

**Spring/2024**

**aperture**



Cover: Hisae Imai, *Ophelia*, 1960. From *Aperture* 253: "Desire"  
(see pages 6-7)

Page 4: Todd Gray, *Butre Gold Coast*, 2023. From *Aperture* 252: "Accra"  
(see pages 6-7)

Page 12: Pao Houa Her, *Maroon Backdrop*, 2017. From *Pao Houa Her: My grandfather turned into a tiger . . . and other illusions* (see pages 16 and 17)

Page 48: Tyler Mitchell, *Untitled (Twins II)*, New York, 2017. From *The New Black Vanguard* (see page 52)

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# About Aperture

Aperture is a nonprofit publisher that leads conversations around photography worldwide. From its base in New York, Aperture connects global audiences and supports artists through its acclaimed quarterly magazine, books, exhibitions, digital platforms, public programs, limited-edition prints, and awards. Established in 1952 to advance “creative thinking, significantly expressed in words and photographs,” Aperture champions photography’s vital role in nurturing curiosity and encouraging a more just, tolerant society.

See [aperture.org/about](https://aperture.org/about) for more information



# Welcome to Aperture 2024

In the Spring 2024 issue of *Aperture* magazine, “Counter Histories,” coproduced with Magnum Foundation and guest edited by Susan Meiselas, artists across the world engage urgent questions of the present through creatively reframing the past. *Aperture*’s Spring 2024 list resonates with this subject, offering books that broaden our global and historical perspectives.

We are thrilled to publish two books in partnership with the Center for Creative Photography, Tucson. *Pictures for Charis* weaves together texts and photographs by Kelli Connell, breathing new life into familiar images by Edward Weston of his partner and muse, Charis Wilson. Through the lens of a queer woman artist, Connell engages questions around desire, creativity, and the landscape. The publication coincides with an exhibition that will travel from CCP to the High Museum of Art in Atlanta and the Cleveland Museum of Art. *Louis Carlos Bernal: Monografía* is the first major scholarly account of the artist’s life and work by esteemed historian Elizabeth Ferrer. In the 1970s and ’80s, Bernal made intimate portrayals of Chicano life in the Southwestern United States that are rich with personal, cultural, and spiritual meaning, offering visibility and agency to individuals and communities who often lacked them.

In *My grandfather turned into a tiger ... and other illusions*, Hmong American artist Pao Houa Her uses illusion and imagination to explore identity, belonging, desire, and loss in her first major monograph, the third groundbreaking book published as part of the Aperture–Baxter St Next Step Award, in partnership with 7|G Foundation.

*I’m So Happy You Are Here: Japanese Women Photographers from the 1880s to Now* is a critical and long overdue survey featuring the work of twenty-five postwar Japanese women photographers, situating their achievements along a historical arc. A counterpoint to the abundance of books on Japanese photography and image-makers, this is the first publication to focus on the vital contributions of Japanese women photographers to their field. Showcasing compelling portfolios alongside critical historical and contemporary writings from leading critics, curators, and historians, this restorative volume introduces the world to essential artists that have always been a part of the robust history of Japanese photography.

*Aperture* is also proud to release the highly anticipated second volume of Zanele Muholi’s *Somnyama Ngonyama (Hail the Dark Lioness)*. *Aperture* champions image-makers from across the globe who shape our vision of the future in which the power and democratic spirit of photography might inspire a more curious, creative, and equitable world.

—Sarah Meister, Executive Director







# ***Aperture*** **Magazine**



# Zohra Opoku Ghana Becomes You

A Conversation with Ekow Eshun

The German Ghanaian artist Zohra Opoku first visited Ghana in 2003, having grown up in East Germany. In 2011, she relocated to Accra, where the emotional and aesthetic inspiration she finds in the city has become a prevailing element in her art. As Opoku says, "Once you are in Ghana, Ghana becomes you and you become Ghana."

Through a practice centered on textiles and photography, Opoku explores nuanced themes of cultural identity. She prints directly onto textiles, weaving together archival images, family photographs, and self-portraiture to create lyrical composites that marry personal experience and collective memory.

In 2019, Opoku received a diagnosis of breast cancer. She began her most recent body of work while receiving treatment in Berlin and continued its development during an artist residency in Dakar, Senegal, at Kehinde Wiley's Black Rock Senegal program. The resulting series, *The Myths of Eternal Life* (2020–22), takes its structure and inspiration from the Egyptian Book of the Dead, an ancient text that provides instruction on preparation for the afterlife. Opoku's art offers lyrical reflections on questions of mortality and resilience she found herself addressing during and after her illness.

FALL 2023 25



Inspired by jazz, improvisation, and conceptualism, the ikebana artist has created playful works that merge disciplines.

# Kosen Ohtsubo's Flower Planet

Daniel Abbe

For nearly fifty years, Kosen Ohtsubo has run roughshod over the idea of ikebana as a stately practice of arranging flowers in a vase. He is known for using vegetables, when he sticks to plants at all, and he often sets his compositions in unconventional containers. His 1984 work *I Am Taking a Bath Like This* was arranged in his own bathroom. On one wall, a cobalt vase in a small alcove holds some flowering irises. But this is only an accent within the wild gaiety of the entire piece, in which iris leaves have been plastered across the tiled room and gather neatly in the tub below, next to an array of flowers including roses, yellow lilies, and hydrangeas that just cover the bare chest of a man lying in the drawn bath. That's Ohtsubo himself, with a faint but devious smile playing across his face. Is Ohtsubo's own body also part of the "arrangement"? His knowing gaze, which lures the viewer into the scene, is directed toward the camera, operated in this case by Keiichi Taniguchi, a photographer employed by the ikebana school to which Ohtsubo belongs. Recently, Ohtsubo has exhibited his ikebana in the form of photographs. He collaborates with other photographers, most often Taniguchi, though he sometimes operates the camera himself.

Now in his mid-eighties, Ohtsubo lives in Tokorozawa, a suburb of Tokyo, in a house that also serves as his studio and

*I Am Taking a Bath Like This*, 1984

WINTER 2023 39



# Aperture Magazine 2023

## Accra

Guest edited by Lyle Ashton Harris and Nii Obodai

Aperture 252: Fall 2023

Following acclaimed issues centered on Delhi, Mexico City, Los Angeles, Tokyo, and São Paulo, *Aperture* presents “Accra,” an edition that considers the Ghanaian capital as a site of dynamic photographic voices and histories that connect visual culture in West Africa to the world. “Accra” is guest edited by the New York–based artist Lyle Ashton Harris and the Accra-based photographer and educator Nii Obodai.

Ghana has been a home for compelling photography since the late nineteenth century, from the output of the hundred-year-old Deo Gratiis photo studio to the stylish midcentury visions of James Barnor. “Accra” features exclusive interviews with Zohra Opoku, whose textile-based works evoke mortality and resilience, and John Akomfrah, the celebrated filmmaker who throughout his career has dramatized ideas about heritage and belonging between Ghana and the UK, and who will represent Britain in the 2024 Venice Biennale. “Accra” looks both to the archives that catalog Ghana’s past and to the visions of a new generation.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 252: Fall 2023  
9 ¼ × 12 in. (23.5 × 30.5 cm)  
144 pages  
Illustrated throughout  
Paperback  
ISBN 978-1-59711-549-0  
September 2023



Cover: Carlos Idun-Tawiah

## Desire

Aperture 253: Winter 2023

“Photographs can abet desire in the most direct, utilitarian way,” Susan Sontag observed. Hers was a reference to more prurient activities, but she also allowed that desire could be abstract, something more slippery. The compulsion to want—or, in today’s parlance, to manifest—emerges throughout *Aperture*’s winter 2023 issue, “Desire,” as both an impulse and a state of mind.

“Desire” includes an expansive interview with Juergen Teller, whose photographs upend fashion’s vocabulary of glamour and aspiration, trading conventional beauty for the more peculiar. Artists such as Nakeya Brown, Jonathas de Andrade, Nabil Harb, Oto Gillen, and Marcelo Gomes consider what it means to put one’s own body on display, to break from long-standing customs, to be seduced by raw beauty found in nature or in uncanny artifice. Histories are conjured through evocative personal objects in the work of Ishiuchi Miyako, who for decades has created beguiling images that in two dimensions are at once surreal and surprisingly physical. In “Desire,” photographers render reality as unearthly—and take the viewer somewhere else altogether.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 253: Winter 2023  
9 ¼ × 12 in. (23.5 × 30.5 cm)  
148 pages  
Illustrated throughout  
Paperback  
ISBN 978-1-59711-550-6  
December 2023



Cover: Ishiuchi Miyako

# Aperture Magazine: Upcoming Issue

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## Counter Histories

Aperture 254: Spring 2024

Coproduced with Magnum Foundation

*Aperture*'s spring 2024 issue presents a series of socially engaged projects that creatively reframe historical events to address urgent questions of the present. The issue will spotlight photographers across the world to ask: What could an archive of the future look like? What possibilities are offered by the gaps and silences in archives and historical records? The issue includes photography and features by, among others, Ken Chen, Edwidge Danticat, Piper French, Christopher Gregory-Rivera, Naomieh Jovin, Yxta Maya Murray, Tausif Noor, Billy H.C. Kwok, Alice Proujansky, Abdo Shanan, Lindokuhle Sobekwa, Prasit Sthapit, and Agata Szymanska-Medina.

US \$24.95 / CDN \$27.50 / UK £19.95

Aperture 254: Spring 2024

9 1/4 × 12 in. (23.5 × 30.5 cm)

136 pages

Illustrated throughout

Paperback

ISBN 978-1-59711-550-6

March 2024



Naomieh Jovin, *Is Manmi in heaven?*, 2022

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**“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.”**

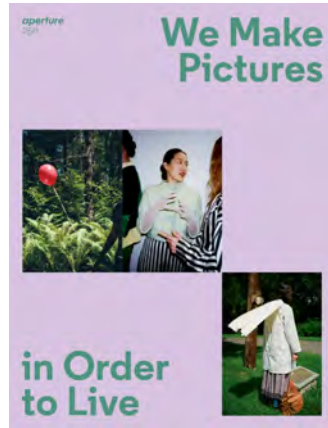
—*Guardian*



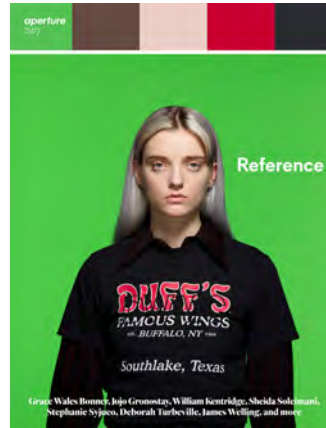
# Aperture Magazine: Recent Issues



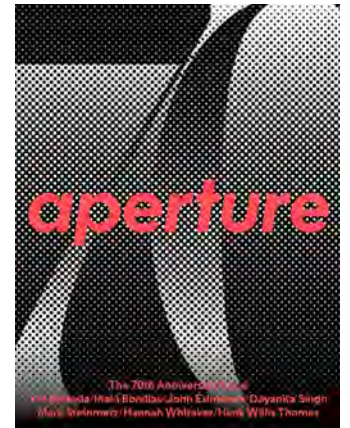
**Being & Becoming: Asian in America**  
**Aperture 251: Summer 2023**  
 Guest edited by Stephanie Hueon Tung  
 ISBN 978-1-59711-548-3



**We Make Pictures in Order to Live**  
**Aperture 250: Spring 2023**  
 ISBN 978-1-59711-547-6



**Reference**  
**Aperture 249: Winter 2022**  
 ISBN 978-1-59711-527-8



**70th Anniversary**  
**Aperture 248: Fall 2022**  
 ISBN 978-1-59711-526-1



**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





# Aperture Magazine: Previously Published



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



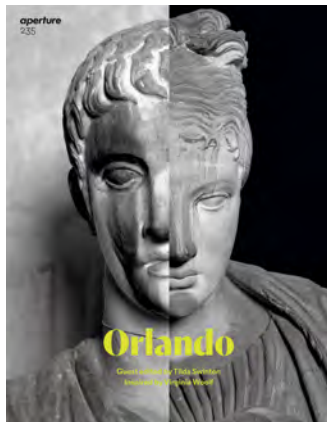
**House & Home**  
**Aperture 238: Spring 2020**  
 ISBN 978-1-59711-483-7



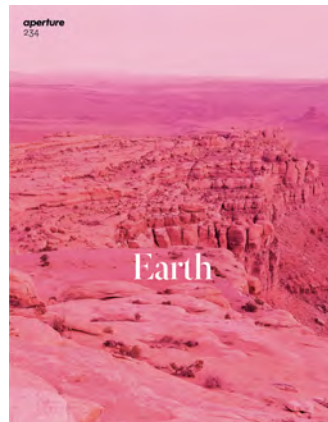
**Spirituality**  
 Guest edited by Wolfgang Tillmans  
**Aperture 237: Winter 2019**  
 ISBN 978-1-59711-463-9



**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



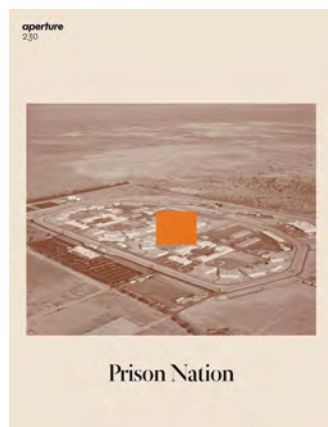
**Family**  
**Aperture 233: Winter 2018**  
 ISBN 978-1-59711-436-3



**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

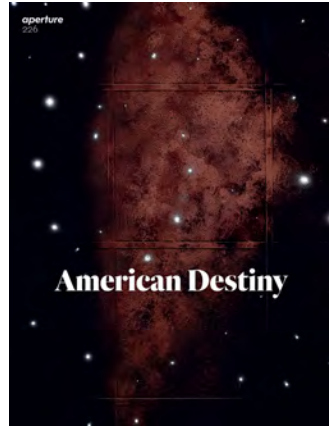


**Elements of Style**  
**Aperture 228: Fall 2017**  
 ISBN 978-1-59711-420-2

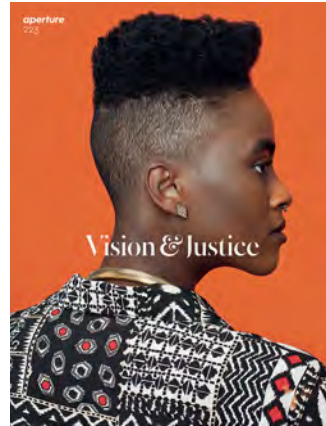




**Platform Africa**  
*Aperture 227: Summer 2017*  
ISBN 978-1-59711-419-6



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



**Vision & Justice (Cover option 1)**  
Guest edited by Sarah Lewis  
*Aperture 223: Summer 2016*  
ISBN 978-1-59711-410-3



**Vision & Justice (Cover option 2)**  
Guest edited by Sarah Lewis  
*Aperture 223: Summer 2016*  
ISBN 978-1-59711-365-6



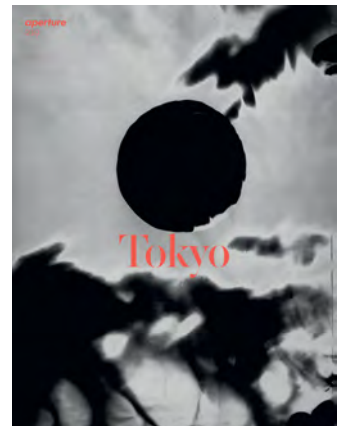
**Odyssey**  
*Aperture 222: Spring 2016*  
ISBN 978-1-59711-364-9



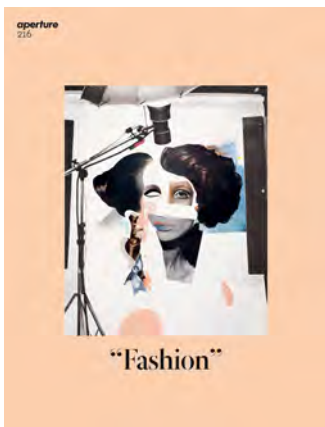
**Performance**  
*Aperture 221: Winter 2015*  
ISBN 978-1-59711-324-3



**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**





# Kelli Connell: Pictures for Charis

## Photographs and text by Kelli Connell

Afterword by Betsy Odom

Copublished by Aperture and the Center for Creative Photography, Tucson

**Kelli Connell** (born in Oklahoma City, 1974) is an artist whose work investigates sexuality, gender, identity, and photographer-sitter relationships. Her work is in the collections of the Metropolitan Museum of Art, New York; Los Angeles County Museum of Art; Philadelphia Museum of Art; and Museum of Fine Arts, Houston, among others. Connell has received fellowships from the Guggenheim Foundation, MacDowell, PLAYA, Peaked Hill Trust, Latitude, Light Work, and Center for Creative Photography. Connell is an editor at Skylark Editions and a professor at Columbia College Chicago.

## Exhibition Schedule:

Center for Creative Photography, Tucson,  
February 17–August 10, 2024

High Museum of Art, Atlanta,  
September 2024–January 2025

Cleveland Museum of Art,  
January–May 2025

**US \$65.00 / CDN \$88.00 / UK £50.00**

7 1/8 × 9 1/8 in. (20 × 23.2 cm)

280 pages

109 duotone and four-color images

Clothbound

Design by Emily Anderson

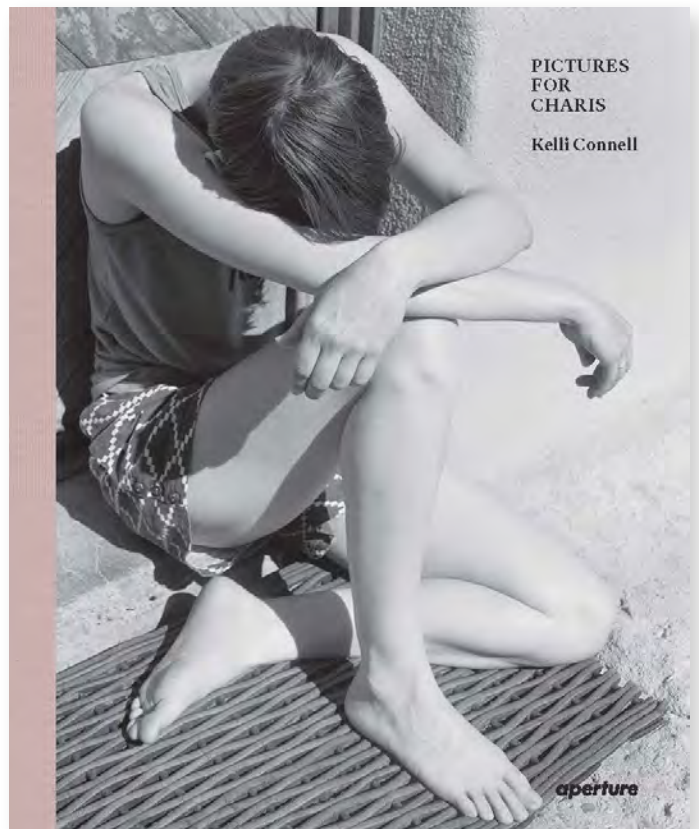
ISBN 978-1-59711-559-9

March 2024

Limited-edition print available



 [Read more](#)



***Pictures for Charis* offers a groundbreaking new work by artist Kelli Connell, synthesizing text and image, while raising vital questions about photography, gender, and portraiture in the twenty-first century.**

- An illuminating journey into the complex connections between artist, muse, and the natural world
- A reexamination of the collaboration between Charis Wilson and Edward Weston through the lens of a queer woman artist
- *Pictures for Charis* is accompanied by a major museum exhibition, opening in February 2024 at the Center for Contemporary Photography, Tucson, before traveling to the High Museum of Art, Atlanta, and Cleveland Museum of Art

*Pictures for Charis* is a project driven by photographer Kelli Connell's obsession with the writer Charis Wilson, Edward Weston's partner, muse, and collaborator during one of the most productive segments of his historic career. Connell focuses on Wilson and Weston's shared legacy, traveling with her own partner, Betsy Odom, to locales where the former couple made photographs together more than eighty years ago. Wilson wrote extensively about her travels and about her, and Weston's, photographic concerns. In chasing Charis Wilson's ghost, Connell tells her own story: one that finds a kinship with Wilson and, to her surprise, Weston, too, as she navigates her own life and struggles as an artist against a cultural landscape that has changed and yet remains mired in many of the same thorny issues regarding the nature of desire and inspiration, and the relationship of artist, muse, and landscape. This rich weave of narrative and images complicates and breathes new life into a well-known set of photos, while also presenting an entirely new and mesmerizing body of work by Connell, her first to combine image and text as a mode of visual research and storytelling.





# Pao Houa Her: My grandfather turned into a tiger . . . and other illusions

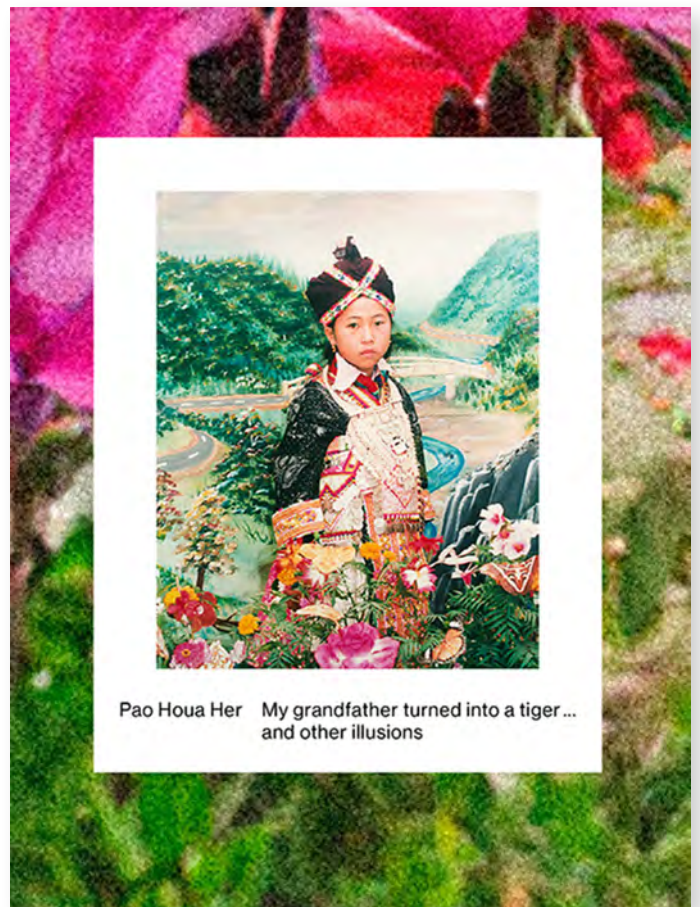
## Photographs by Pao Houa Her

Texts by Godfre Leung, Kong Pheng Pha,  
Mai Der Vang, and Kao Kalia Yang  
Interview with the artist by Audrey Sands

**Pao Houa Her** (born in Laos, 1982) is a Hmong American artist and assistant professor in photography and moving images at the University of Minnesota. She holds an MFA in photography from the Yale School of Art (2012) and a BFA in photography from the Minneapolis College of Art and Design (2009). Her work was presented in a solo exhibition at the Walker Art Center, Minneapolis, in 2022 to 2023, and she was included in the Whitney Biennial in 2022. In 2023, Her was awarded a Guggenheim Fellowship. She is represented by Bockley Gallery, Minneapolis.

## Exhibition Schedule:

Baxter St at CCNY, New York,  
February 7–March 20, 2024



Pao Houa Her My grandfather turned into a tiger ...  
and other illusions

## See also:



ISBN 978-1-59711-517-9



ISBN 978-1-59711-543-8



**US \$60.00 / CDN \$81.00 / UK £50.00**

6 3/8 x 8 7/8 in. (17 x 22.6 cm)

124 pages plus 1 gatefold

80 black-and-white and four-color images

Flexibind with jacket

Design by Studio Lin

ISBN 978-1-59711-565-0

March 2024

Limited-edition print available



 Read more

**Pao Houa Her's first major monograph, *My grandfather turned into a tiger . . . and other illusions*, explores the fundamental concepts of home and belonging; illusion, desire, and loss.**

- The first book by acclaimed Hmong American artist Pao Houa Her, designed by the award-winning Studio Lin
- Each cover is unique, featuring thirty-two jacket variations
- The third groundbreaking book published as part of the Aperture–Baxter St Next Step Award in partnership with 7/G Foundation

Pao Houa Her's work is derived from a variety sources: family lore; portraits of the artist's community and self; and reimagined landscapes, with Minnesota and Northern California standing in for Laos. The compelling and personal narratives are grounded in the traditions and contemporary metaphors of the Hmong diasporic community. *My grandfather turned into a tiger* brings together four of the artist's major series, including the title work, which reimagines her family's history before leaving Laos. Other work deals with a scandal within the Hmong community in which hundreds of elders were swindled as part of a fraudulent investment scheme built around the promise of a new Hmong homeland. In another series, tonally rich black-and-white still lifes of silk flowers collected by her mother are presented alongside images of flowers that adorn the digitally manipulated, hyper-colored popular backdrops used in Hmong photo studios and on dating apps. This beautifully designed monograph showcases Her's keen eye on the line between ersatz and authenticity; as the artist has stated, photography is "a truth if you want it to be a truth."





# Louis Carlos Bernal: Monografía

Photographs by Louis Carlos Bernal

By Elizabeth Ferrer

Essay by Rebecca Senf

Copublished by Aperture and the Center for Creative Photography, Tucson

**Louis Carlos Bernal** (born in Douglas, Arizona, 1941; died in Tucson, 1993) was a pioneering Chicano photographer active in the last quarter of the twentieth century, maturing as an artist in the wake of the 1970s civil rights era. After completing his MFA at Arizona State University in 1972, he joined the faculty of Pima Community College in Tucson, where he developed and led its photography program, and remained for the duration of his career. The Center for Creative Photography at the University of Arizona, Tucson, preserves the Louis Carlos Bernal Archive, including fine prints, project records, correspondence, and clippings.

#### Exhibition Schedule:

Center for Creative Photography, Tucson,  
September 14, 2024–January 25, 2025

#### See also:



ISBN 978-1-59711-506-3



US \$50.00 / CDN \$65.00 / UK £40.00

8 7/8 × 10 5/8 in. (22 × 27 cm)

232 pages

166 duotone and four-color images

Clothbound with tip-on

Bilingual in English and Spanish

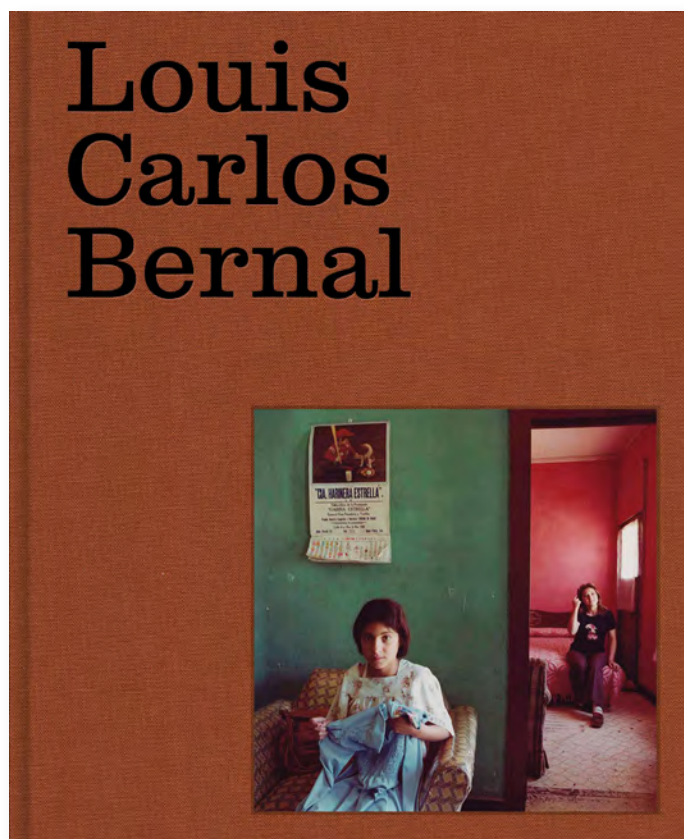
Design by Duncan Whyte

ISBN 978-1-59711-557-5

June 2024



 Read more



#### A landmark survey of one of the most significant American photographers of the twentieth century

- Bernal's color and black-and-white images immortalize Chicano life of the 1970s and 1980s in the Southwestern United States
- Groundbreaking and definitive essays illuminate Bernal's life and singular portraiture
- Fully bilingual in English and Spanish

Best known for his intimate portrayals of barrio communities of the Southwest United States, Louis Carlos Bernal made photographs in the late 1970s and 1980s that draw upon the resonance of Catholicism, Indigenous beliefs, and popular practices tied to the land. For Bernal, photography was a potent tool in affirming the value of individuals and communities who lacked visibility and agency. Working in both black and white and in color, he photographed the interiors of homes and their inhabitants, often presenting his subjects surrounded by the objects they lived with—framed portraits of family members, religious pictures and statuary, small shrines festooned with flowers, and elements of contemporary popular culture. Bernal viewed these spaces as rich with personal, cultural, and spiritual meaning, and his unforgettable photographs express a vision of *la vida cotidiana*—everyday life—as a state of grace. The first major scholarly account of Bernal's life and work by the esteemed historian Elizabeth Ferrer, *Louis Carlos Bernal: Monografía* is the definitive book about an essential photographic artist.



Top left: Copyright and courtesy Ushioda Tokuko / PGI Gallery  
Top right: Copyright and courtesy Kawauchi Rinko  
Bottom: Copyright and courtesy Shiga Lieko / Rose Gallery



# I'm So Happy You Are Here:

## Japanese Women Photographers from the 1880s to Now

Edited and introduced by **Pauline Vermare**

Essays by Takeuchi Mariko, Carrie Cushman, and Kelly Midori McCormick

Illustrated bibliography by Marc Feustel and Russet Lederman

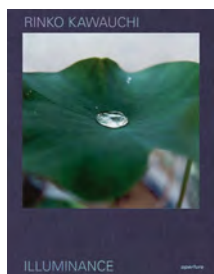
Featuring the work of Hara Michiko, Hiromix, Ishikawa Mao, Ishiuchi Miyako, Katayama Mari, Kawauchi Rinko, Komatsu Hiroko, Nagashima Yurie, Narahashi Asako, Ninagawa Mika, Nishimura Tamiko, Noguchi Rika, Nomura Sakiko, Okabe Momo, Okanoue Toshiko, Onodera Yuki, Sawada Tomoko, Shiga Lieko, Sugiura Kunié, Tawada Yuki, Tokiwa Toyoko, Ushioda Tokuko, Watanabe Hitomi, Yamazawa Eiko, and Yanagi Miwa, among others

**Pauline Vermare** is an independent photography historian and curator based in New York City. She was formerly the cultural director of Magnum Photos in New York, and curator at the International Center of Photography and Museum of Modern Art. Vermare was the curator of the exhibition *10/10: Celebrating Contemporary Japanese Women Photographers* for the 2022 Kyotographie International Photography Festival.

### Exhibition Schedule:

Opening at the Rencontres de la Photographie, Arles, in July 2024, and traveling thereafter

### See also:



ISBN 978-1-59711-514-8



ISBN 978-1-59711-550-6



**US \$75.00 / CDN \$102.00 / UK £60.00**

8 1/4 × 11 in. (21 × 27.9 cm)

535 pages

400 black-and-white and four-color images

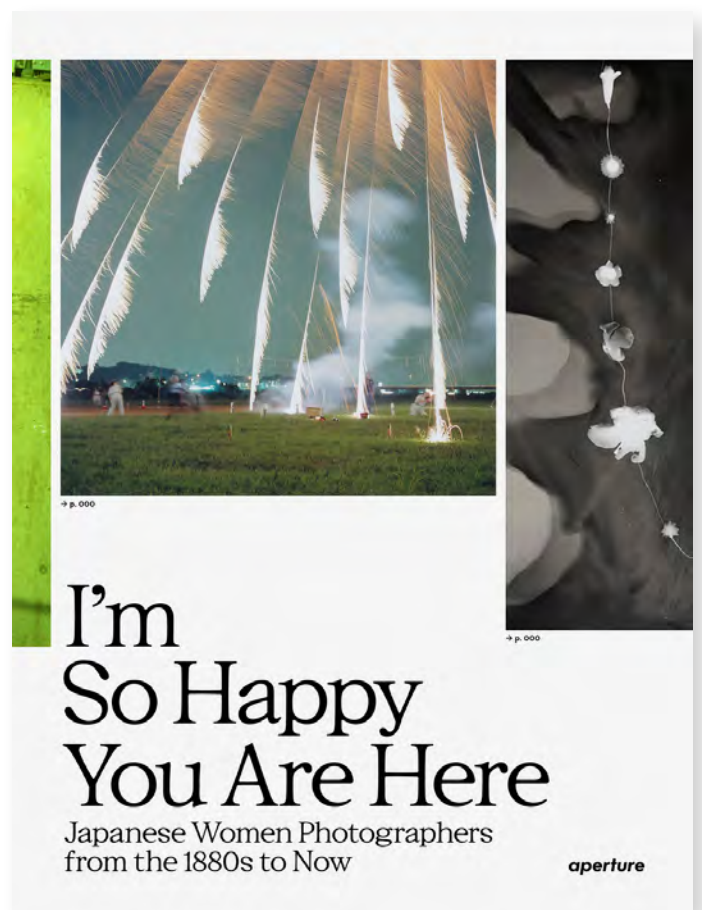
Hardcover

Design by Ayumi Higuchi

ISBN 978-1-59711-553-7

July 2024

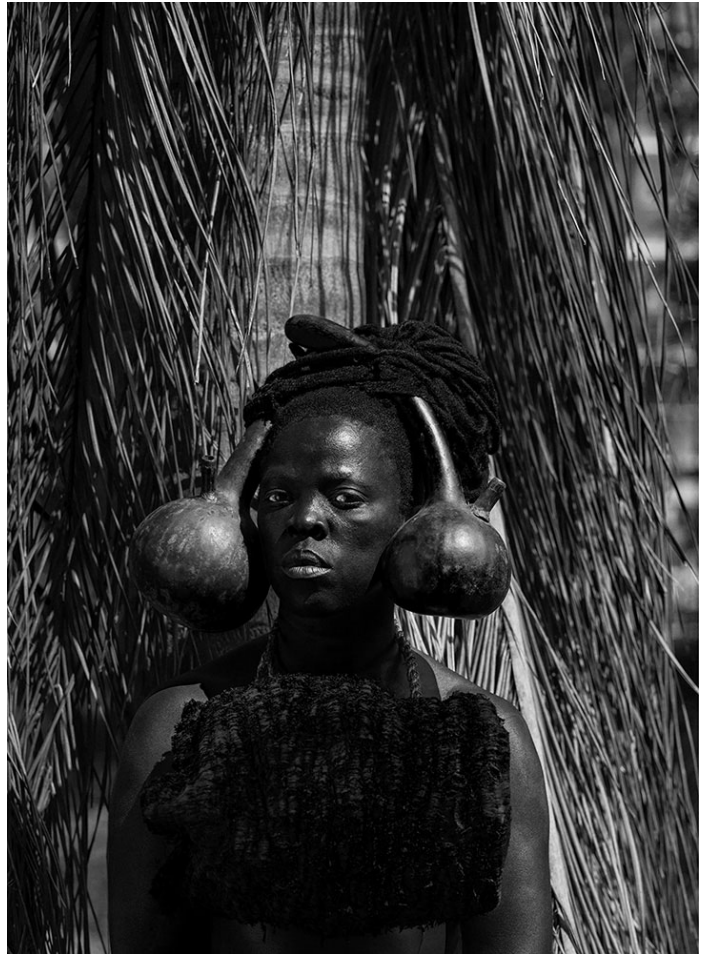
Limited-edition print available



### A critical and celebratory counter narrative to what we know of Japanese photography today

- The first—and long-overdue—introduction to nearly two centuries of Japanese women photographers, with a particular focus on work from the 1950s onward
- An electrifying expansion of our understanding of Japanese photographic history, but also of photo history at large
- Packed with work rarely seen outside of Japan, carefully contextualized by a chorus of writers, curators, and artists

*I'm So Happy You Are Here* presents a much-needed counterpoint, complement, and challenge to historical precedents and the established canon of Japanese photography. This restorative history presents a wide range of photographic approaches brought to bear on the lived experiences and perspectives of women in Japanese society. Editor Pauline Vermare, curator and writer Takeuchi Mariko, and photo historians Carrie Cushman and Kelly Midori McCormick provide a historical and contemporary framework for understanding the work in three richly illustrated essays. Additional context is provided by an in-depth illustrated bibliography by Marc Feustel and Russet Lederman, and a selection of key critical writings from leading Japanese curators, critics, and historians such as Kasahara Michiko, Fuku Noriko, and others, many of which will be published in English for the first time. While this book does not claim to be fully comprehensive or encyclopedic, its goal is to provide a solid foundation for a more thorough conversation about the contributions of Japanese women to photography—and an indispensable resource for anyone interested in a more robust history of Japanese photography.



# Zanele Muholi: Somnyama Ngonyama

## Hail the Dark Lioness, Vol. II

### Photographs by Zanele Muholi

Edited by Renée Mussai

Texts by Sophia Al-Maria, Natasha Becker, Phoebe Boswell, Tina Campt, Natasha Ginwala, Alexis Pauline Gumbs, Aluta Humbane, Ntsiki Jacobs, Khanyisile Mbongwa, Porsha Olayiwola, Lola Olufemi, and Legacy Russell

**Zanele Muholi** (born in Umlazi, Durban, South Africa, 1972) is a visual activist and photographer, cofounder of the Forum for the Empowerment of Women, and founder of Inkanyiso, a forum for queer and visual media. Muholi has won numerous awards, including France's Chevalier de l'Ordre des Arts et des Lettres in 2017; ICP Infinity Award for Documentary and Photojournalism (2016); and a Prince Claus Award (2013). Their *Faces and Phases* series was shown at DOCUMENTA (13) and the 55th Venice Biennale, and was shortlisted for the Deutsche Börse Photography Prize in 2015. The first volume of *Somnyama Ngonyama* (Aperture, 2018) was awarded the Kraszna-Krausz Photography Book Award in 2019. They are represented by Yancey Richardson Gallery, New York.

**Renée Mussai** is the artistic director and chief curator at the Walther Collection and was formerly the senior curator and head of curatorial and collections at Autograph ABP, London.

### Also available by this author:



ISBN 978-1-59711-424-0



**US \$85.00 / CDN \$110.00 / UK £70.00**

10 ½ × 14 in. (26.7 × 35.6 cm)

156 pages

80 tritone images

Hardcover

Design by Duncan Whyte

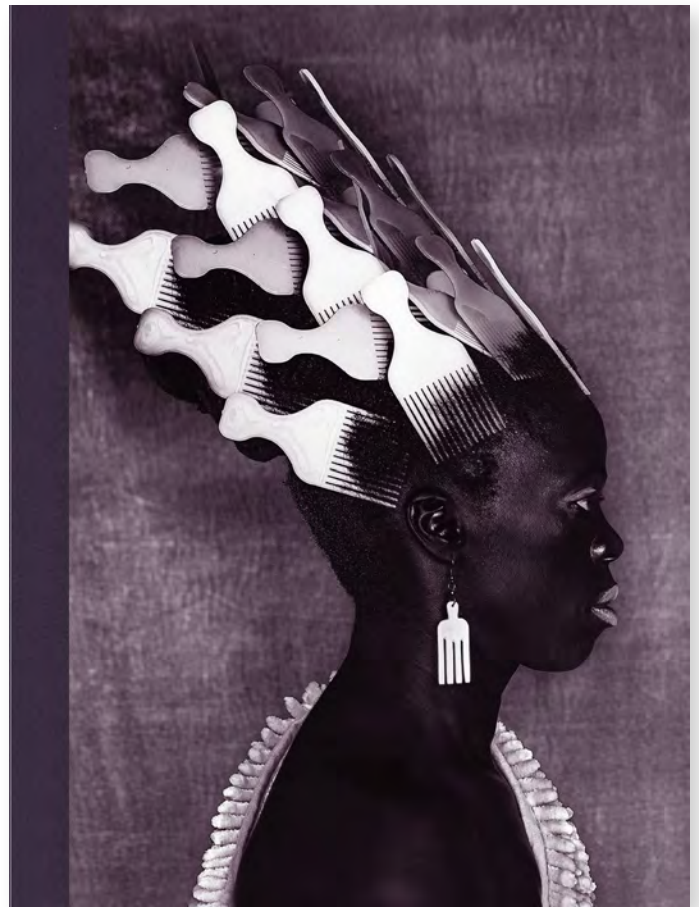
ISBN 978-1-59711-537-7

April 2024

Limited-edition print available



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**The highly anticipated second volume to the widely acclaimed and celebrated self-portrait series, *Somnyama Ngonyama, Hail the Dark Lioness***

- The must-have follow-up to Muholi's award-winning book: *Somnyama Ngonyama, Hail the Dark Lioness*
- Extends Muholi's ongoing practice of self-portraiture as an act of radical identity and resistance, mobilizing both art and activist audiences
- All new images and texts, including contributors such as Tina Campt, Phoebe Boswell, Porsha Olayiwola, and Legacy Russell

In *Somnyama Ngonyama, Hail the Dark Lioness, Vol. II*, Zanele Muholi explores and expands upon new personas and poetic interpretations of personhood, queerness, Blackness, and the possibilities of self. Since the publication of the first volume in 2018, Muholi has continued to photograph themselves in a range of new international locations. Drawing on material props found in each environment, Muholi boldly explores their own image and innate possibilities as a Black individual in today's global society, and—most important—speaks emphatically in response to contemporary and historical racisms. Renée Mussai, curator and historian, brings together written contributions from more than ten curators, poets, and authors, building a poetic and experimental framework that extends the idea of speculative futures and the potentiality of multivalent selves. Powerfully arresting, this collection further amplifies Muholi's expressive and radical manifesto. As they state in the first volume, "My practice as a visual activist looks at Black resistance—*existence* as well as *insistence*."



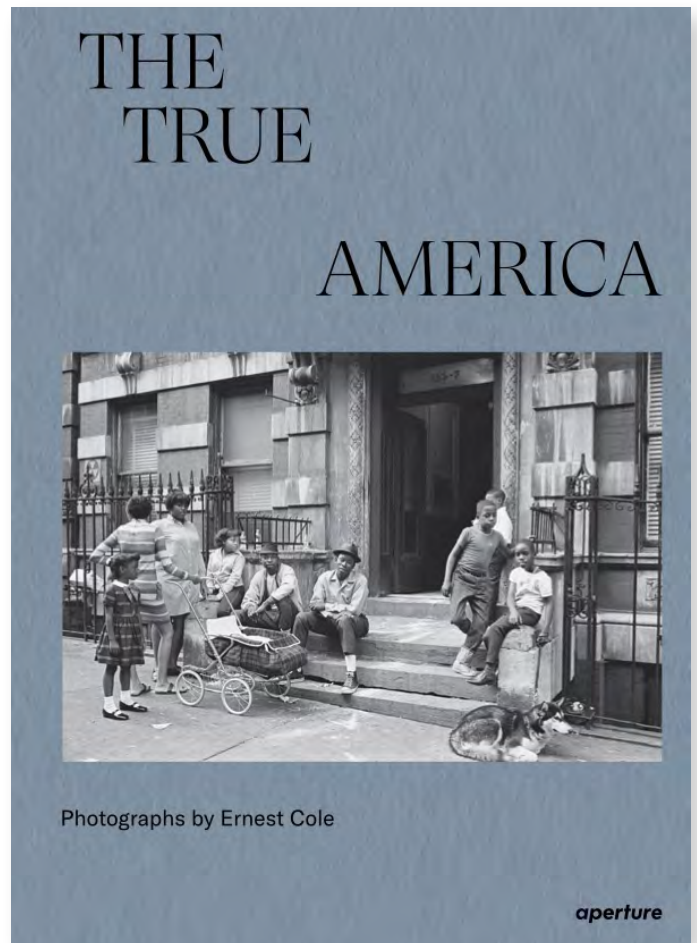


# Ernest Cole: The True America

Photographs by Ernest Cole

Texts by Raoul Peck, James Sanders, and  
Leslie M. Wilson

**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 six thousand of Cole’s negatives—missing for more than forty years—resurfaced in Sweden. In 2022, *House of Bondage* was reissued by Aperture.



Also available by this author:



Aperture edition, 2022  
ISBN 978-1-59711-533-9



US \$65.00 / CDN \$88.00 / UK £50.00

8 3/4 × 11 1/2 in. (21.4 × 29 cm)

312 pages

260 duotone and four-color images

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Design by Oliver Barstow

ISBN 978-1-59711-534-6

January 2024



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**The first publication of photographs taken by Ernest Cole in the United States during the turbulent and eventful late 1960s and early 1970s**

- Thrilling never-before-seen photographs by a groundbreaking South African photographer
- Incisive survey of American society in the 1960s and 1970s
- An important body of work that expands the history of photography

After fleeing South Africa to publish his landmark book *House of Bondage* (1967) on the horrors of apartheid, Cole resettled in New York. He photographed extensively on the streets of New York City and documented Black communities in cities and rural areas of the United States—traveling across the country in the months leading up to and just after the assassination of Martin Luther King Jr. The pictures reflect both a newfound freedom Cole experienced in America and an incisive eye for the inequalities of systemic racism. He released very few images from this body of work while he was alive, and the pictures were thought to be lost entirely until the negatives resurfaced in Sweden in 2017. This treasure trove provides an important window into American society and establishes Cole’s place in the history of American photography.







# Myriam Boulos: What's Ours

Photographs and texts by Myriam Boulos

Essay by Mona Eltahawy

**Myriam Boulos** (born in Beirut, 1992) is a Magnum-nominated photographer who uses her camera to question Beirut, its people, and her own position in Lebanese society. She has taken part in both national and international exhibitions, and her work has been published in *Aperture*, *Foam*, *Vogue*, *Time*, and *Vanity Fair*, among other publications.

**Mona Eltahawy** is an award-winning writer on Arab and Muslim issues and global feminism. She is the author of *Headscarves and Hymens: Why the Middle East Needs a Sexual Revolution* (2015), and founder of the newsletter *Feminist Giant*.



## See also:



ISBN 978-1-59711-524-7



US \$55.00 / CDN \$74.25 / UK £42.95

7 1/8 x 8 3/8 in. (18 x 22 cm)

216 pages

150 black-and-white and four-color images

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Bilingual in English and Arabic

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ISBN 978-1-59711-560-5

December 2023

Limited-edition print available



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## A searing, diaristic portrayal of a city and society in revolution by Magnum nominee Myriam Boulos

- A searing debut monograph by a young Lebanese photographer
- Presents an intimate portrait of community, pleasure, and protest in contemporary Beirut
- Fully bilingual in English and Arabic

In her debut monograph, Myriam Boulos casts an unflinching eye on the revolution that began in Lebanon in 2019 with protests against government corruption and austerity—culminating with the aftermath of the devastating Beirut port explosion of August 2020. She portrays her friends and family with startling energy and intimacy, in states of pleasure and protest. Boulos renders the body in public space as a powerful motif, both visceral and vulnerable in the face of state neglect and violence. Of her approach to photography, Boulos states: “It’s more of a need than a choice. I obsess about things and I don’t know how to deal with these obsessions in any other way but photography.” Featuring a contextual essay by noted writer Mona Eltahawy, *What’s Ours* showcases Boulos’s strident and urgent vision.



Top: RaMell Ross  
Bottom row, left to right: James Presley Ball, Walker Evans  
Cover, top to bottom: Julian Vannerson, Consuelo Kanaga, Matt Heron



# A Long Arc: Photography and the American South

By **Gregory J. Harris and Sarah Kennel**

Essay by Imani Perry with additional texts by Makeda Best, LeRonn P. Brooks, Rahim Fortune, Grace Elizabeth Hale, Maria L. Kelly, Scott L. Matthews, and Brian Piper  
Copublished by Aperture and High Museum of Art, Atlanta

**Gregory J. Harris** is the Donald and Marilyn Keough Family Curator of Photography at the High Museum of Art.

**Sarah Kennel** is the Aaron Siskind Curator of Photography and Director of the Raysor Center for Works on Paper at Virginia Museum of Fine Arts, Richmond.

**Imani Perry** is the Hughes-Rogers Professor of African American Studies at Princeton University and a faculty associate with the Programs in Law and Public Affairs, Gender and Sexuality Studies, and Jazz Studies.

## Exhibition Schedule:

High Museum of Art, Atlanta,  
September 15, 2023–January 14, 2024

Addison Gallery of American Art, Andover,  
Massachusetts, March 1, 2024–July 31, 2024

Virginia Museum of Fine Arts, Richmond,  
October 4th, 2024–January 26, 2025

**US \$75.00 / CDN \$100.00 / UK £60.00**

8 1/8 × 11 3/8 in. (20.5 × 29 cm)

352 pages

265 duotone and four-color images

Hardcover

Design by Jeanette Abbink

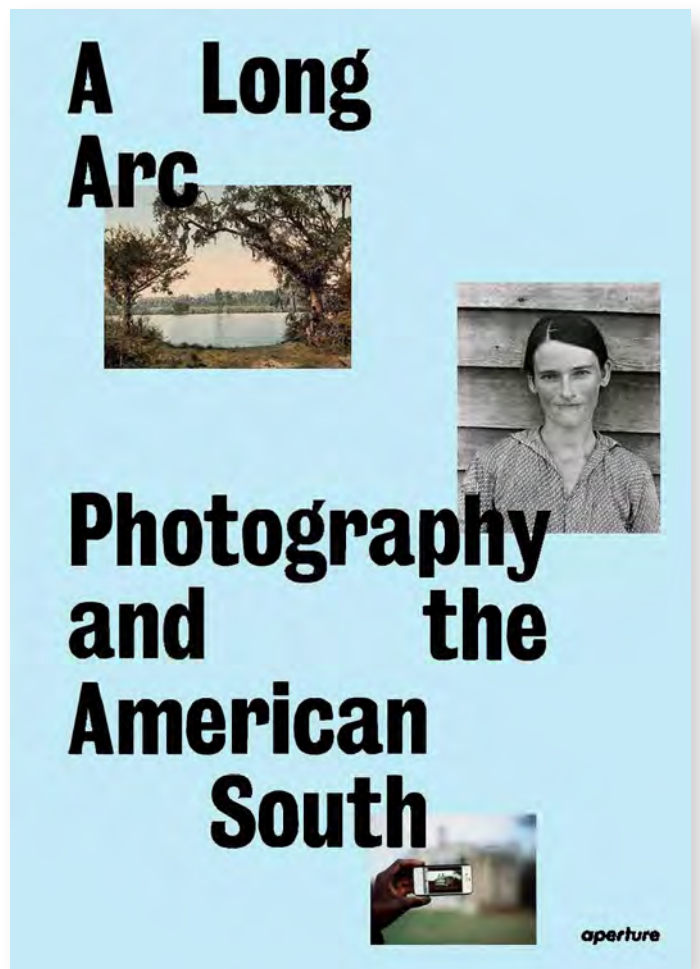
ISBN 978-1-59711-551-3

November 2023

Limited-edition print available



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**Collects over 150 years of key moments in the visual history of the Southern United States, with over two hundred photographs taken from 1845 to present**

- First major survey of photography in the Southern United States
- Stunning meditation on American identity through one of its most pictured regions
- Essential reading for those interested in American culture and history

The South is perhaps the most mythologized region in the United States and also one of the most depicted. Since the dawn of photography in the nineteenth century, photographers have articulated the distinct and evolving character of the South's people, landscape, and culture and reckoned with its fraught history. Indeed, many of the urgent questions we face today about what defines the American experience—from racism, poverty, and the legacy of slavery to environmental disaster, immigration, and the changes wrought by a modern, global economy—appear as key themes in the photography of the South. *A Long Arc: Photography and the American South* accompanies a major exhibition at the High Museum of Art in Atlanta, with more than one hundred photographers represented, including Walker Evans, Robert Frank, Gordon Parks, William Eggleston, Sally Mann, Carrie Mae Weems, Dawoud Bey, Alec Soth, and An-My Lê. Insightful texts by Imani Perry, Sarah Kennel, Makeda Best, and Rahim Fortune, among others, illuminate this broad survey of photographs of the Southern United States as an essential American story.





# Dawoud Bey: Elegy

## Photographs by Dawoud Bey

By Valerie Cassel Oliver

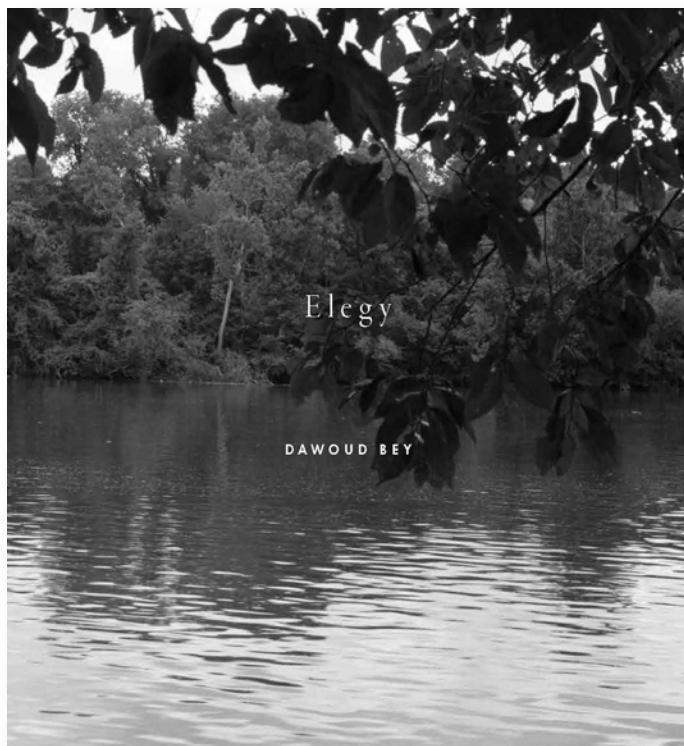
Additional texts by LeRonn P. Brooks, Imani Perry,  
and Christina Sharpe

Copublished by Aperture and Virginia Museum  
of Fine Arts, Richmond

**Dawoud Bey** (born in New York, 1953) has for decades made groundbreaking and evocative work about the histories of Black communities. His numerous honors include a MacArthur Fellowship, Guggenheim Fellowship, and National Endowment for the Arts Fellowships. A major career retrospective of his work, *An American Project*, was co-organized by the Whitney Museum of American Art and the San Francisco Museum of Modern Art (2020–22). Bey holds a master of fine arts degree from Yale University School of Art and is currently professor of art and a former Distinguished College Artist at Columbia College Chicago, where he has taught since 1998. His books include *Class Pictures* (Aperture, 2007), *Seeing Deeply* (2018), *Dawoud Bey on Photographing People and Communities* (Aperture, 2019), and *Street Portraits* (2021).

### Exhibition Schedule:

Virginia Museum of Fine Arts, Richmond,  
November 18, 2023—February 25, 2024



### Also available by this author:



ISBN 978-1-59711-337-3



**US \$65.00 / CDN \$88.00 / UK £50.00**

11 1/2 × 12 in. (29.2 × 30.5 cm)

176 pages

75 tritone and four-color images

Hardcover with jacket

Design by Eileen Boxer

978-1-59711-564-3

November 2023



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### Dawoud Bey focuses on the landscape to create a portrait of the early African American presence in the United States

- First complete book of Bey's breathtaking landscape work
- A powerful collection of photographs exploring American history and geography
- Launches moving new series about the historic Richmond Slave Trail in Virginia

Renowned for his Harlem street scenes and expressive portraits, Dawoud Bey continues his treatise on African American history. *Elegy* brings together Bey's three landscape series to date—*Night Coming Tenderly, Black* (2017); *In This Here Place* (2021); and *Stony the Road*, newly commissioned by the Virginia Museum of Fine Arts—elucidating the deep historical memory still embedded in the geography of the United States. Bey takes viewers to the historic Richmond Slave Trail in Virginia, where Africans were marched onto auction blocks; to the plantations of Louisiana, where they labored; and along the last stages of the Underground Railroad in Ohio, where fugitives sought self-emancipation. Essays by the exhibition's curator, Valerie Cassel Oliver, and scholars LeRonn P. Brooks, Imani Perry, and Christina Sharpe illuminate the work. Collected together for the first time, Bey's landscapes go beyond evoking history; they engage viewers to imagine Black lives in American history.

marry Paula, and then I would be free to do whatever I wanted. But of course I did not want to get married, and I was always coming and going.

Cammarano died of cancer when she was still quite young, although it was well after she and Koudelka had grown apart. But they were a couple for several years, and during the early 1980s Naples, like Paris, was often a home base for him, one where he thrived:

I photographed everywhere, met a lot of photographers and eventually made a lot of friends there. That's how I started to know Mimmo Jodice — at that time he was teaching in the school, and I visited him in his studio. I also got to know Luciano Ferrara, who was photographing with the local newspaper. When there was something the newspaper photographers went to photograph, I often went with them.

On his second trip, in 1980, he met and befriended the photographer Marialba Russo: they were introduced by Annabella Rossi, a cultural anthropologist specializing in the traditions of southern Italy. Koudelka called Russo soon after arriving in Naples, and the two of them began going on photo outings together in her car (although, as usual, not shooting together). They often went to religious sites in Campania and elsewhere — “She knew where everything was,” he says. Russo recalls their first outing: she had packed up her car and was just about to go photograph a pilgrimage when Koudelka appeared, unannounced. He jumped in the car with her — and off they went. Once, Marialba and Josef visited the Cappello di San Gennaro: from that point on, he jokingly inscribed notes and letters to Russo: “To Mary, from Joseph.”

Discussing that period in Italy in general, Russo reminds me that the era was fraught: there was the terrorism of the Red Brigades and other political, social, and cultural upheavals that could make life feel overwhelming at times. Koudelka appreciated Russo's engagement and intensity. “We were good friends,” he says. “And she is an excellent photographer.”

Like parts of Spain, southern Italy seemed to beckon to Koudelka, in every sense. Some of the images he was making would appear in future compilation projects — although no publications or exhibitions (at least as of this writing) have been specifically dedicated to the region, or to processions, religious festivities, and pilgrimages.

### 3.

The move from London to Paris in 1980 brought Koudelka closer to many people who were becoming increasingly important to him: Henri Cartier-Bresson, Martine Franck, Robert Delpire, Vojta Mitrovic, Sheila Ficks, and Hervé Tardy.



JK and Marialba Russo, photo-booth portraits, Paris, 1983. Inscribed: “Two criminals/with love to Marialba”

among others. He spent most evenings at the Paris Magnum offices, editing contact sheets and selecting negatives in preparation for making his 13-by-18-cm work prints the following day at Piets, before unrolling his sleeping bag on the agency's floor for the night.

Even though Koudelka enjoyed the proximity of many friends, colleagues, collaborators, and Magnum's support system — someone was missing. As much as he might have wished not to feel her absence, he still could not get Jill Hartley out of his mind. She had been content in her relationship with Antonín Kratochvíl, and the two of them had purchased a New York loft together in the early 1980s. But there had been no closure with Koudelka: he remained present in Hartley's mind and heart as well. By chance, in New York Hartley ran into Steve Ettlinger, who had been assistant bureau chief at Magnum in Paris in the mid-1970s. They exchanged contact information, Ettlinger went on to become a picture editor at Geo magazine, where Koudelka called him when he was in New York in the autumn of 1983, not long after Ettlinger's and Hartley's paths had crossed. Koudelka asked if Ettlinger had Jill Hartley's number.

It had been seven years since they had last seen each other. Koudelka gave her a call in late October.

She answered. And she said that she wanted to meet me. In fact, I was surprised, because she wanted to meet me immediately. We met in Magnum. We went to the park. I looked at her, and I decided not to like her — for me she was a traitor. . . . But of course, then everything started again. . . . I was in New York for a short time. We started to see each other mainly in the flats of our friends, and Jill told me that she wanted to go back to Paris with me. She made all the preparations, put her best negatives in the bank, and bought her ticket on my flight.



In New York before leaving for Paris, 1983. From left: JK, Gillois Perrea, Nan Richardson, and Jill Hartley. (Camera on self-time)

jeans and multipocketed olive-green shirt (why waste time thinking about what to wear?), who lives life however he wishes — but this characterization is ultimately facile. Although the words *mistake* or *regret* rarely enter his vocabulary — in Czech or any of the other languages he has adopted (English, French, Italian, Spanish) — Koudelka, when fallible, is a far more compelling and sympathetic individual. He says:

I direct my life as much as I can. But when something happens in a different way than I was wishing it to happen, I try to accept it. Whatever happened, it had to happen. This is my rule. In photography we are making from a negative the positive. I function in a similar way. From what I didn't want to happen, I try to do something positive. I don't like to suffer. . . and I say I am responsible for my happiness.

Koudelka's reflexive urge to find or create a positive spin in any negative occurrence can often frustrate those close to him who wish his silver linings arrived less swiftly, and with more introspection or empathy. But, as he says, he does not wish to suffer and adapts his perspective accordingly. It is simply not an optimal use of his time to dwell on what he cannot control. His consciousness of time partners with his insistence on freedom. Neither is ever to be taken for granted.

Since at least 1969 Koudelka has endlessly been keeping notebooks. Some of these he calls *kataloques*; others are diaries or journals; there are also scrapbooklike compilations of clippings of articles, quotes relating to a theme, and annual agendas. These books have varying and evolving purposes and formats, and he cites them regularly in conversation. The writings in their pages are in a rainbow of colors, with selected words and passages highlighted. Some entries describe his systems of being in the world, while the more diaristic notebooks might contain reflections upon an interaction, say, or upon a lesson learned. Most often, there is a bottom line in Koudelka's written ruminations: something he decides or acknowledges about himself that allows him to take charge of the situation, whatever it may be, and to move on to what comes next. He is exactly self-reflective in certain instances — albeit framing events as he sees fit, while tenaciously recording their particulars.

At one of our sessions in Ivry-sur-Seine, he read some passages aloud from an early diary, translating it on the spot for me from his handwritten Czech:

Overnight, I should leave the luggage in the “left luggage” and just take the sleeping bag, and go out to find the place to sleep. . . . Every time, when I wake up in the morning, and if I'm not too cold, and if I look around, and there are not many people around me, I have incredible pleasure to be alive. . . . It's very good to have nothing because wherever you go you will find more. . . . In the moment that you start to defend what you have, you are lost.

These notebooks are Koudelka's confidants, his memory keepers. He insists on facts and has little faith in the reliability of human memory — his own or anyone else's — especially as eroded by time. During our conversations,



Covers of JK's diaries, 1969–89



# Josef Koudelka: Next

## A Visual Biography

By **Melissa Harris**

Copublished by Aperture and  
Magnum Foundation

**Melissa Harris** is editor-at-large of Aperture and served as editor-in-chief of *Aperture* magazine from 2000 to 2012. Harris teaches at New York University's Photography and Imaging Department at Tisch, and is author of *A Wild Life: A Visual Biography of Photographer Michael Nichols* (Aperture, 2017).

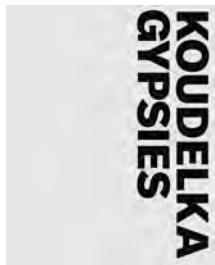
**Josef Koudelka** (born in Moravia, Czech Republic, 1938) is a member of Magnum Photos and has received the Prix Nadar, Grand Prix National de la Photographie, HCB Award, and Hasselblad Foundation International Award in Photography. He has published or been the subject of more than thirty books, including the Aperture titles *Gypsies* (1975), *Exiles* (1988), *Invasion 68: Prague* (2008), and *Ruins* (2020).



## JOSEF KOUDELKA NEXT

A Visual Biography by Melissa Harris

### Other books by Josef Koudelka:



ISBN 978-1-59711-473-8



ISBN 978-1-59711-489-9



US \$50.00 / CDN \$65.00 / UK £40.00

7 ¼ × 9 ½ in. (18.5 × 24 cm)

352 pages

282 black-and-white and four-color images

Paperback with flaps

Design by Aleš Najbrt (Studio Najbrt)

ISBN 978-1-59711-465-3

November 2023



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### An intimate portrait of the life and work of one of photography's most renowned and celebrated artists

- The first ever biography of this iconoclastic Czech photographer
- Grounded in hundreds of hours of interviews with Koudelka and his circle conducted over almost a decade
- A must-have for history, biography, and photography buffs alike

Throughout his more than sixty-year-long obsession with the medium, Josef Koudelka has considered a remarkable range of photographic subjects—from his early theater work, to his seminal project on the Roma and his legendary coverage of the 1968 Soviet invasion of Prague, to the solitariness of exile and the often-devastating impact humans have had on the landscape. *Josef Koudelka: Next* embraces all of Koudelka's projects and his evolution as an artist in the context of his life story and working process. Based on hundreds of hours of interviews conducted over the course of almost a decade with Koudelka—as well as ongoing conversations with his friends, family, colleagues, and collaborators worldwide—this deftly told, richly illustrated biography offers an unprecedented glimpse into the mind of this notoriously private photographer. Writer, editor, and curator Melissa Harris has independently crafted a unique, in-depth, and revelatory personal history of both the man and his photography.

*Josef Koudelka: Next* is richly illustrated with hundreds of photographs, including many biographical and behind-the-scenes images from Koudelka's life, as well as iconic images from his work, from the 1950s to the present. The visual presentation is conceived in collaboration with Koudelka himself, as well as his longtime collaborator, Czech designer Aleš Najbrt.







# Alex Webb: Dislocations

Photographs and text by Alex Webb

**Alex Webb** (born in San Francisco, 1952) has published more than fifteen books, including Aperture titles *Brooklyn: The City Within* (2019, with Rebecca Norris Webb), *La Calle: Photographs from Mexico* (2016), *On Street Photography and the Poetic Image* (2014, with Rebecca Norris Webb), and a survey of his color work, *The Suffering of Light* (2011). Webb has been a full member of Magnum Photos since 1979. His work has been shown widely, and he has received numerous awards, including a Guggenheim Fellowship in 2007.



Also available by this author:



ISBN 978-1-59711-173-7



ISBN 978-1-59711-034-1



**US \$50.00 / CDN \$65.00**

11 3/4 x 10 1/4 in. (30 x 26 cm)

128 pages

80 four-color images

Hardcover with jacket

Design by David Chickey

ISBN 978-1-59711-544-5

November 2023

Available in US & Canada Only

Limited-edition print available



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**Newly reimagined edition of Alex Webb's now-classic and long out-of-print *Dislocations***

- A much-anticipated new edition of a classic title
- Presents unseen work from a pioneer of street photography
- A must-have for photobook and art book collectors

*Dislocations* presents a contemporary update of Alex Webb's long out-of-print and highly sought title, first published in 1998 as an experiment in alternative book making. This newly reimagined edition brings together pictures from the many disparate locations over Webb's oeuvre, meditating on the act of photography as a form of dislocation in itself.

Webb returned to the idea of dislocation during the pandemic, looking at images produced in the twenty years since the original publication—as well as looking back at that first edition. *Dislocations* expands a prized limited edition with unpublished images that speak to today's sense of displacement. As a series of pictures that would have been impossible to create in a world dominated by closed borders and disrupted travel, it continues to resonate as the world resets.





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

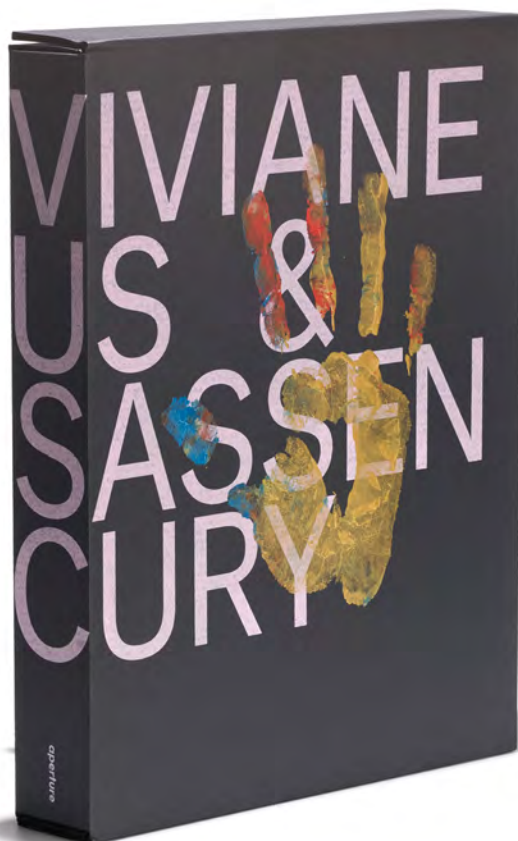
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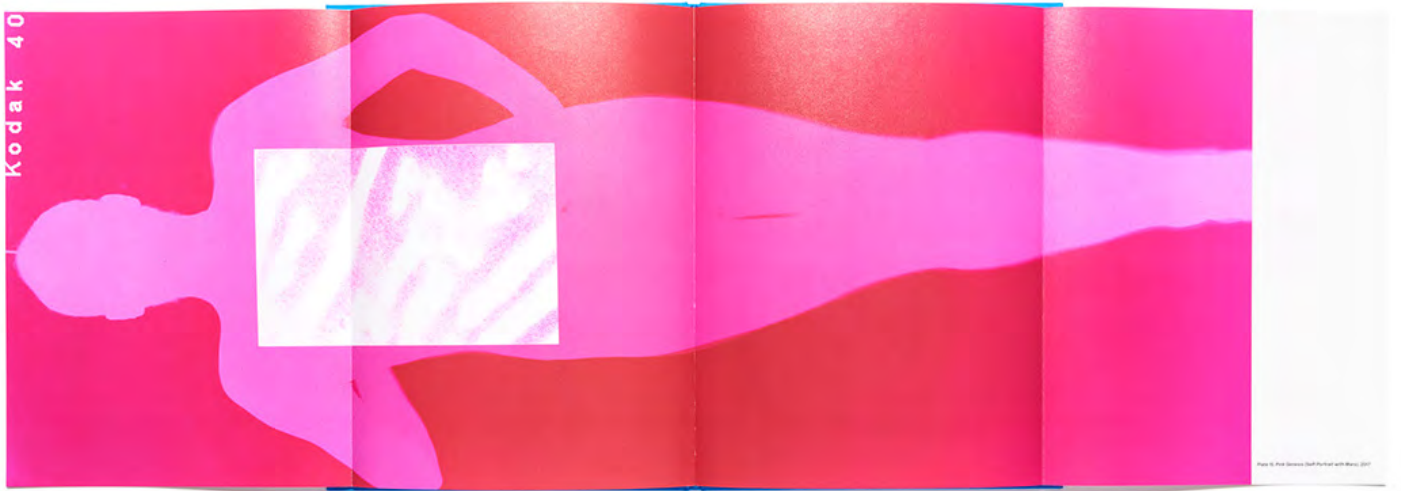
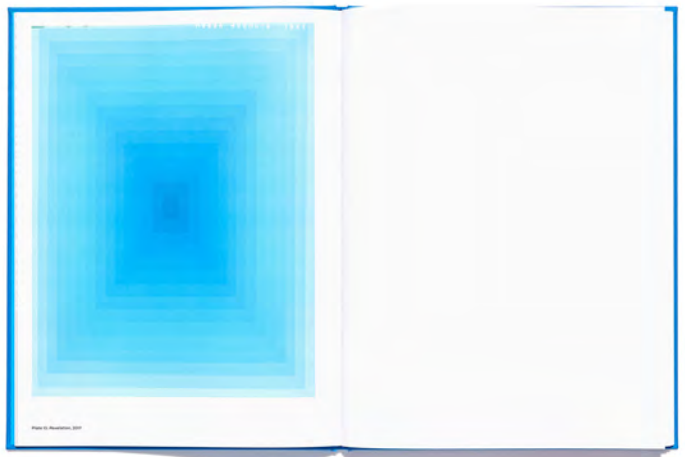
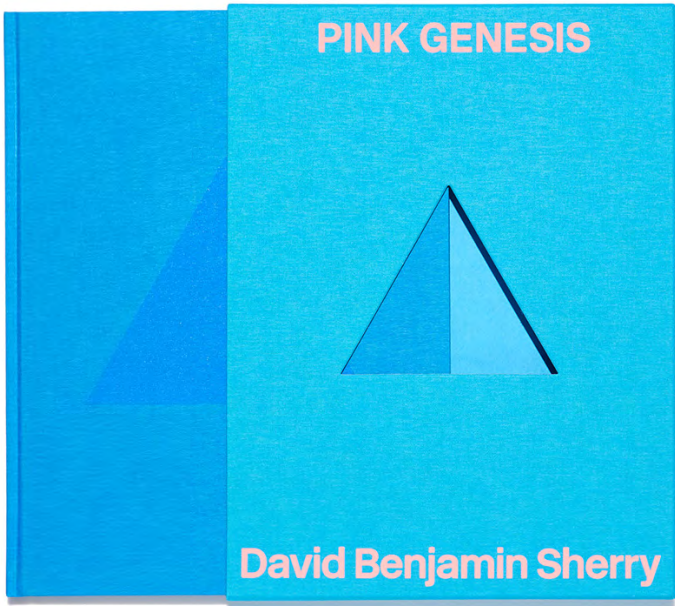


Acclaimed Dutch photographer Viviane Sassen collaborates with legendary book designer Irma Boom to offer a fresh and radical vision of the Palace of Versailles.

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

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80 pages

29 images (including four gatefolds)

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Signed by the artist

Limited-edition print available

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GREGORY

AN ECLIPSE

CREWDSON

An Eclipse of Moths  
Gregory Crewdson

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OF MOTHS

An Eclipse of Moths  
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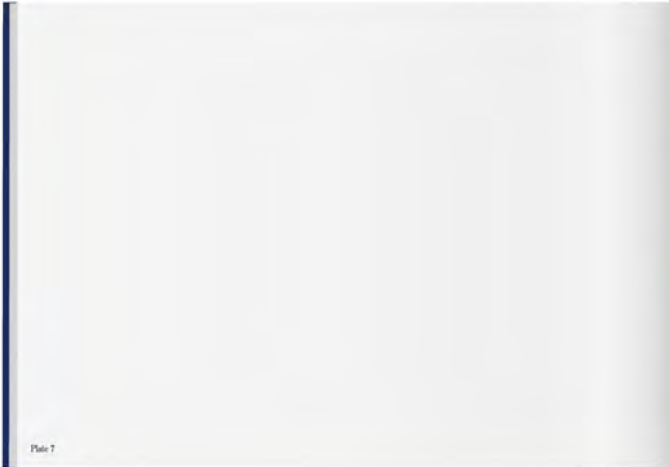


Plate 7

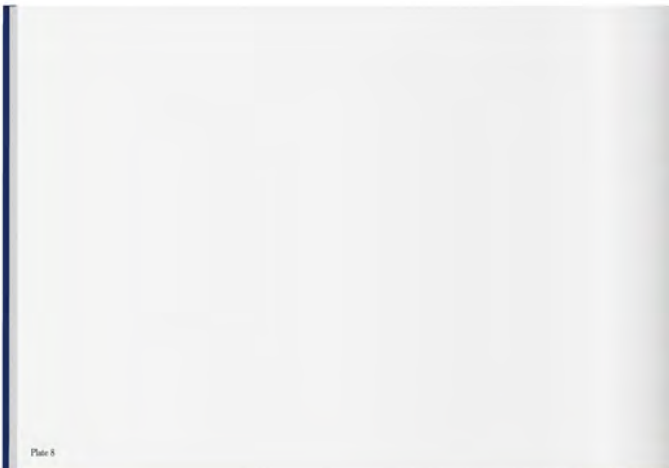


Plate 8





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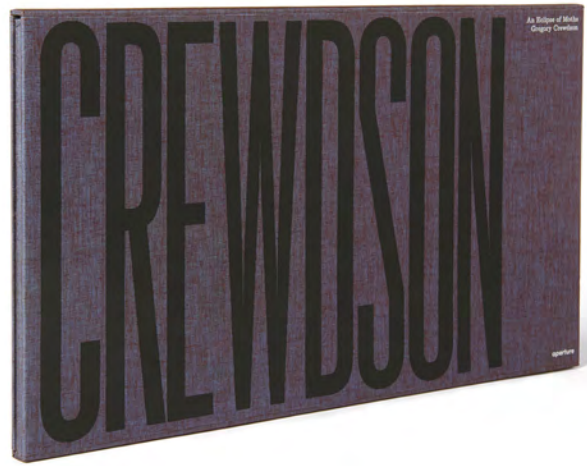
# Gregory Crewdson: An Eclipse of Moths

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:



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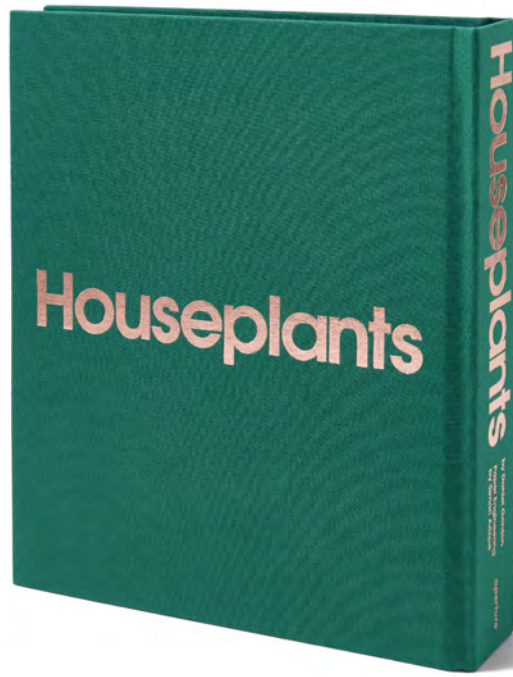
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*An Eclipse of Moths* is a limited-edition book by Gregory Crewdson. Published in a series of 750 copies, all signed by the artist, the publication focuses on Crewdson's obsessive exploration of the small-town, postindustrial American landscape.

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

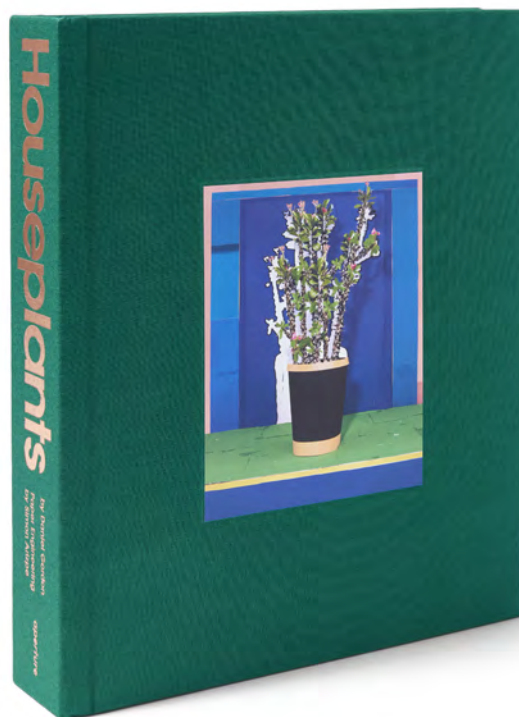
Photographs by Daniel Gordon

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.



US \$150.00 / UK £120.00

9 × 11 in. (23 × 28 cm)

12 pages

6 pop-ups

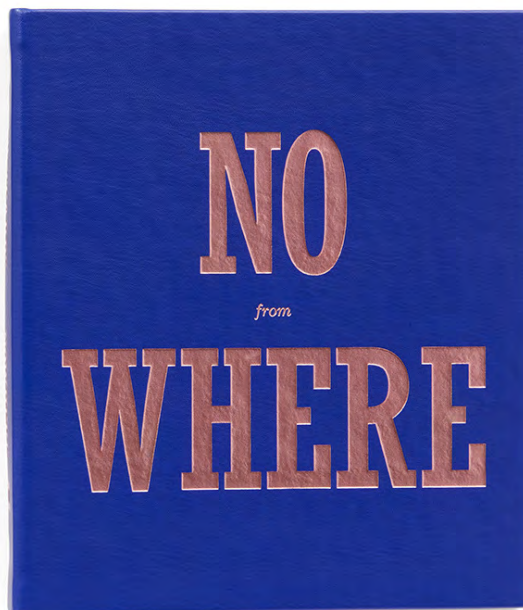
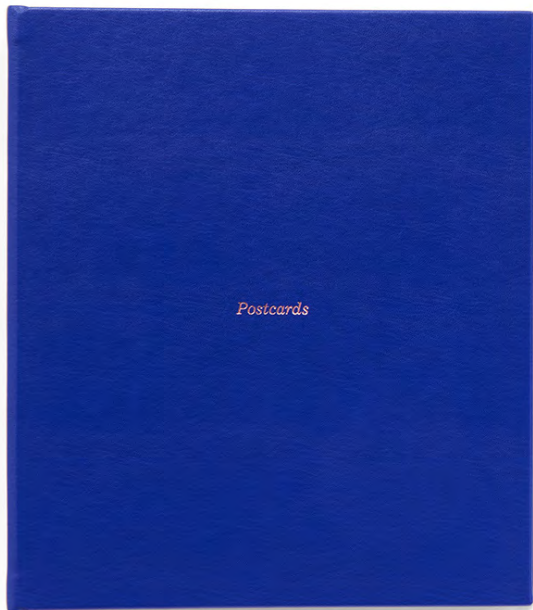
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This highly collectible, limited-edition pop-up book is a work of art in itself, rendering Daniel Gordon's sculptural forms into a new layer of materiality and animating them in a pop-up performance. The book consists of six works in pop-up form, some 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 × 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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2002, 2002  
Ten O'Clock Dance

CHOREOGRAPH : PHOTOGRAPH ::  
FEELING : SEEING

In 1982, James Welling declared that his pictures "are not concerned with what we see but rather how it is that we see." Indeed, paging through a monograph of James Welling's photography of the last forty years is like watching a photo-historical version of MTV in the 1980s: the viewer experiences sequences of rhythmic jumps among divergent images—some identifiable, others entirely abstract, some in black and white, others in color—the links among them often opaque. The artist's early career subject matter included mundane areas in his studio, scenes out the window of a moving car, ordinary buildings in Los Angeles, and compositions of aluminum foil and puffy dough scattered on dark fabric. These latter photographs coincided with the emergence of postmodernism in art criticism and academia. In that context, his playful approach to photographic representation seemed consistent with that of his Pictures Generation contemporaries.

As Welling produced additional bodies of work in the 1990s and 2000s, his artistic approach became increasingly difficult to categorize within existing critical paradigms. His series *Degrades* (1989—ongoing), *New Abstractions* (1990—2005), and *Flowers* (2004—17) engaged closely with photographic materials and processes, while *Light Sources* (1992—2005), *Houseframes* (2005), and *Glass House* (2006—10) parodied the mechanics of photographic representation. During this period, Welling also produced the more pictorially traditional series *Dary Landscapes* (1977—86), *Railroad Photographs* (1987—2002), *Architectural Photographs* (Building by H. H. Richardson 1988—94), and *Wyeth* (2000—10). Viewing the works in retrospect, Welling's true subject emerges as the photographic enterprise itself—its genres, materials, processes, practices, and history. Cumulatively, his work discloses a profound fascination with the logistics of photographic meaning—the specific ways in which photographs both construct and accumulate significance. *Choreograph*

Lina Hoeltjer



2003, 2003  
Stephen Perrella Company



2003, 2003  
Stephen Perrella Company



1968, 1968  
Revlon

Figure 3: Richard Avedon: Moon Drops ad campaign for Revlon, 1968. © Page, September 1988. Figure 3: James Welling: Julia Mann, 2019.

They both used eye transfer, a laborious color process made by soaking special sheets of film, called matrices, in cyan, magenta, or yellow dyes, that were then squeezed sequentially onto a sheet of blank paper. In his otherwise fairly *Staples of Flowers* (1933—1940, page 25), Staehelin deliberately mismatched the three matrices using different color dyes to create distinct eye-transfer prints. Richard Avedon employed a similar work flow in the late 1950s to produce his psychedelic portraits of the Beatles and his Moon Drops ad campaign for Revlon (fig. 2).

Q—Nean Scott described a different, more recent series of yours, *Julia*

Mannas (2019–20, fig. 3), as “hyper-punk.” Is it, you use one of photography’s many dead ends (from black-and-white, in this case) as a way of opening up the conversation around photography’s default: reinventing or hacking color processes. In this work is related hacking of more recent photographic defaults?

JW—Yes, definitely. In Julia Mannas, I was making color-matrix gun-to-chrome prints. After photographing Staehelin’s and Avedon’s forms into multi-channel color, I began to research other photographers who had worked this way. I found an inspiring group of 1970s multi-channel photographers who have largely been written out of the history of color photography.

Q—You’ve called their methods the “damned” forms of photography.

JW—Yes, they were damned, because those photographers borrowed from premarketing and design practices which were, at the time, the kiss of death for serious photography. The artists I’m referencing—Gj LaBotz, Joan Lyons, Scott Myds, Todd Walker, and Robert Harrocker—forged a new color photography by incorporating postproduction techniques from graphic art, the multi-channel effects Staehelin and Avedon pioneered in their dye





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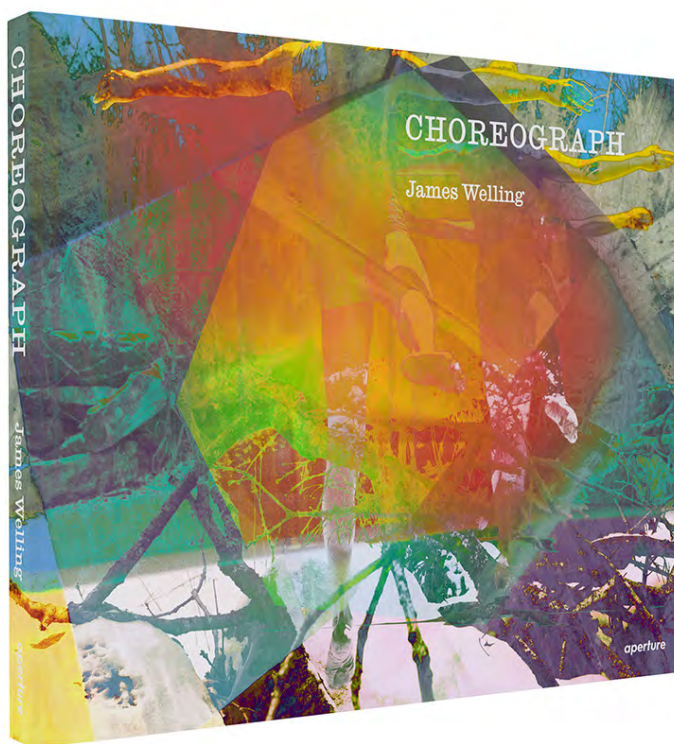
# James Welling: Choreograph

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.







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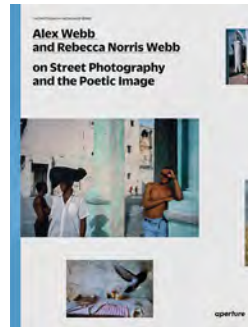
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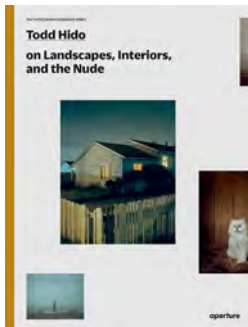
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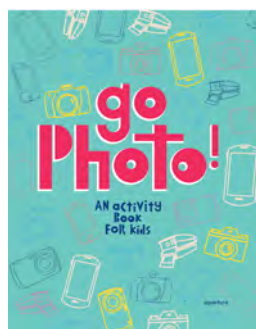
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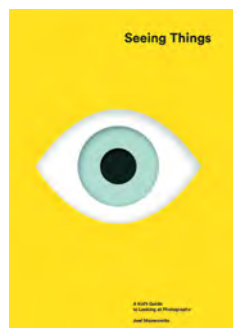
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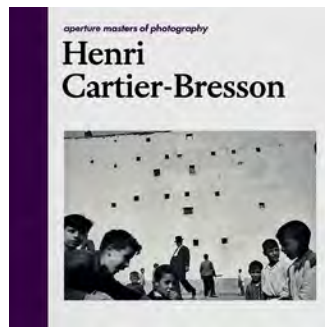
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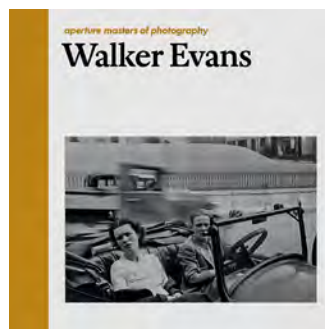
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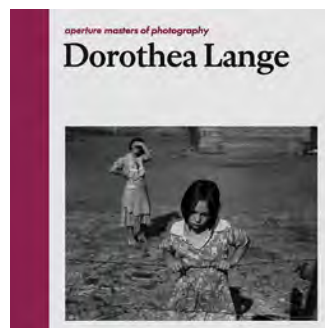
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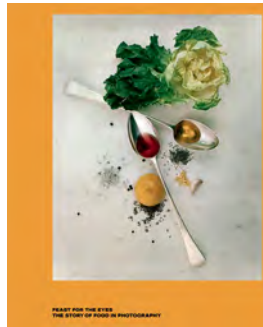
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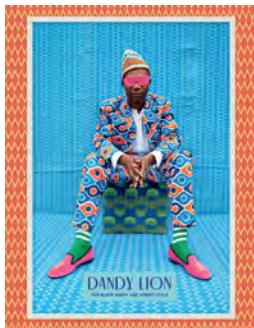
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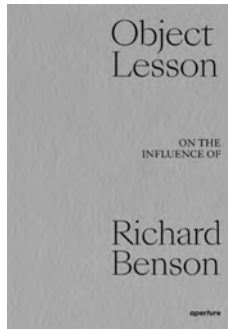
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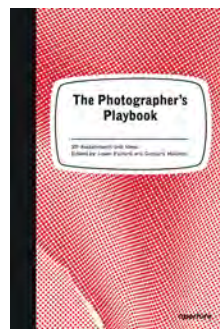
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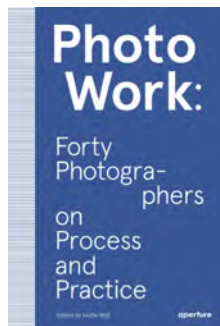
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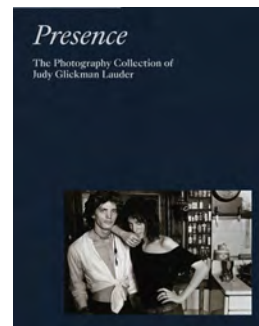
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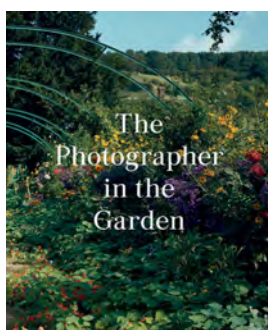
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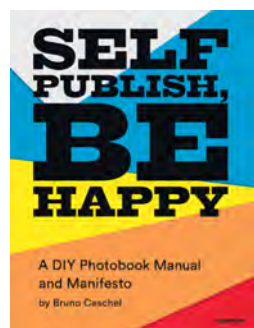
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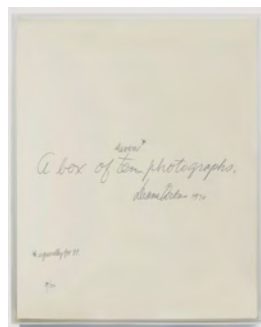
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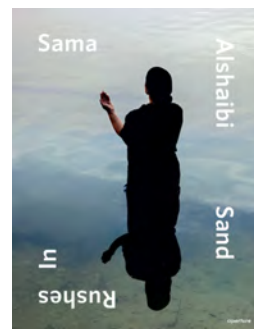
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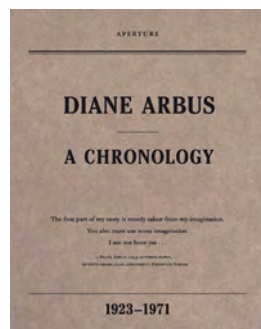
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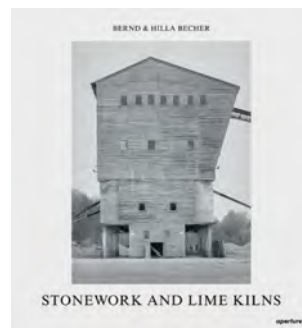
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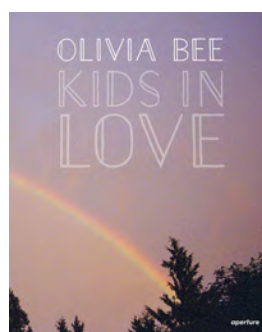
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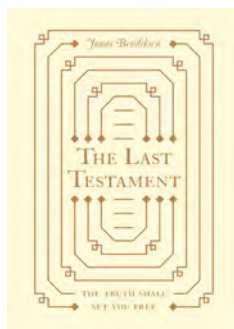
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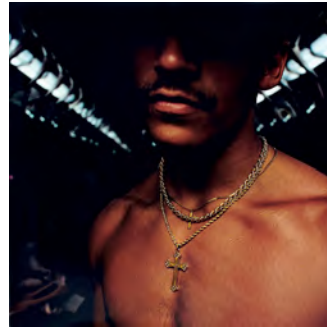


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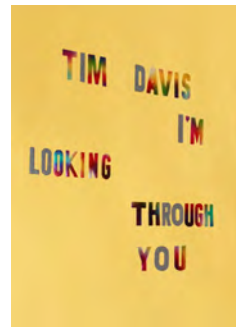
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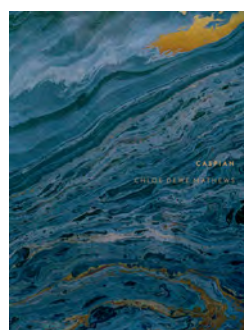
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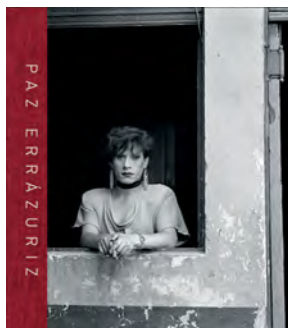
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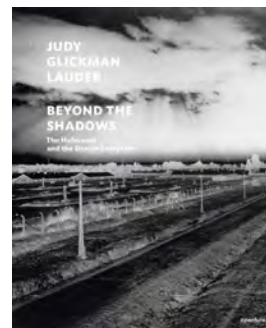
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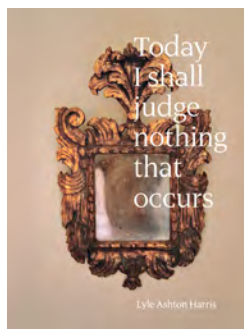
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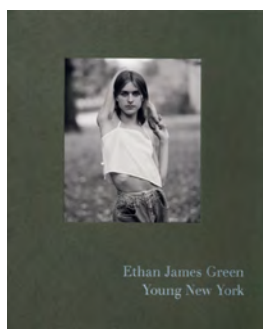
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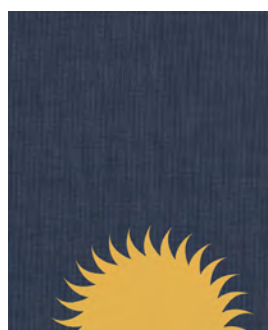
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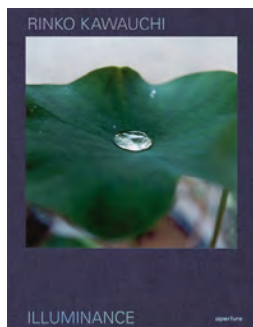
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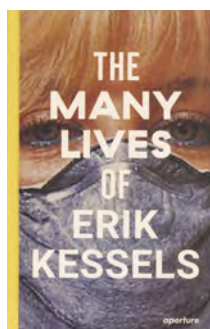
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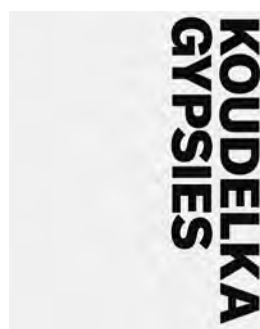
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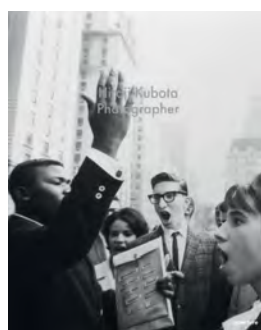
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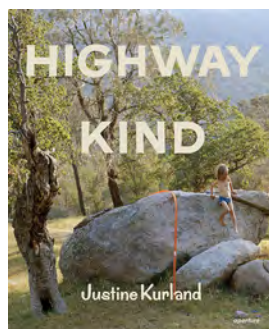
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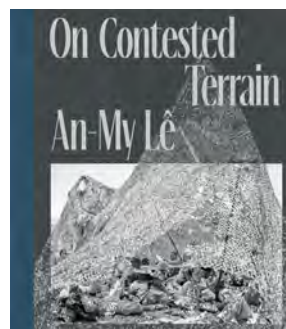
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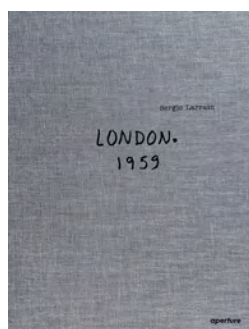
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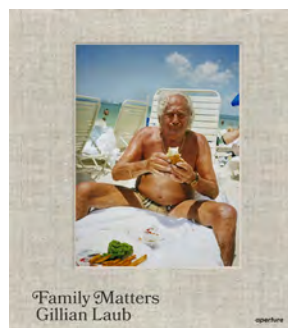
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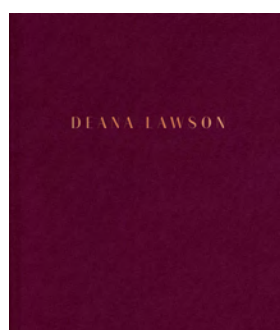
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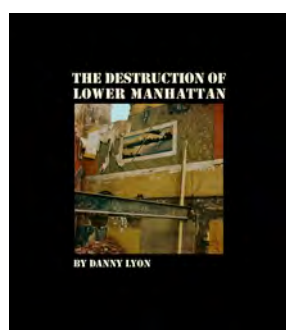
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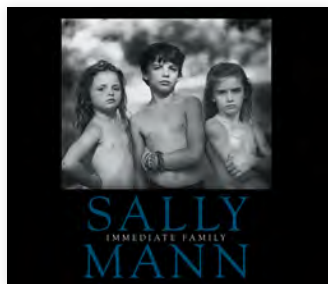
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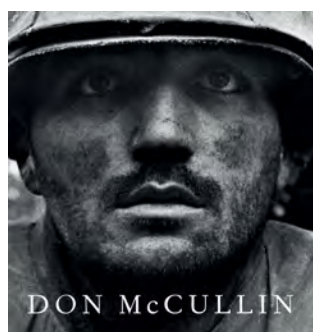
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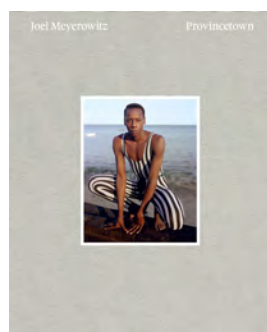
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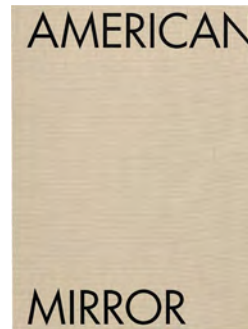
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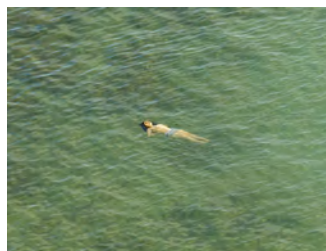
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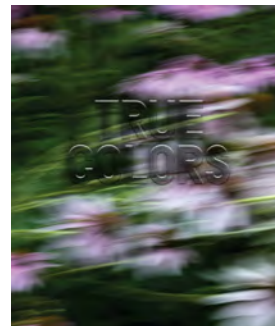
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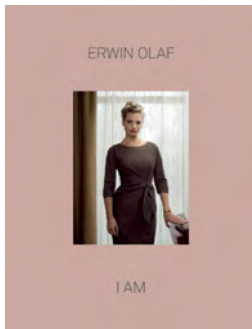


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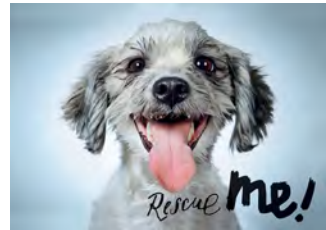
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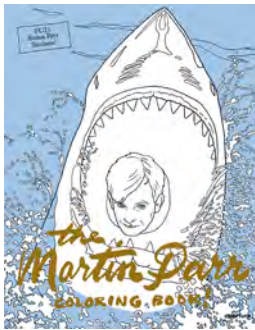
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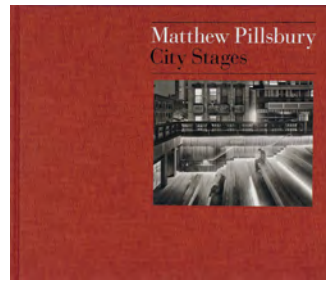
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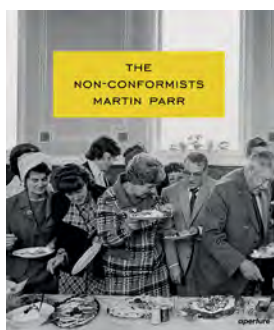
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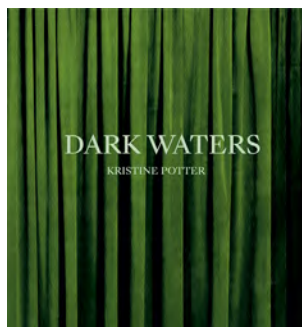


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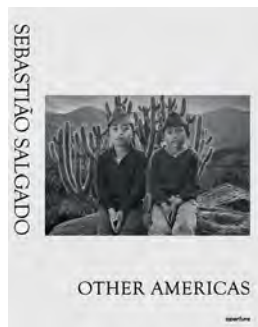


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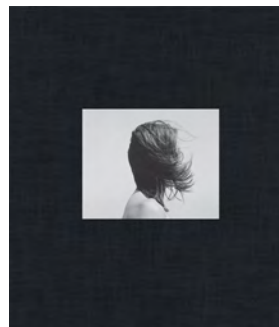
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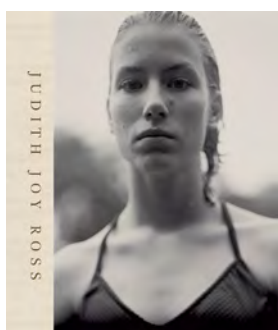
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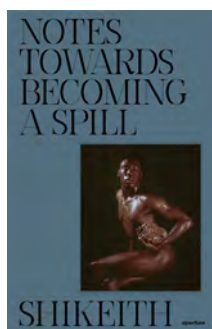
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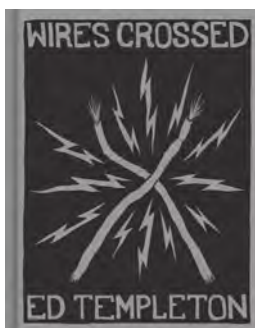
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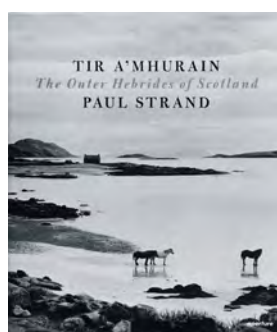
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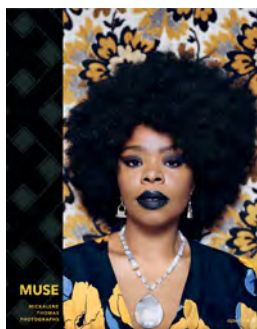


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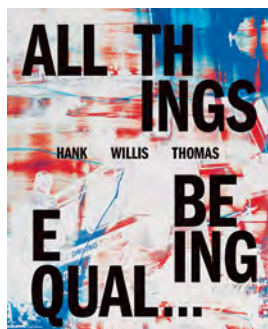
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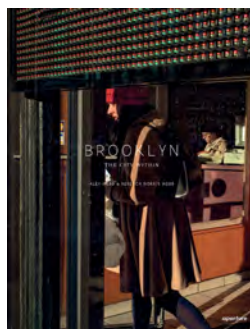
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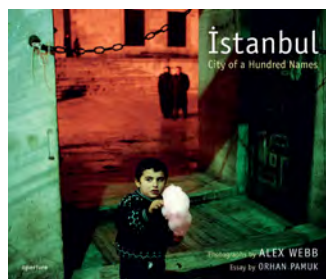
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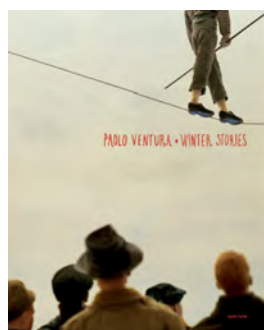
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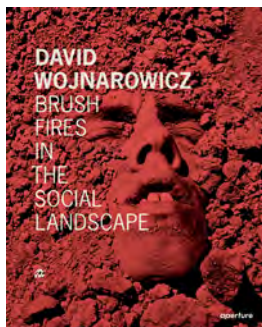
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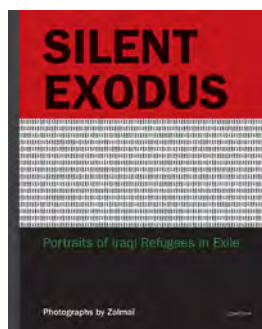
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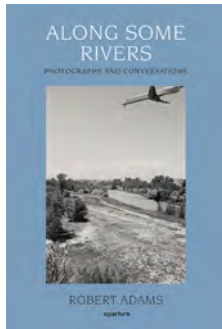


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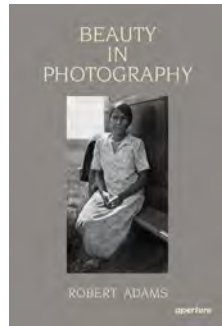
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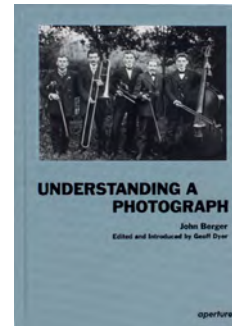
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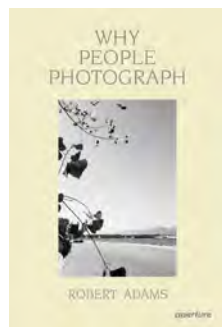
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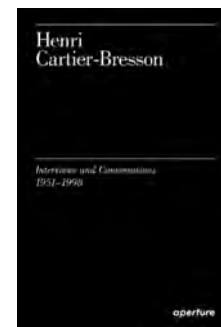
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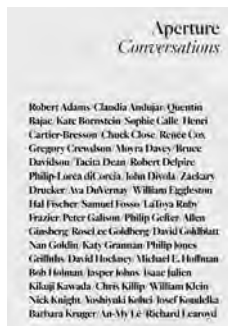
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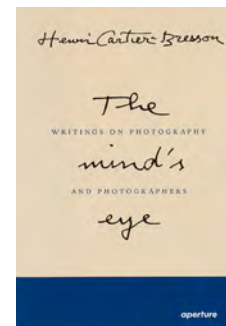
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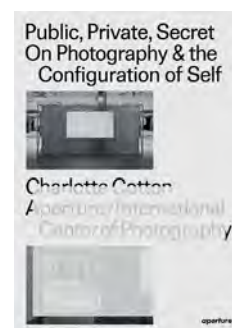
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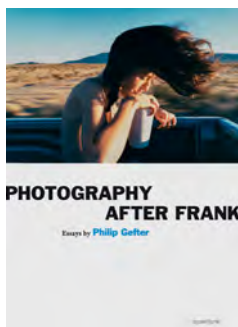
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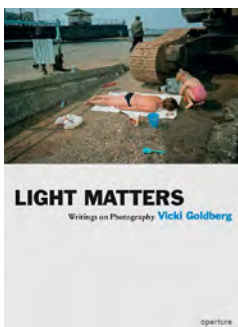




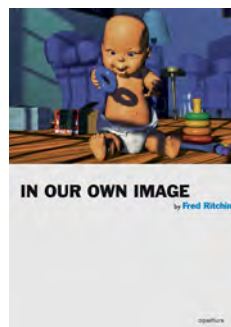
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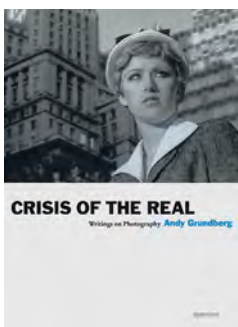
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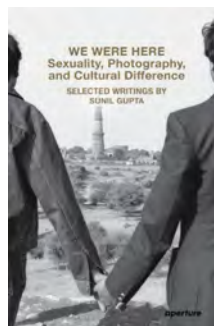
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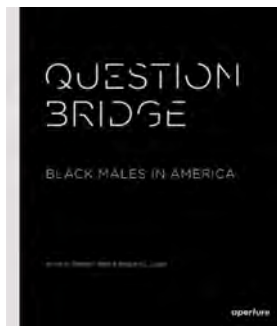
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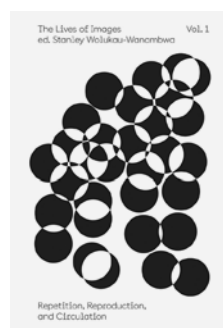
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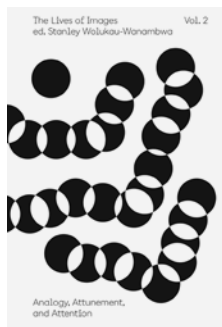
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