some eighty photographers, selected from Judy Glickman Lauder’s collection of over 650 prints, explore the idea of “presence” of the human spirit.

This stunningly designed album showcases the imagery of beloved and influential photographers of the twentieth century, such as Berenice Abbott, Richard Avedon, Henri Cartier-Bresson, Imogen Cunningham, Nan Goldin, Susan Meiselas, Gordon Parks, Sebastião Salgado, Weegee, and James Van Der Zee. Spanning Pictorialism, portraiture, and fashion, to documentary and photojournalism, and featuring iconic figures from the fields of art, politics, entertainment, and social justice, *Presence: The Photography Collection of Judy Glickman Lauder* celebrates photography’s ability to capture the human experience. Essays by Anjuli Lebowitz and Adam D. Weinberg provide historical and artistic context, while an autobiographical essay by Glickman Lauder tells the story of her collection. This book accompanies an exhibition drawn from the Judy Glickman Lauder Collection at the Portland Museum of Art, to which the Collection has been gifted.



Limited Edition

Viviane Sassen: Venus & Mercury

Photographs by Viviane Sassen

Poems by Marjolijn van Heemstra

Text by Jerry Stafford

Art direction and design by Irma Boom

Viviane Sassen (born in Amsterdam, 1972) studied fashion design and photography at the Utrecht School of the Arts and Ateliers Arnhem, the Netherlands. A retrospective of seventeen years of her fashion work, *In and Out of Fashion*, opened at Huis Marseille, Museum for Photography, Amsterdam, in 2012, traveling extensively thereafter. Sassen was included in the main exhibition of the 55th Venice Biennale, *The Encyclopedic Palace*, in 2013. She was awarded the Dutch art prize Prix de Rome in 2007, and an International Center of Photography Infinity Award in 2011. In 2015, Sassen won the German Photography Academy's David Octavius Hill Medal and was nominated for the Deutsche Börse Photography Prize for her exhibition *Umbra*. She has also received numerous awards for her many publications.

See also:



ISBN 978-1-59711-461-5



US \$150.00 / UK £120.00

9 1/2 x 11 3/4 in. (24.1 x 30 cm)

172 pages

104 images

Softcover with gatefold flaps packaged in a unique custom box

Printed in a limited edition of 1,000 copies

Limited-edition print available

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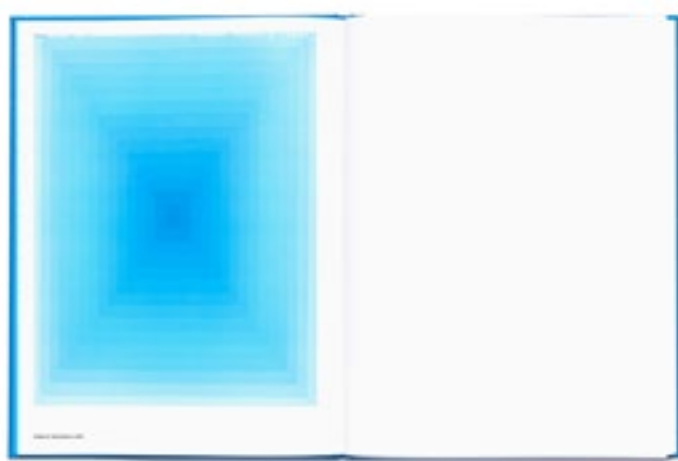
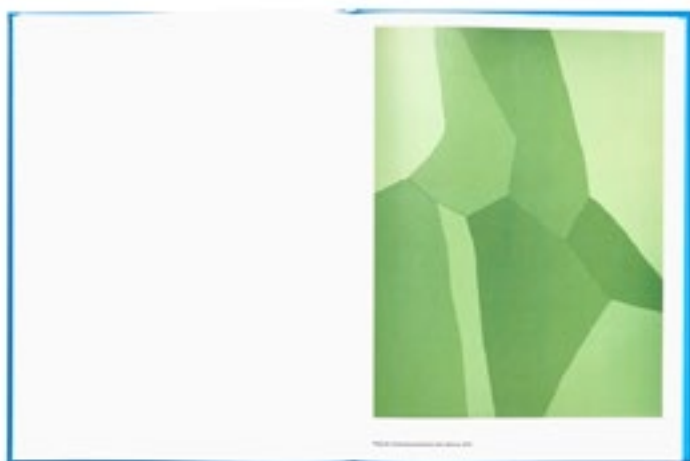


Acclaimed Dutch photographer Viviane Sassen collaborates with legendary book designer Irma Boom to offer a fresh and radical vision of the Palace of Versailles.

A storied site of history, opulence, and political power, France's Palace of Versailles has long captured the imagination of both the public and many acclaimed photographers. In 2018, Viviane Sassen was invited by Versailles to make a series of photographs throughout its vast grounds. For six months, she was given free rein, often after official hours, when the buildings were empty, to wander and photograph the palace's extravagant gardens, gilded baroque interiors, and even Marie Antoinette's private correspondence.

Venus & Mercury is Versailles as you've never seen the storied locale before. Drawn to the bodies represented in the palace's many marble statues, Sassen created hybrid forms that play with notions of sexuality and gender and call to mind traditions of Surrealist art and the work of figures such as Hans Bellmer. The book, featuring more than one hundred images, brims with Sassen's surprising, pigment-splashed photomontages that play with vivid color and abstracted forms—and a group of women, born and raised in the town beyond the palace walls, appears throughout the book, modern-day protagonists photographed within grand palatial chambers.

A series of poems by Marjolijn van Heemstra, commissioned by Sassen, allude to histories of intrigue in court society. Conceived and designed by iconic bookmaker Irma Boom, *Venus & Mercury* is a unique art object with a double-gatefold cover, packaged in a custom-made box, each individually painted by Sassen.



Limited Edition

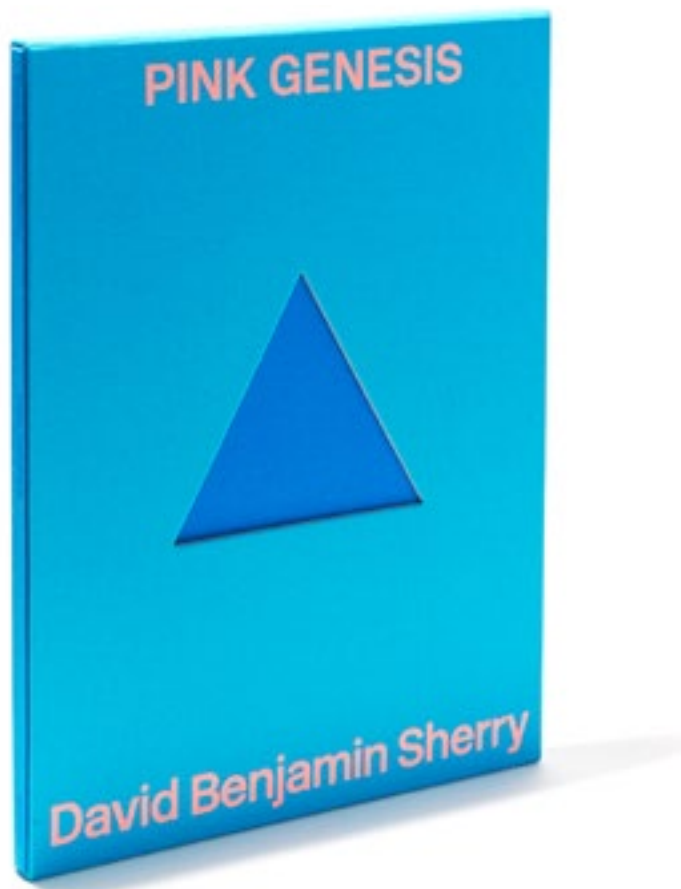
David Benjamin Sherry: Pink Genesis

Photographs by David Benjamin Sherry

Essay by Lucy Gallun

Design by A2/SW/HK

David Benjamin Sherry (born in Stony Brook, New York, 1981) currently lives and works in Santa Fe, New Mexico. He received his BFA in photography from the Rhode Island School of Design, Providence, in 2003, and his MFA in photography from Yale University, New Haven, Connecticut, in 2007. A multipart installation of his work was exhibited in *Greater New York 2010* at MoMA PS1, New York. His work has also been exhibited extensively in group and solo exhibitions and is in the permanent collections of the Whitney Museum of American Art, New York; Nasher Museum of Art, Durham, North Carolina; Walker Art Center, Minneapolis; Wexner Center for the Arts, Columbus, Ohio; Los Angeles County Museum of Art; RISD Museum, Providence, Rhode Island; Saatchi Collection, London; Alfond Collection of Contemporary Art, Rollins Museum of Art, Winter Park, Florida; and Marciano Art Foundation, Los Angeles.



Pink Genesis is a limited-edition artist's book of unique photograms by celebrated photographer David Benjamin Sherry.

Sherry is a magician of the darkroom. Celebrated for his use of vivid color and his skill with traditional analog photographic techniques, he has established himself as a leading voice in contemporary photography. His work has often examined the monumental landscapes of the American West and the environmental challenges the region faces.

Pink Genesis introduces Sherry's equally intriguing but lesser-known series of striking, large-scale, cameraless color photograms, laboriously made by hand in the darkroom. Using cardboard masks to create mesmerizing geometric forms and incorporating his own body into the images, Sherry actively references histories of photography, as well as artists such as Josef Albers and Robert Rauschenberg, captivating viewers with a fresh way of seeing.

The series, inspired by James Bidgood's 1971 cult film *Pink Narcissus*, almost entirely shot within Bidgood's New York apartment, explores how "a small interior space—specifically, a space of queer imagination—can be a site of fantasy and possibility," as Lucy Gallun, associate curator of photography at the Museum of Modern Art, New York, states in her essay for the book. For Sherry, the private, contemplative space of the darkroom serves as a place to think through the intersections of identity, abstraction, and the meditative possibilities of monochrome.

This exquisitely produced book, the first ever dedicated to Sherry's photograms, comes in an edition of 750 and collects twenty-nine of these one-of-a-kind works that delight in the pleasures of form, color, and coded queer reference. Each book is individually signed by the artist.

US \$150.00 / UK £120.00

11 × 14 ½ in. (27.9 × 36.8 cm)

80 pages

29 images (including four gatefolds)

Hardcover in a screen-printed cloth slipcase with die-cut triangle

Printed in a limited edition of 750 copies

Signed by the artist

Limited-edition print available

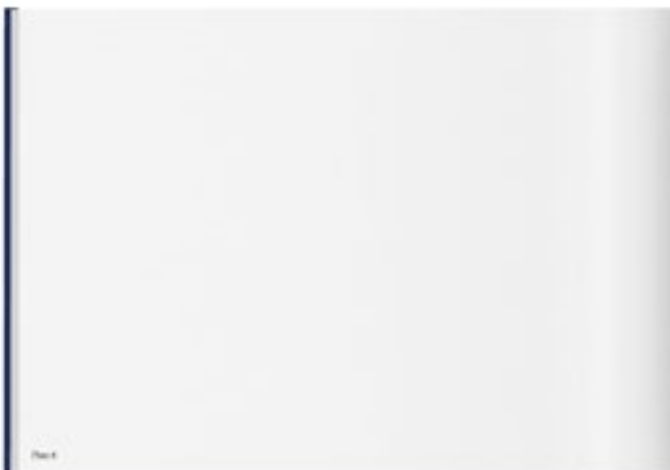
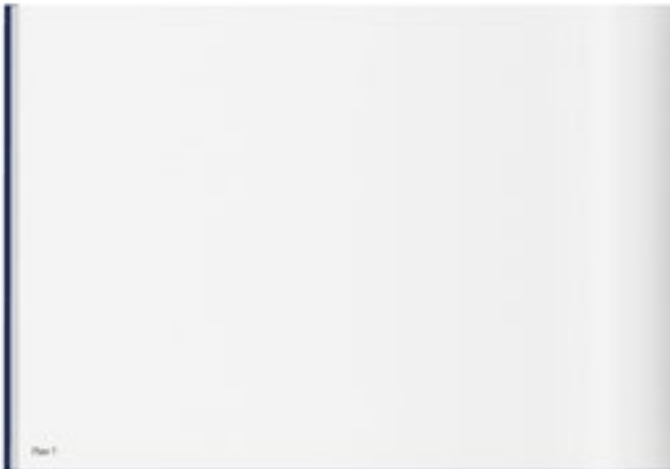
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GREGORY

AN ECLIPSE

CREWDSON

OF MOTHS



Limited Edition

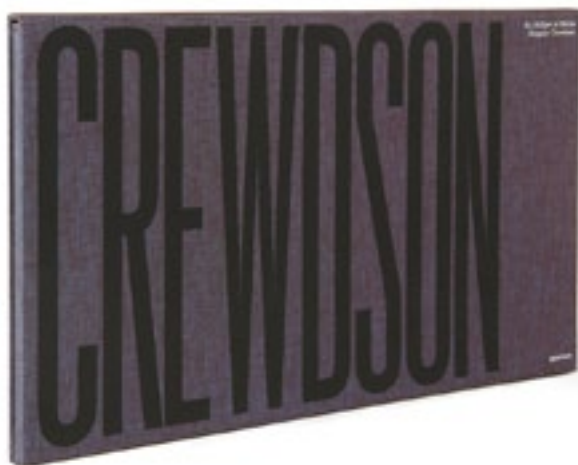
Gregory Crewdson: An Eclipse of Moths

Photographs by Gregory Crewdson

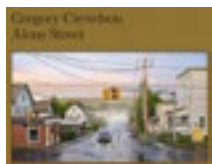
Text by Jeff Tweedy

Design by Duncan Whyte

Gregory Crewdson (born in Brooklyn, 1962) is a graduate of the Yale School of Art, where he is now a professor and director of graduate studies in photography. His work has been exhibited widely and is in public institutions across North America, Europe, and beyond. Crewdson's awards include the Skowhegan Medal for Photography, National Endowment for the Arts Visual Artists Fellowship, and Aaron Siskind Foundation Individual Photographer's Fellowship. His numerous prior books include *Twilight* (2002), *Beneath the Roses* (2008), and *Cathedral of the Pines* (Aperture, 2016). His series *Beneath the Roses* is the subject of the 2012 feature documentary *Gregory Crewdson: Brief Encounters*, directed by Ben Shapiro.



Also available by this author:



ISBN 978-1-59711-513-1



ISBN 978-1-59711-350-2



US \$250.00 / UK £200.00

19 ½ × 11 in. (49.5 × 27.9 cm)

32 pages

16 images

Softcover with clothbound slipcase

Printed in a limited edition of 750 copies

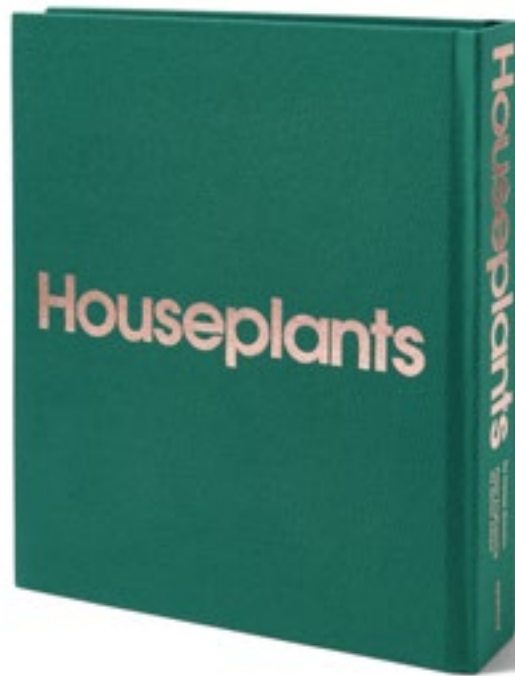
Signed and numbered by the artist

Please contact orders@aperture.org to purchase

An Eclipse of Moths is a limited-edition book by Gregory Crewdson. Published in a series of 750 copies, all signed by the artist, the publication focuses on Crewdson's obsessive exploration of the small-town, postindustrial American landscape.

The sixteen scenes represented in the photographs are quintessentially Crewdsonian, a style deeply rooted in a cinematic approach combined with meticulous attention to detail. Pictured among downed streetlights, abandoned baby carriages, and decommissioned carnival rides, his characters are suspended between ennui and yearning. A sense of disquiet, solitude, and social discomfort pervades each of these highly produced images.

The book is offered in a slipcased volume, sumptuously produced at a large scale that offers an immersive experience of the carefully crafted photographs. The sixteen new and never-before-published images all include the artist's signature autorial care.



Limited Edition

Daniel Gordon: Houseplants

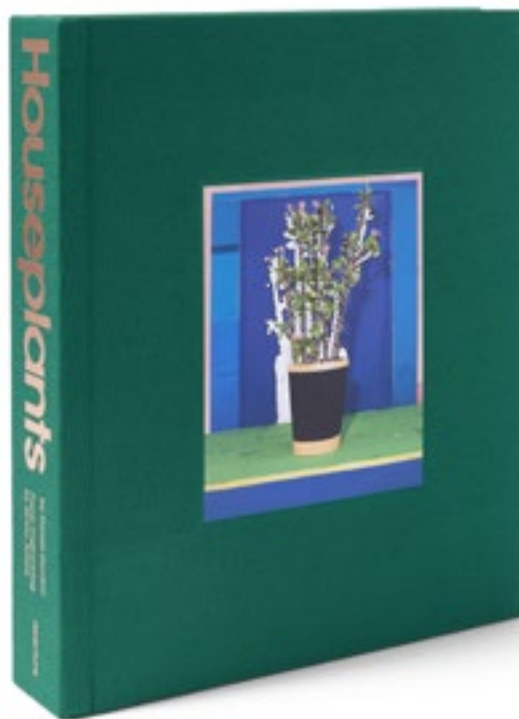
Photographs by Daniel Gordon

Paper engineering by Simon Arizpe

Design by Brian Berding

Daniel Gordon (born in Boston, 1980) earned a BA from Bard College in 2004 and an MFA from the Yale School of Art in 2006. Notable group exhibitions include *New Photography 2009* at the Museum of Modern Art, New York; *Greater New York 2010* at MoMA PS1, New York; and *Cut! Paper Play in Contemporary Photography* at the J. Paul Getty Museum, Los Angeles (2018). He is the author of *Still Lives, Portraits, and Parts* (2013), *Flowers and Shadows* (2011), and *Flying Pictures* (2009). He won the 2014 Foam Paul Huf Award and had a solo exhibition at Foam, Amsterdam, in 2014.

Simon Arizpe is an award-winning paper engineer and illustrator based in Brooklyn. He holds a BFA in illustration from Pratt Institute, Brooklyn, and has worked in the field of pop-up books for over twelve years. He is recipient of the 2018 Meggendorfer Prize, as well as a Society of Illustrators Award of Excellence. He teaches paper engineering at Parsons School of Design, New York, and Pratt Institute.



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6 pop-ups

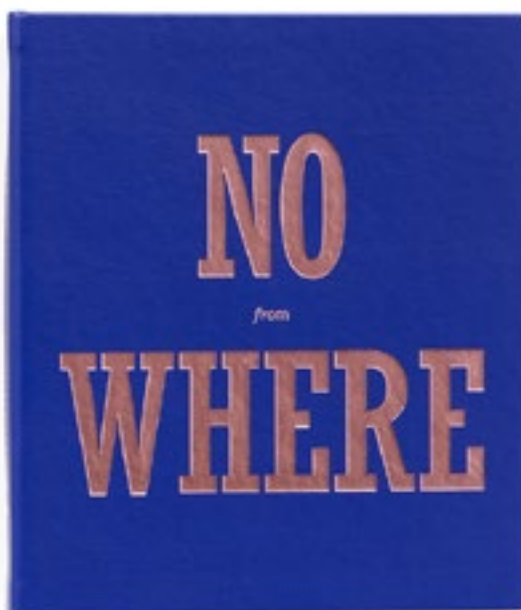
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This highly collectible, limited-edition pop-up book is a work of art in itself, rendering Daniel Gordon's sculptural forms into a new layer of materiality and animating them in a pop-up performance. The book consists of six works in pop-up form, some featuring simple plants, others unfolding more elaborate tableaux.

Inspired by his interest in the popularity of certain subjects on the internet—houseplants among them—Gordon meticulously cuts up pictures found online to create sculptural and fantastical still lifes. He uses photography not to show reality, but to present a new version of it. The crumpled paper and mix of realistic and unnatural colors render the objects slightly goofy. “Without seams and faults and limitations, my project would be very different,” Gordon says. “The seamlessness of the ether is boring to me, but the materialization of that ether, I think, can be very interesting.” His pieces are a perfect marriage of digital and analog processes and of high and low artistic references, complicating what is understood as sculpture, photography, painting, and the cutout.



Limited Edition

Vik Muniz: Postcards from Nowhere

Photographs by Vik Muniz

Design by Brian Berding

Vik Muniz (born in São Paulo, 1961) is a prolific, internationally recognized artist, whose signature style appropriates and reinterprets iconic images of our time. His many publications include *Reflex: A Vik Muniz Primer* (Aperture, 2005) and *Vik Muniz: Everything So Far, Catalogue Raisonné 1987–2015* (2015). *Waste Land*, a documentary about his work in the favelas and landfills around Rio, was nominated for an Academy Award in 2010.



Not so long ago, it was relatively easy to wake up overlooking Victoria Harbour in Hong Kong and go to sleep in the shadow of the Brooklyn Bridge; to travel from Venice to Istanbul in time for dinner. The international network of the art world, in particular, made it easy to slip through time and borders—with the right invitation and the right passport. You may never have been to Basel, Switzerland for the art fairs, but you might certainly feel as though you have, experiencing it exclusively through the spate of other people's images. Vik Muniz's series *Postcards from Nowhere* grapples with how, through photographs, we have come to "see" and understand distant yet iconic sites we may never actually view with our own eyes. "The images we hold in our heads are an assemblage," notes Muniz. "They are an amalgam of every image of those locations that we have ever seen." More critically, the series serves as an homage not just to the quasi-obsolete artifact of the picture postcard, but to a way of life that has now been put in sharp relief. Muniz's images—created out of collaged pieces of vintage postcards from the artist's personal collection—materialize the experience and longing of travel, triangulating between the traveler, a distant location, and the recipient who, increasingly, remains at home.

Volume I presents thirty-two single postcards displaying each of the images in the series. Volume II presents a series of thirty-six postcards that, when assembled, can be viewed as a single, large-scale work of 30 x 40 inches. The process of assembling the larger, single image is akin to the original act of collage—or like that of assembling a mosaic crafted from disparate pieces that have traveled from afar, but when brought together, conjure something that is larger, more complete than any individual element could be on its own.

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James Welling: Choreograph

Photographs by and conversation with
James Welling

Essay by Lisa Hostetler

Design by Dana Faconti Studio

James Welling (born in Hartford, Connecticut, 1951) has held solo exhibitions at the Cincinnati Art Museum, Ohio; Hammer Museum, Los Angeles; Fotomuseum Winterthur, Switzerland; Palais des Beaux-Arts, Brussels; and Minneapolis Institute of Art; among others. Welling is a recipient of the Infinity Award from the International Center of Photography, New York, and DG Bank-Förder Prize in Photography from the Sprengel Museum, Hannover, Germany. He is a professor at Princeton University; Welling has held various teaching positions since 1995, including Photography Area Head in the University of California, Los Angeles's Department of Art, where he taught for over fifteen years.



Also available by this author:



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Choreograph extends James Welling's iconic experiments with photography and color into the realm of dance, landscape, and architecture, yielding visually electrifying imagery.

To create *Choreograph*, Welling photographed dancers performing in New York, Philadelphia, Boston, and Los Angeles, ultimately combining these images with landscapes and architecture. In a multichannel hack, Welling attains "pathological color"—the purposeful misuse of imaging technologies as a way to short-circuit conventions of photographic representation. Welling notes: "To my surprise, the buildings and landscapes that I used often seem to function like theatrical stages for the dancers. By choosing to use 'choreograph,' *drawing with dance*, as a noun, I am noting its similarity to 'photograph,' *drawing with light*."

Lisa Hostetler, curator of photographs at the George Eastman Museum, contributes an essay that puts this body of work into the context of James Welling's larger output, asserting that *Choreograph* functions as an antidote to modernistic ideas about photography, while also providing a compelling summation of Welling's prior practice. This volume, printed in the United States with an extended ink range that captures the work's wild array of vibrant colors, accompanied an exhibition of the same name at the George Eastman Museum, Rochester, New York.



Backlist Highlights

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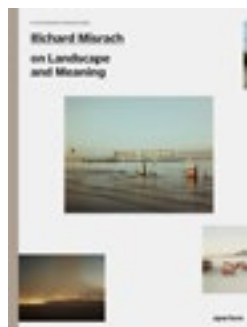
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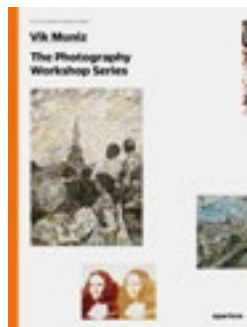
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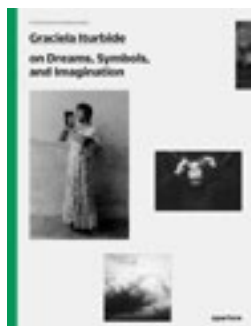
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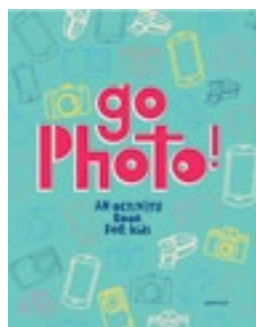
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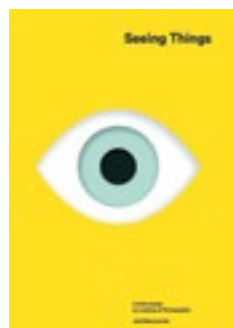
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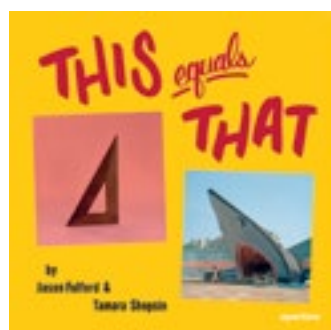
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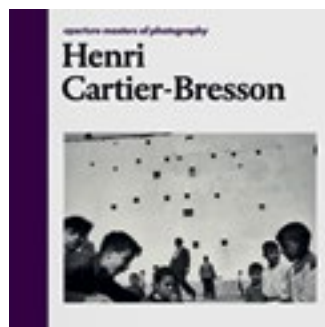
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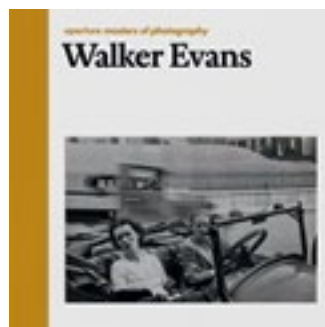
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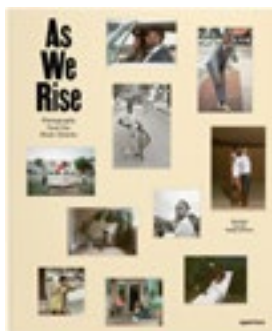
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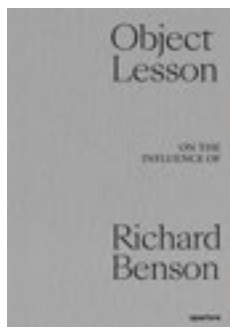


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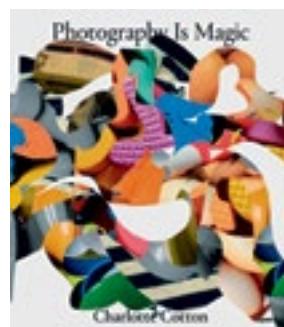
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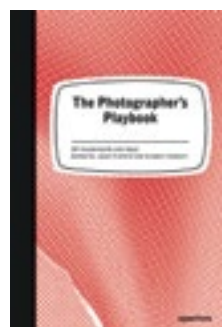
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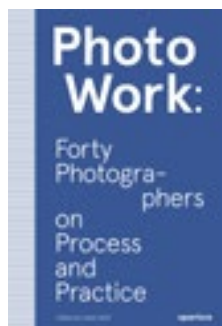
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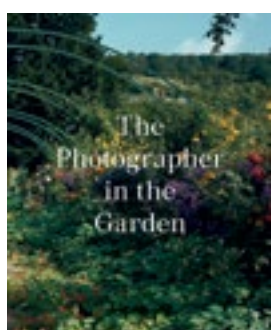
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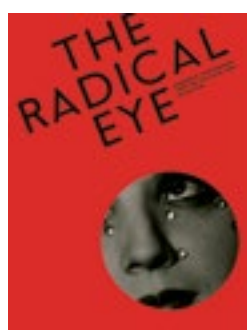
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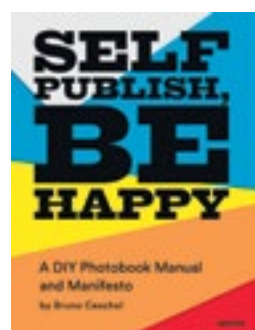
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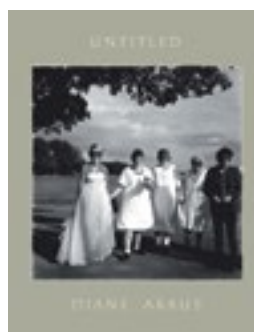


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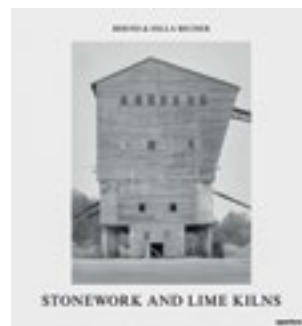
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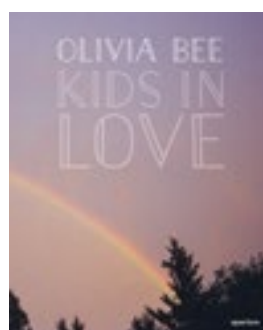
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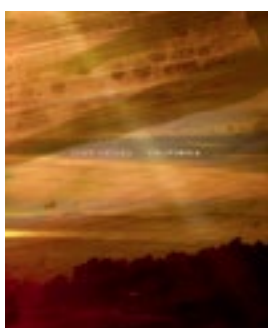
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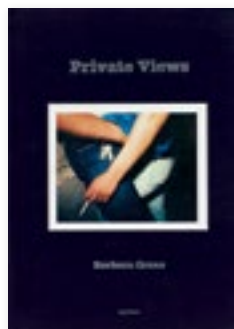
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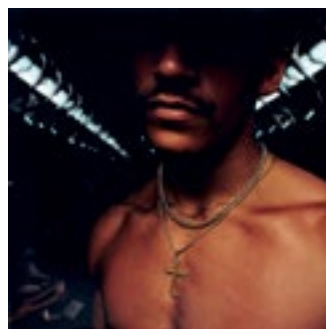
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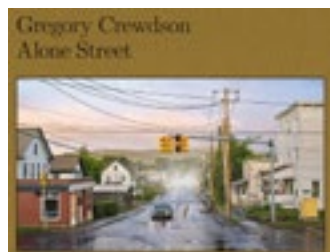
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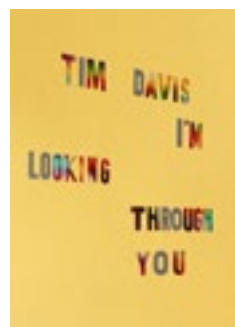
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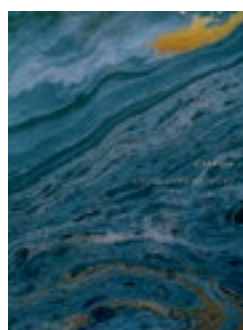
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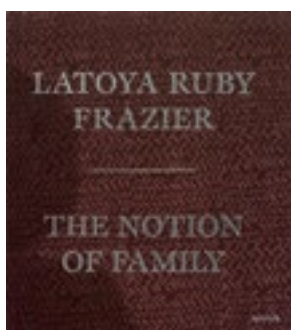
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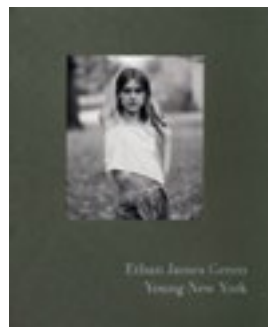
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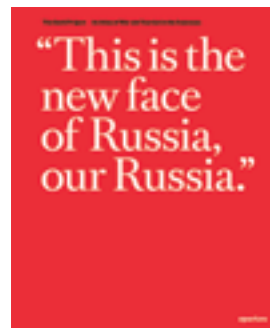
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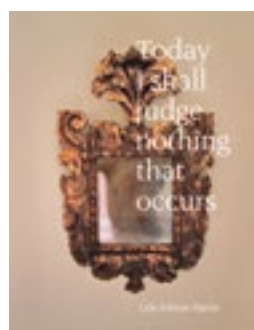
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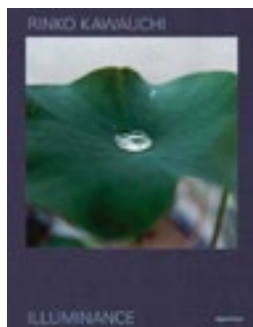


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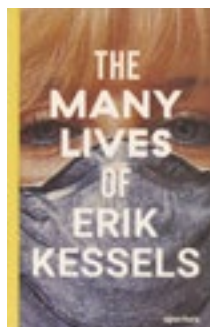
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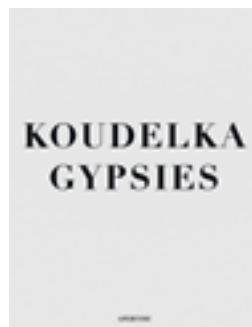
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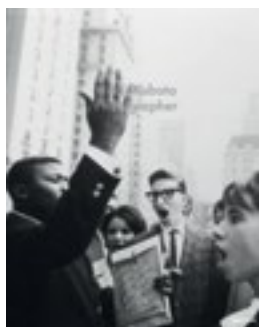
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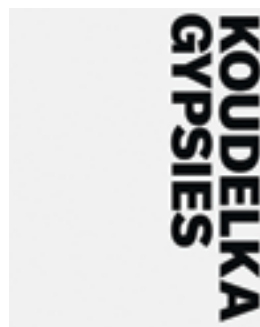
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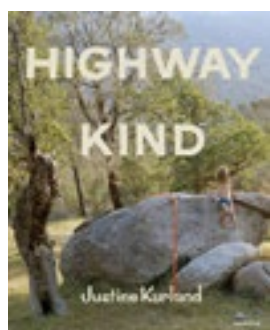
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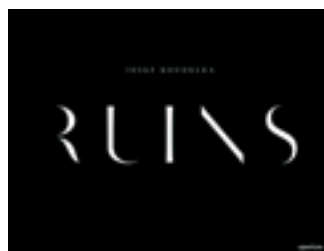
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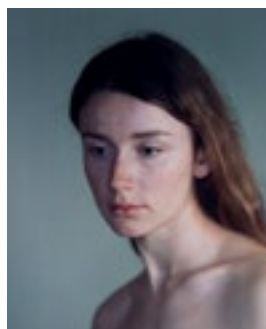


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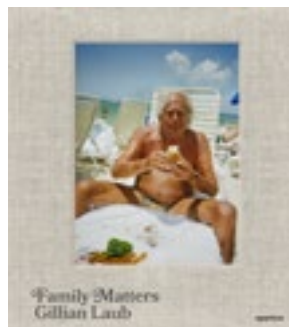
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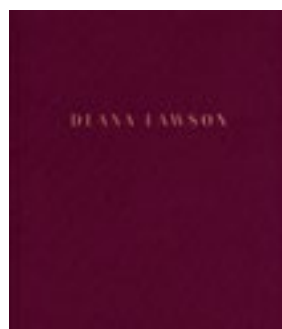
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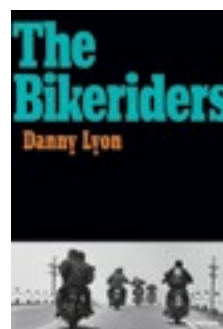
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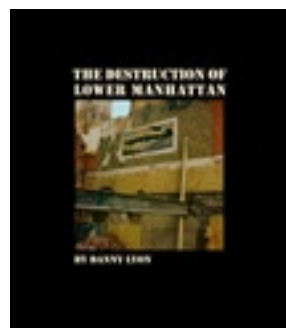
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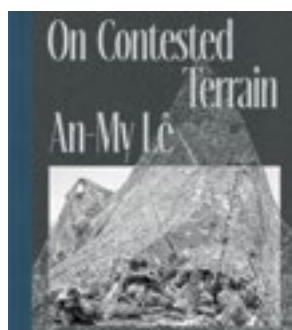
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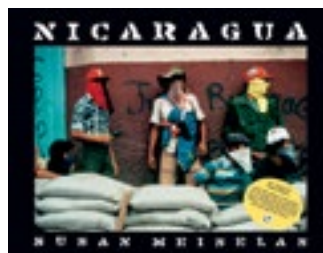


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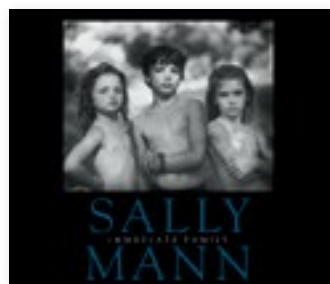
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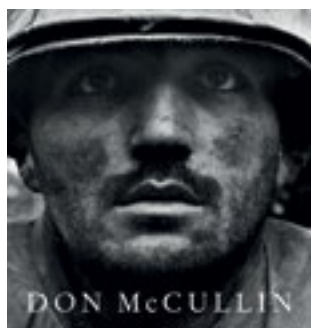
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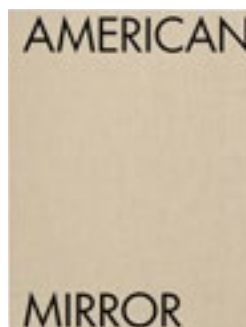


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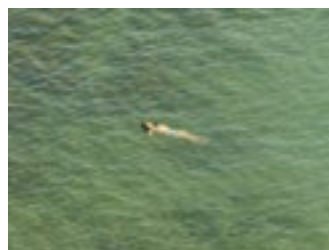
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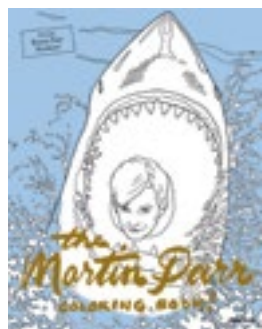
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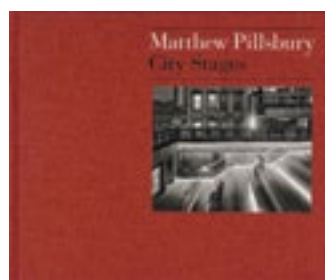
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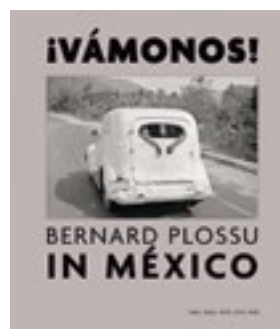
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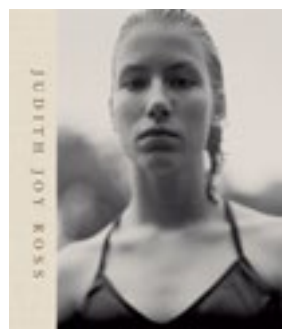


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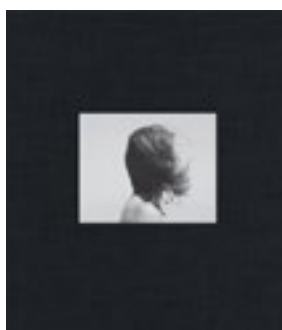


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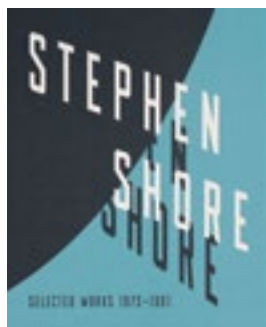
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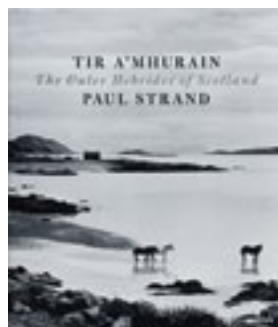
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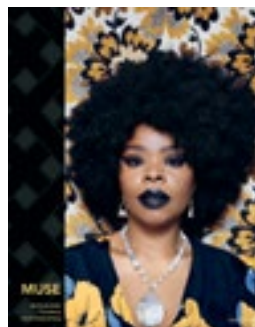
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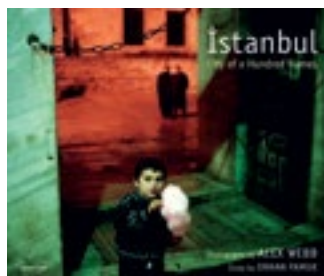
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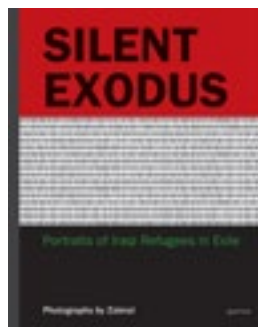
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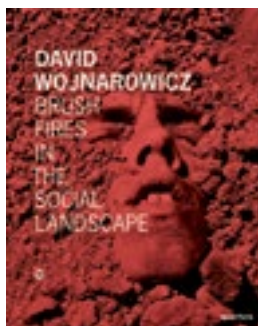
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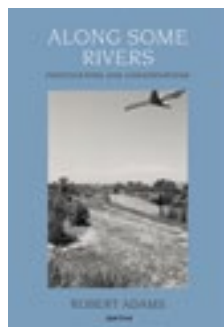
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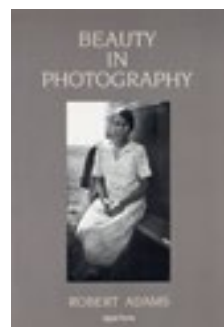
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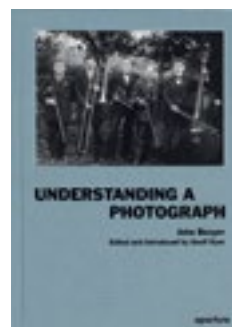
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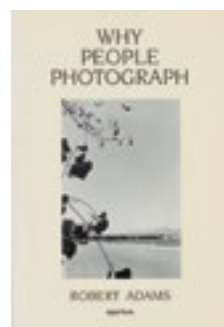
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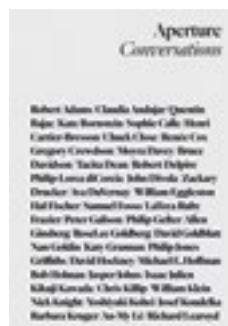
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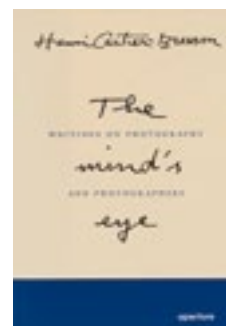
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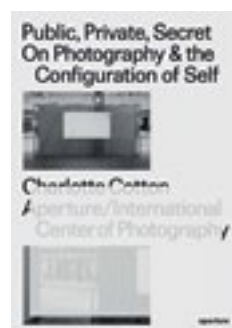
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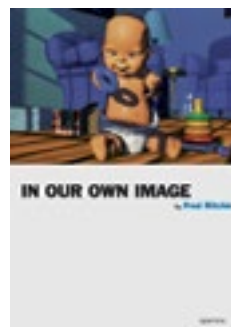
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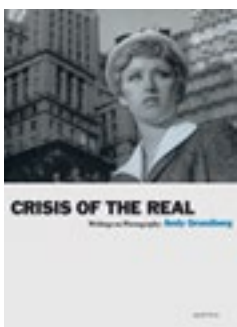
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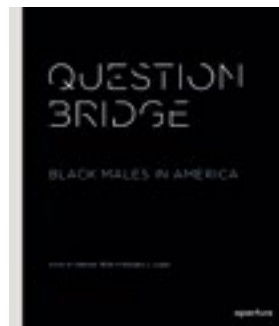
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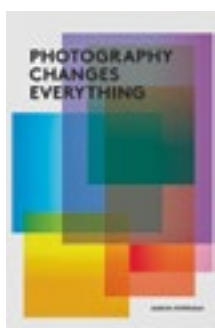
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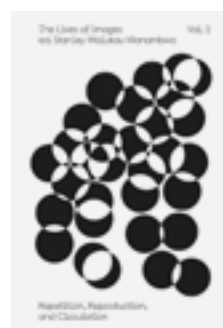
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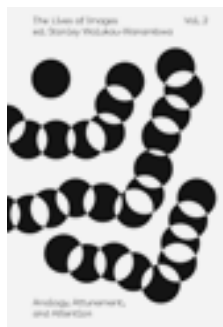
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