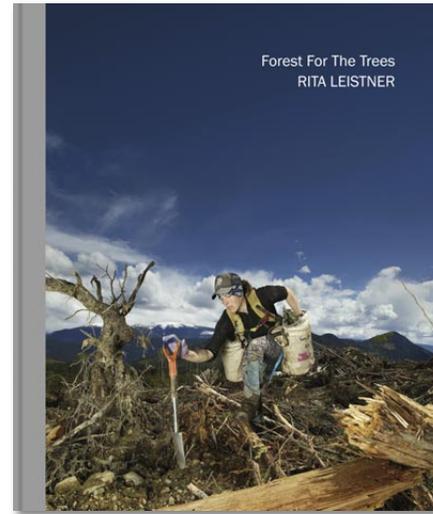


DEWI LEWIS PUBLISHING

WINTER 2022/2023





FOREST FOR THE TREES

RITA LEISTNER

With an interview with DON MCKELLAR

Rita Leistner planted over half a million trees from 1984-93. She spent the next twenty years working as a documentary photographer and photojournalist, primarily in war zones, claiming the backbreaking work of tree planting and the logistical skills she acquired as a crew boss prepared her for thriving in challenging environments.

Returning to the cut-block (the vast swathes of land cleared by logging) in 2016, Leistner 'embedded' with a community of 100 tree planters, spending four years living in their bush camps in remote parts of western Canada. She creates heroic and uncanny portraits of work and of the land in homage to the people, profession and environment that were so formative to her.

Today, tree planting is at a crossroads: the crucial moment at which it is transitioning from being something securely within the forestry industry to a kind of Anthropocene climate change symptom and solution. In addition to the book, the five-year project resulted in large scale works and a feature documentary film *Forest for the Trees* (2021).

CA\$69.00 quarter-bound hardback
256 pages, 160 colour plates
290mm x 250mm
ISBN: 978-1-911306-75-7

Texts in English and French



MY BROTHER'S WAR

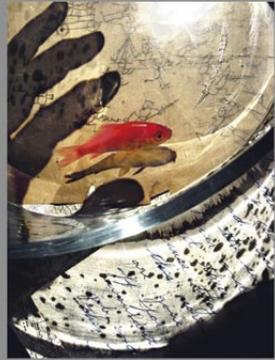
JESSICA HINES

My Brother's War tells the story of a soldier, Gary Hines, and his younger sister's search to understand the circumstances surrounding his life with Post Traumatic Stress – and his untimely death by his own hand ten years after returning home from war.

Gary's letters, photographs, and his personal effects found in a small box, served as guides to Hines who travelled twice to Vietnam, attended a reunion of his comrades, called army buddies decades after the war, and visited the home where he died. Finding handwritten declarations of love written by Gary's Vietnamese fiancé, Hines also uncovered a surprising and mysterious love story.

Using her brother's photographs as starting points allowed Hines to see the landscapes that shaped his experiences of trauma and to create the illusion of memory and of things that no longer exist.

This work is the often untold story of loss, grief, hope, healing, love, and living in the aftermath of war – both for a veteran and for his family and friends.



MY BROTHER'S WAR
Jessica Hines

CA\$59.00 hardback
90 colour photographs and 40 letters
184 pages, 270mm x 206mm
ISBN: 978-1-911306-67-2

*Published with the generous support of
The Gilman & Gonzalez-Falla Arts Foundation*



CA\$59.00 hardback
35 colour plates, extensive illustrations & interviews
136 pages, 270mm x 220mm
ISBN: 978-1-911306-69-6

THE AMERIGUNS

GABRIELE GALIMBERTI

Interviews & Texts by Gea Scancarello

Of all the firearms in the world owned by private citizens for non-military purposes, half are in the USA. They exceed the country's population: 393 million for 328 million people. This is no coincidence, nor a matter of market alone: it is rather a matter of tradition and constitutional guarantee. It is the history of the Second Amendment, ratified in 1791 to reassure the inhabitants of the newly independent territories that their Federal Government could not, one day, abuse its authority over them. 250 years later, the Second Amendment is still entrenched in all aspects of American life.

Gabriele Galimberti has travelled to every corner of the USA, from New York City to Honolulu, to meet proud gun-owners, and to see their firearms collections. He has photographed people and guns in their homes and neighbourhoods, including locations where no one would expect to find such collections. These, often unsettling, portraits, along with the accompanying stories of the owners and their firearms, based on interviews, provide an uncommon and unexpected insight into what today is really represented by the institution of the Second Amendment.





CA\$65.00 hardback
72 colour plates & numerous illustrations
200 pages, 250mm x 200mm
ISBN: 978-1-911306-43-6

THE MEN WHO WOULD BE KING

JON TONKS & CHRISTOPHER LORD

Why do men dream of being worshipped by people on the other side of the world? It is an old fantasy, going back to the early explorers as imperial powers cast their eyes hungrily around the world. From Captain Cook to Hernan Cortes, they all came back with a peculiar tale that they'd been received as a god by the people they encountered in distant lands.

In Vanuatu, an archipelago nation in the South Pacific, the old dream is still very much alive. *The Men Who Would Be King* tells of men from Europe and America who go to Vanuatu claiming or believing they are the fulfilment of a prophecy that says a divine man will one day come from overseas.

These are tales as wily as any fiction; the claimant to a tropical throne living in exile in Nice, the American filmmaker wandering between villages handing out necklaces which feature his own face. Sometimes they turn violent: the old gunmaker who led an armed insurgency in the jungle, the Las Vegas millionaires who fashioned their own messiah in a bid to carve out their own libertarian paradise in the South Seas.

The Men Who Would Be King asks why this old explorers' dream about deified white men has endured in the Western imagination, through our films and literature, and examines the long shadow it casts into our own time.





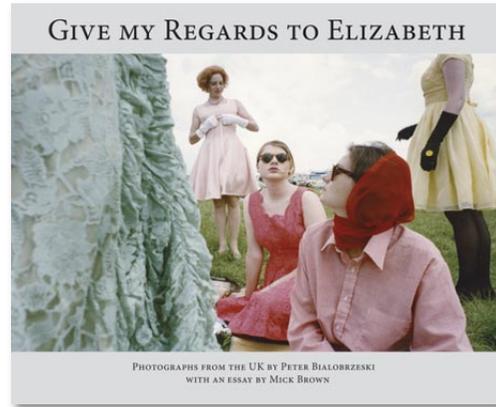
CAD\$50.00 hardback
142 b&w and colour photographs
152 pages, 300mm x 240mm
ISBN: 978-1-907893-81-0

ABOUT WOMEN

DOROTHY BOHM

"I think of women as the most natural subjects for me, in two senses. Firstly, because women often express more in their faces, and are less inhibited in showing emotion. Then, because being a woman has been a great advantage to me personally in being a photographer. Women subjects are less threatened by a woman, so it is easier for me to approach them without seeming intimidating. I can win their trust, move in closer."

About Women is Dorothy Bohm's first book to focus exclusively on the subject of women. Taken throughout the world, from the late 1940s until the present day, her photographs range from images of ordinary women going about their everyday activities, to explorations of the role that representations of women, in the form of advertisements, posters and mannequins, play in contemporary westernised society. The photographs, many previously unpublished, are complemented by an insightful foreword by novelist Marika Cobbold and an informative essay, based on conversations with Dorothy Bohm, by curator and historian Amanda Hopkinson.



CAD\$50.00 clothbound hardback
with tipped in cover image
96 pages, 48 colour plates
230mm x 290mm
ISBN: 978-1-911306-62-7

Texts by
Mick Brown & Peter Bialobrzeski

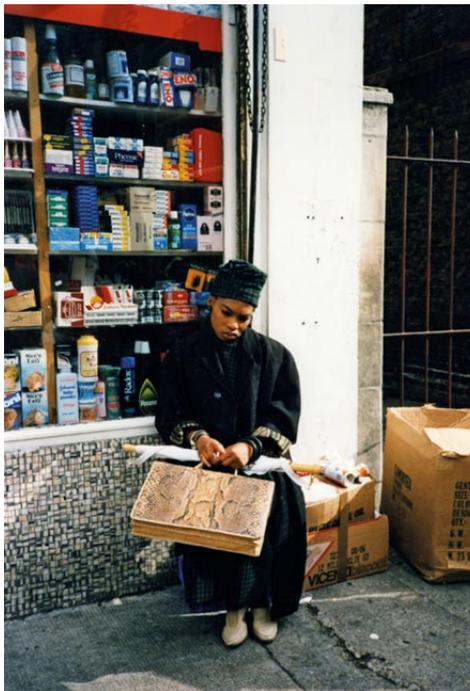
GIVE MY REGARDS TO ELIZABETH

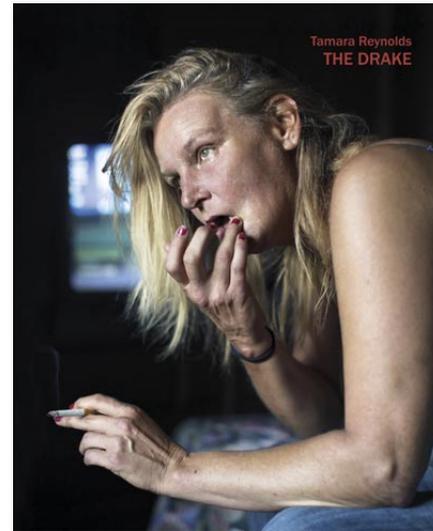
PETER BIALOBRZESKI

Give My Regards To Elizabeth is a record of Peter Bialobrzeski's time in England in the early 1990s, when having finished his studies at the Folkwang School, Essen he was awarded a one year DAAD stipend at London College of Communication.

Germany was then experiencing a booming, optimistic post-unification economy whilst the UK was a country and an economy still in recession, with growing unemployment and declining optimism. Thatcherite capitalism had left its deep marks on people and places. For Bialobrzeski the UK seemed to still be a class-ridden society, something that he had not previously experienced in Germany.

Influenced by the British colour photography of the 1980s, the book and the pictures present a fascinating historical document.





CAD\$50.00 hardback
80 pages, 44 colour plates
265mm x 220mm
ISBN: 978-1-911306-64-1

THE DRAKE

TAMARA REYNOLDS

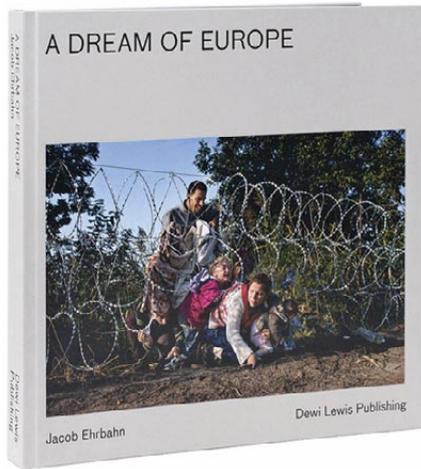
The Drake documents the lives of people existing just above survival on one square block in Nashville, Tennessee. The area is centred on a classic 1940's motel, The Drake, which has featured in numerous movies over the years and where scores of stars including Elvis Presley and Dolly Parton even stayed during its long-gone heyday.

Tamara Reynolds "weave[s] into [her] compelling images a sense of urgency... This is an exceedingly difficult thing to do, and I am in awe whenever I encounter a body of work that seems to open up new paths towards understanding the world around us." Sarah Hermanson Meister, former Curator, Department of Photography, MOMA.

The work has already received significant acclaim and numerous awards, including a Guggenheim Fellowship Grant for 2021, the Santa Fe Center Project Launch Grant, a Tennessee Arts Commission Individual Artist Grant, a Puffin Grant, and the 2021 BarTur Photo Award: Faces of Humanity.

Reynolds was born in Nashville, Tennessee, and has lived there all her life.





A DREAM OF EUROPE

JACOB EHRBAHN

Wars in Afghanistan, Syria and other countries have generated a massive flow of refugees towards Europe.

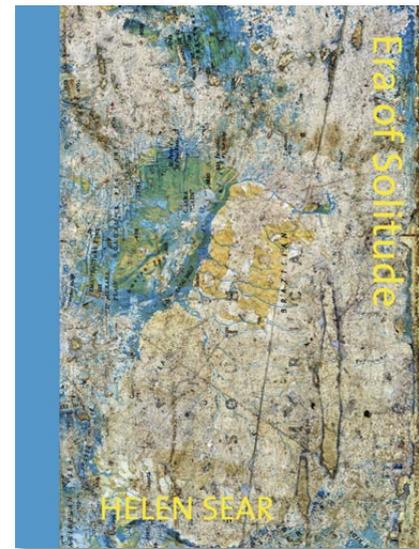
Between spring 2015 and December 2020, Jacob Ehrbahn undertook numerous trips to document the lives of the refugees and migrants who dream of a better life in Europe.

We meet people who have fled from war, political suppression, and poverty. We meet them far out in the Mediterranean Sea, where some fight a losing battle against death by drowning, and at various locations around Europe – in refugee camps, under motorway bridges, in run-down factory buildings and at border crossings. Conditions are inhumane. Young men, women, children, and entire families live in free fall, struggling each day to hold on to their hope for a better life.

A Dream of Europe reminds us that on the other end of policy decisions and behind the numbers and statistics, there are real people with hopes and dreams.

CAD\$68.00 hardback
164 colour & 4 b&w images
296 pages, 295mm x 295mm
ISBN: 978-1-911306-76-4

Jacob Ehrbahn was awarded Photojournalist of the Year 2021, by the NPPA, National Press Photographers Association.



ERA OF SOLITUDE

HELEN SEAR

Four thousand square foot of blue-flecked linoleum is decorated with maps of the world... This random patchwork, traversed by thousands of people scuffing its surface, is slowly being worn away, the floor underneath emerging as new oceans eroding the graphic landmass. Fallen sticky price labels and other detritus settle across an ever-evolving cartography formed by human footfall.

Helen Sear reflects on the current ecological crisis and our shared responsibilities across countries and borders. It is a call for human collaboration to avert the permanent loss of other species, in an era that biologist E O Wilson has suggested might be named 'The Age of Loneliness'.

In 2018 and 2019 Sear spent several weeks in Durham North Carolina inside the vast warehouse premises of The Scrap Exchange, an organisation dedicated to re-diverting surplus materials from landfill and creating environmental awareness and community through reuse. It is a microcosm for something global, namely our human relationships with, and impact on, the environment and our immediate surroundings.

CAD\$59.00 hardback
75 duotone / 19 colour photographs
144 pages, 270mm x 210mm
ISBN: 978-1-911306-81-8





EAST ENDED

DOUGIE WALLACE

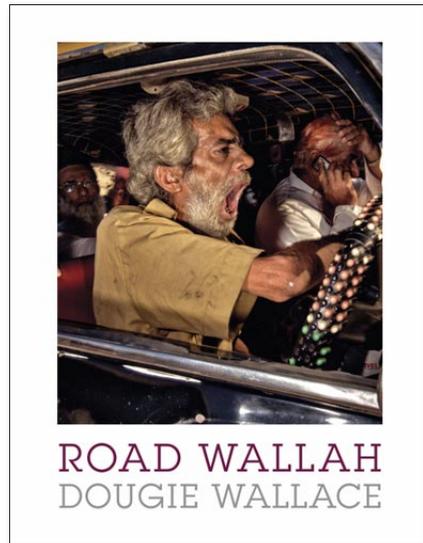
With an essay by Paul Lowe

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

Graffiti now appears in galleries worldwide. Artists, once hoodied, hidden and nocturnal are out in the open, working in broad daylight. Commissioned by brands such as Adidas and Gucci they offer creative interventions into the urban landscape, in murals destined to become Instagrammable propaganda. Though gentrification has brought a numbing sameness, look carefully and you'll spot the cheeky protest posters – political critique to climate change resistance – plastered over and defacing the ads. The voice of the streets is reclaiming its walls.

CAD\$59.00 hardback
95 colour plates
144 pages, 290mm x 245mm
ISBN: 978-1-911306-60-3

Righthand page: 2 images from EastEnded



ROAD WALLAH

DOUGIE WALLACE

Premier Padmini taxis, first introduced to the streets of Mumbai in the 1960s, have now all but disappeared following the introduction of laws to reduce pollution in the city. Locally known as 'Kaali-Peeli', there were once more than 60,000 of these iconic black and yellow cabs struggling through the chaos of Mumbai's streets.

Over a four year period Dougie Wallace documented these elaborate Bollywood disco bars on wheels. The crowded streets of Mumbai and the assortment of passengers provide a dynamic and intense backdrop, as do the cabs themselves. Many are pimped with large speakers in the boot that blast out Bollywood hits, or are colourfully decorated inside with posters of Bollywood actresses, upholstered in loud hypnotic patterns, or feature Hindu gods and goddess on the dashboard.

CAD\$59.00 Large format hardback
96 pages, 65 colour plates
ISBN: 978-1-907893-85-8





BIG HEART, STRONG HANDS

ANNE HELENE GJELSTAD

'The last matriarchal society in Europe.'

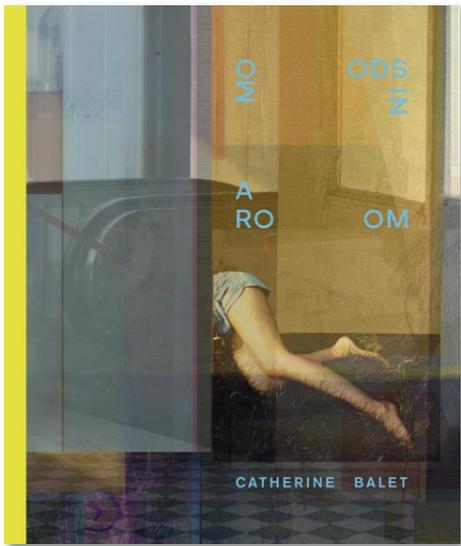
Big Heart, Strong Hands tells the story of the women on the Estonian islands Kihnu and Manija in the Baltic Sea. Geographically isolated, a strong sense of community spirit and a steadfast attachment to their ancestor's customs has developed over centuries. Often viewed as the last matriarchal society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

Gjelstad has photographed the daily lives of the women, their clothing, bedrooms, kitchens and farmhouses as well as the surrounding landscape – even a ceremony in a deceased person's kitchen only three hours after she had passed away. She has also interviewed the women about their lives and struggles as well as about their culture and folk dressing customs. This is a unique society, that endured harsh conditions over many decades as part of the Soviet Union and these are the hushed voices of a society rapidly moving towards western standards, and where traditional culture and identity is inevitably slipping away.

CAD\$64.00 clothbound hardback
256 pages, 147 colour photographs
235mm x 290mm
ISBN: 978-1-911306-56-6
Text in English and Norwegian

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





CAD\$59.00 Quarterbound hardback
71 colour plates
120 pages, 285mm x 240mm
ISBN: 978-1-911306-59-7

MOODS IN A ROOM

CATHERINE BALET

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

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

LOOKING FOR THE MASTERS IN RICARDO'S GOLDEN SHOES

Catherine Balet

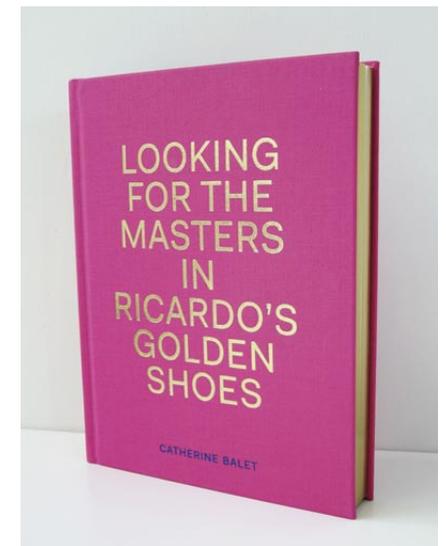
with Ricardo Martinez Paz

Looking for the Masters in Ricardo's Golden Shoes is a collaboration between a photographer intrigued by the evolution of photography and her friend Ricardo, who became both her muse and her model. What gives a photograph its iconic status, particularly in today's frenetic world in which vast flows of images are consumed? Balet has closely investigated the images that have built the foundations of our photographic culture.

Complicit in the process, and with extraordinary elegance and naturalness, Ricardo steps into the skin of man, woman or child. Together, he and Balet revisit landmark photographs in a way that both respects the original authors but also searches for the essence of photography. The task is also to translate the beauty of the grain and to discover what is essential in the original print.

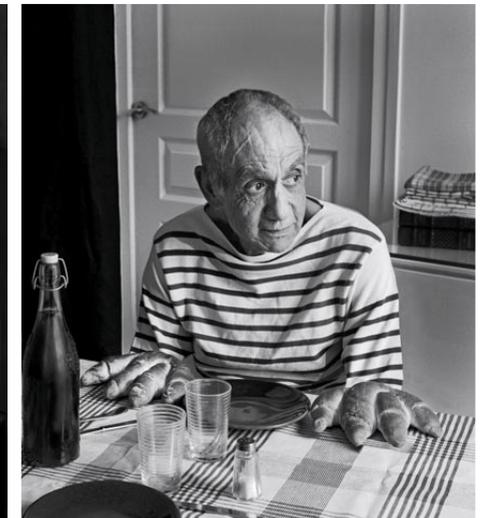
Starting with a 1839 self-portrait the series seeks to make sense of the photographic landscape by both examining its past and by identifying some of the latest photographic trends. It encompasses almost 200 years of photographic history.

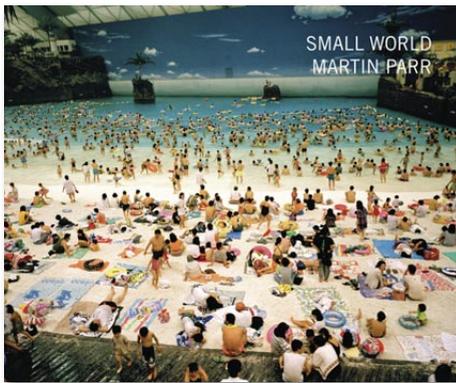
Homage to Diane Arbus, *A Young Man In Curlers At Home On West 20th Street, New York, 1966*



CAD\$59.00 clothbound hardback
120 duotone & colour plates
256 gold-edged pages
215mm x 167mm
ISBN: 978-1-911306-00-9

Homage to Robert Doisneau, *Picasso and the loaves, 1952*





CAD\$54.00 hardback
80 colour photographs
104 pages, 240mm x 295mm
ISBN: 978-1-911306-35-1

SMALL WORLD

MARTIN PARR

Introduced by Geoff Dyer

First published in 1996 *Small World* is one of the most popular and most important of Martin Parr's books. This edition, which features a new cover, also includes 40 new photographs that have been added since the first edition, whilst still featuring many of Martin Parr's most iconic images.

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

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



CAD\$54.00 hardback
40 colour photographs
84 pages, 245mm x 300mm
ISBN: 978-1-904587-79-8

THE LAST RESORT

MARTIN PARR

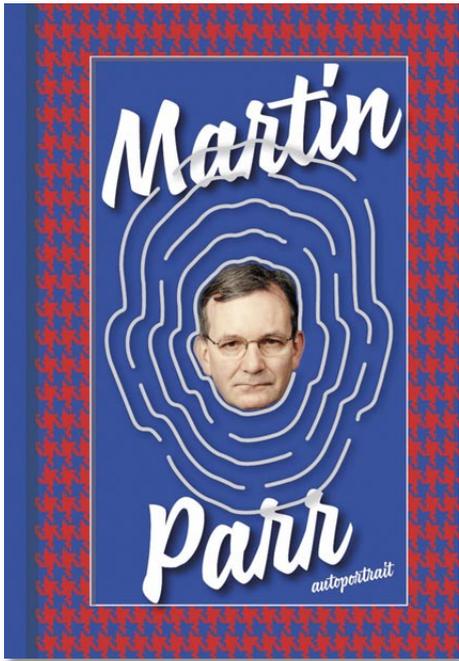
introduced by Gerry Badger

First published in 1986, *The Last Resort* is Martin Parr's best known book and has been almost continuously in print for close to forty years.

Now recognised as a classic, it divided critics and audiences alike when first published. Some saw it as the 'finest achievement' of British colour photography whilst others viewed it as 'an aberration'. It transformed documentary photography in Britain and established Parr's reputation globally.

This revised edition retains the images and sequence of the original, and includes a text by the writer and critic Gerry Badger.





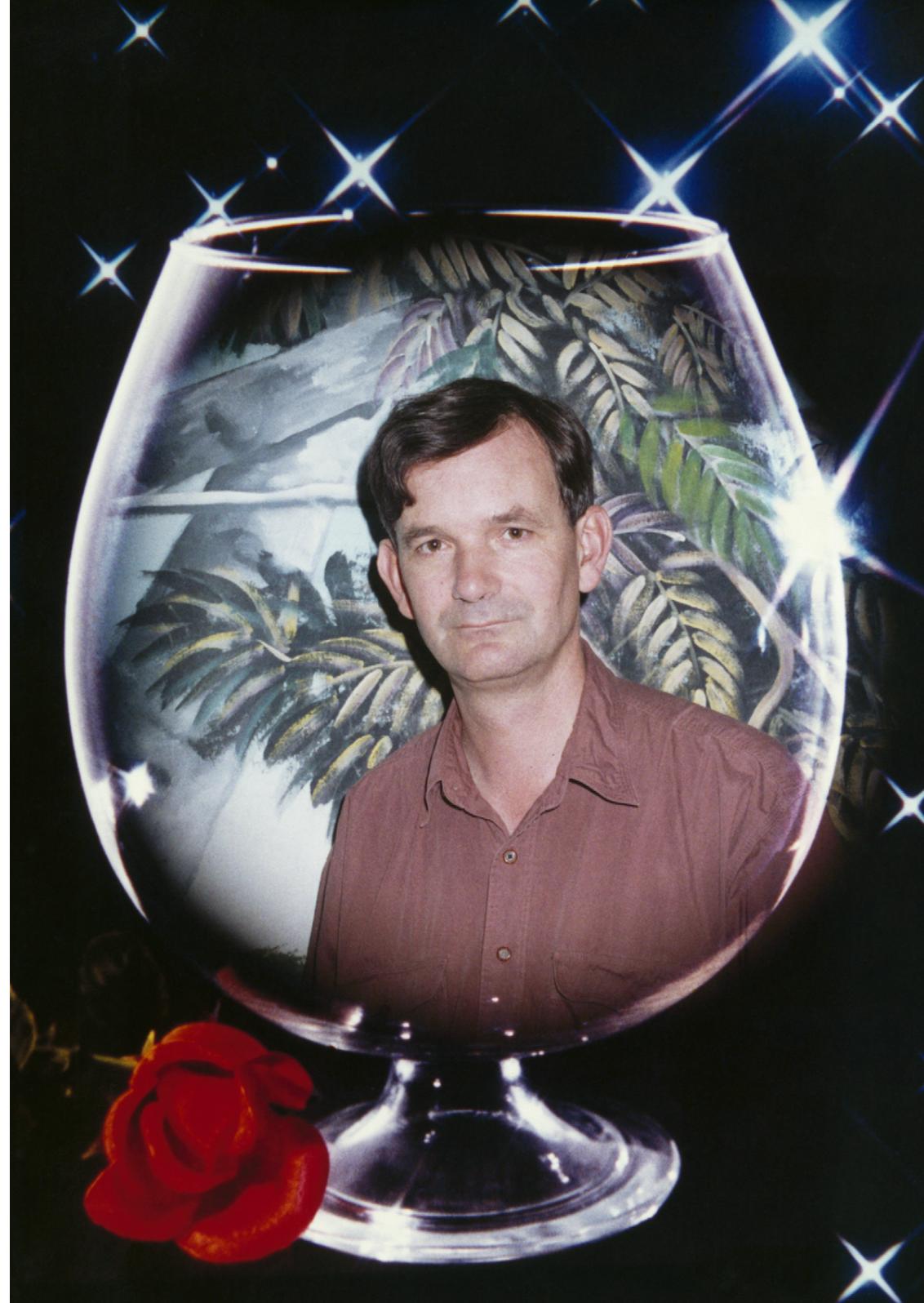
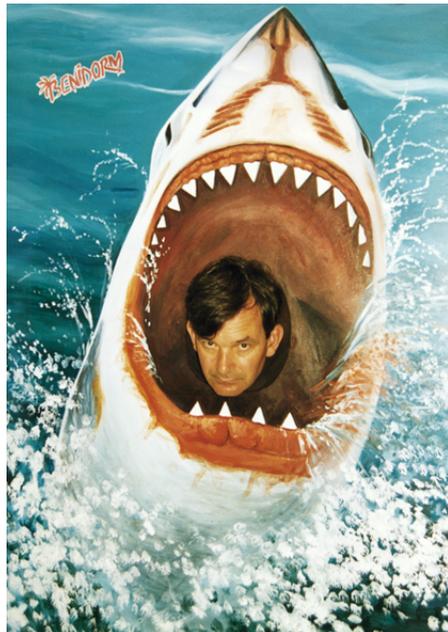
AUTOPORTRAIT

MARTIN PARR

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

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

CAD\$28.00 hardback
Labyrinth puzzle on the front cover
89 colour photographs
144 pages, 155mm x 110mm
ISBN: 978-1-907893-80-3





MY BRITISH ARCHIVE

The Way We Were: 1968-1983

Homer Sykes

MY BRITISH ARCHIVE

THE WAY WE WERE 1968-1983

Homer Sykes

A look at British society through the eyes of leading British photographer Homer Sykes – his personal view of 'life' as he encountered it as a young photographer setting out in the early years of his career.

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

He also chronicles many of the social issues of the time and the demonstrations that brought those problems to public attention: *"I attempted to get behind the more obvious news image; I was looking for other moments, that gave depth and understanding to those people's predicaments."*



CAD\$50.00 hardback
138 duotone plates
168 pages, 290 x 235mm
ISBN: 978-1-911306-40-5



COLOUR WORKS

The 1980s and 90s

Homer Sykes

COLOUR WORKS

THE 1980S AND 1990S

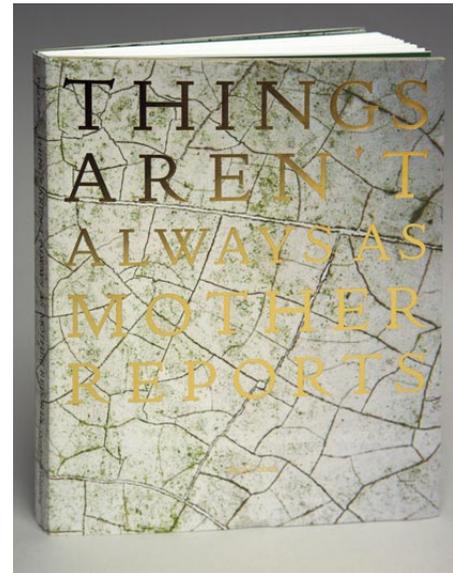
HOMER SYKES

Colour Works is a collection of images Homer Sykes made during the 1980s and 90s. This was a golden period for magazine commissions; they were the Thatcher years. A gilded and confident yuppie generation spent freely, there was a new hedonistic, 'never had it so cool' loads of money mentality. Advertising was plentiful and adventurous; the new colour magazines prospered and commissioned photography as never before. Homer covered many different subjects, photographing with a subjective eye for an objective purpose, and given great freedom in the editing of his work.

There are many sides to Homer's work: hard hitting news stories such as the Miners Strike, the siege of the Iranian Embassy, the Women's Peace Camp on Greenham Common or the Brixton riots. Alongside this he also covered broader social issues – poverty, housing and rural life. *Colour Works* tells a very British story, in a unique way. The book includes extended captions, not just a place and date, but information that offers a social and historical standpoint to give the reader another perspective.

CAD\$59.00 hardback
143 colour photographs
192 pages, 290mm x 230mm
ISBN: 978-1-911306-73-3





CAD\$59.00 hardback with jacket
52 colour plates
104 pages, 250mm x 202mm
ISBN: 978-1-911306-78-8

With an essay by Val Williams

THINGS AREN'T ALWAYS AS MOTHER REPORTS

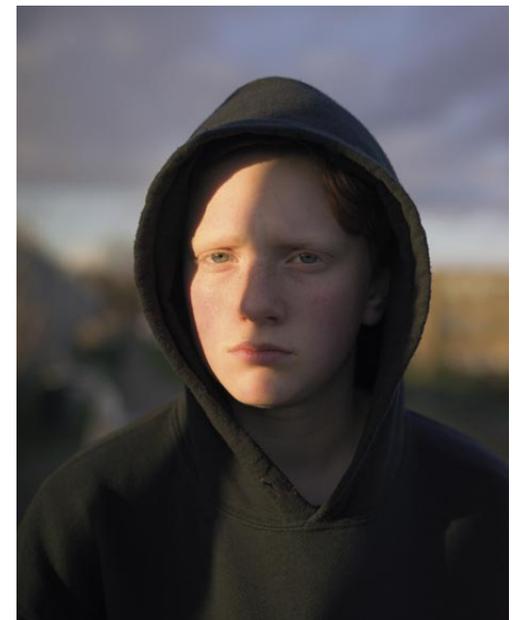
PAUL COHEN

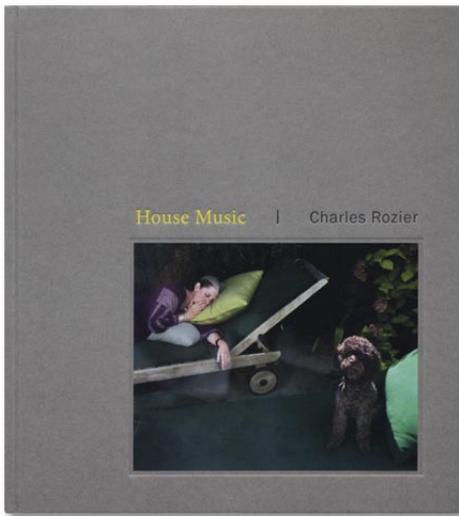
Redolent with both sadness and hope *Things Aren't Always as Mother Reports* interrogates the idea of family. It is a tense document about the here and now.

By engaging in the ritual of photography with their father, Cohen's sons become performers, enacting the traits of boyhood. The pictures raise questions in the mind of the viewer as to what these boys are about; what they are thinking, feeling, and why?

Keen to observe how the place and time in which they live affects them, Cohen pays close attention to how they navigate their world and where they sit within it. These pictures provide a glimpse into the boys. They also communicate the concerns of the photographer. Though nothing is explicit or explained, there is vulnerability here; happiness is always on the edge of being lost.

The cumulative effect of these pictures transcends a father's deeply personal experience to communicate something more universal about boys growing up today in the UK and in other countries.





CAD\$50.00 hardback
28 duotone and 38 colour plates
124 pages, 245mm x 222mm
ISBN: 978-1-911306-55-9

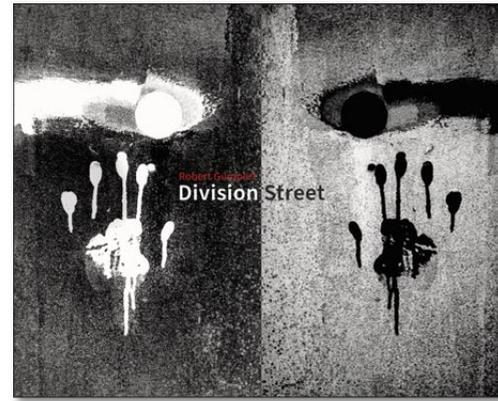
HOUSE MUSIC

CHARLES ROZIER

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

House Music underscores the uncanny in the everyday, presenting a series of suddenly meaningful tableaux framed by the stage of ordinary surroundings. Circumstance and familiarity have made the photographer invisible – in very few images do we see any recognition of his actions by his subjects – but we are deeply aware of his presence.

Though Rozier does not appear in these images, *House Music* is a self-portrait. It is also a book about beginnings and endings, over a long generation in which everything has changed, including the photographer himself.



CAD\$49.00 hardback
99 duotone and 13 colour photographs
144 pages, 235mm x 295mm
ISBN: 978-1-911306-82-5

DIVISION STREET

ROBERT GUMPERT

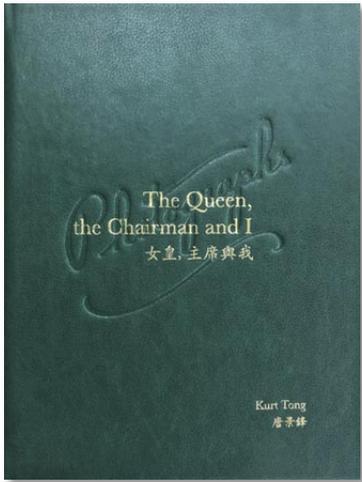
In 2016 the Super Bowl came to San Francisco. The unhoused were 'urged' to move to the ironically named Division Street where, city officers hoped, they would be 'invisible'.

Amid the unlimited wealth and consumption of that 'super' week, the unhoused went about their lives, crowded together in their tents or sleeping rough on the ground. There were no facilities, no promises of permanent housing were given. Division Street is where this project began and from which it gets its name.

The voices of the unhoused are integral to this project. First-person storytelling, messages left on the street, media headlines and politicians' characterizations make *Division Street* a collaboration between many communities.

Division Street, through photographs and words, becomes a metaphor for the 'division' of communities, between the wealth of the few and the expendability of the many, in San Francisco, in the USA and across the World.





THE QUEEN, THE CHAIRMAN AND I

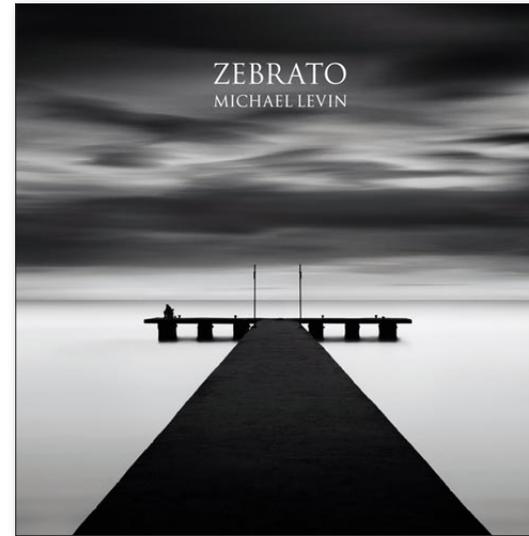
KURT TONG

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

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

Tong has traced the history of his family to explore how two of the most influential people in history, Queen Victoria and Chairman Mao, had affected them. Giving equal importance to new photographs, found photographs and writing, the work reconnects him with the Hong Kong of the past, through the recollections of his extended family, humanising the political and social upheaval that took his family to Hong Kong and eventually to the United Kingdom.

CAD\$59.00 hardback
112 colour photographs
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ZEBRATO

Michael Levin

Michael Levin's photographs have gained international attention. The American fine art magazine Focus declared that "Michael Levin's captivating images are soulful and evocative; he is truly one of the rising stars in the world of photography."

Using long exposures, Levin pulls his world taut, so that what remains in the landscape feels essential and revealed. There is a deceptive simplicity in his images as if these places need only to be found to be realised. Places that are simple and totemic. It is Levin's pure sensibility which arranges this view, which finds these small moments and gives them weight and value and timelessness. He is particularly adept at capturing the smooth skin of light, the way it rolls over a place in the course of minutes rendering his subjects with their own private beauty. Levin illuminates these common places with new intent, making images which are both transfixing and transformative.

Michael Levin has won numerous prestigious awards, including 1st Place, at the International Photography Awards (USA). Professional Fine Art Photographer of the Year – PX3 Prix De La Photographie Paris Awards.

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46 duotone photographs
96 pages, 295mm x 295mm
ISBN: 978-1-904587-70-5



PADDY SUMMERFIELD



HOME MOVIE

HOME MOVIE

PADDY SUMMERFIELD

Essay by Patricia Baker-Cassidy

Paddy Summerfield's *Home Movie* tells the oldest story, the saddest story, a story that includes the storyteller. It is the Fall of Man, from innocence into exile, a dark world of claustrophobic interiors, of low life bars and stained streets, of casual fornication in shabby bed and breakfast rooms.

It is the fall from grace into forbidden spaces, where secrets fester behind closed doors and weary eyes – a fall into nightmare and psychosis, where the self, in sickness, peoples the world with terrors. These are squalid scenes, such as Dostoevsky might have recognised, expressing the madness and obsession of those imprisoned there. Even looking at such a world, at such pictures, feels transgressive.

Home Movie leads us into darkness, but the journey is always a search, suggested by the final pictures moving away from corrosive indulgences towards enlightenment. The last sequence starts with hands praying, a gesture of remorse and contrition, then the camera flashes in a dusty mirror, prefiguring the moment of peace when a ray of evening light pierces that garden at dusk.

CAD\$45.00 clothbound hardback
78 duotone plates
116 pages, 220mm x 245mm
ISBN: 978-1-911306-77-1



THE HOLIDAY PICTURES

Paddy Summerfield



CAD\$45.00 clothbound hardback
73 duotone plates
132 pages, 220mm x 245mm
ISBN: 978-1-911306-48-1

THE HOLIDAY PICTURES

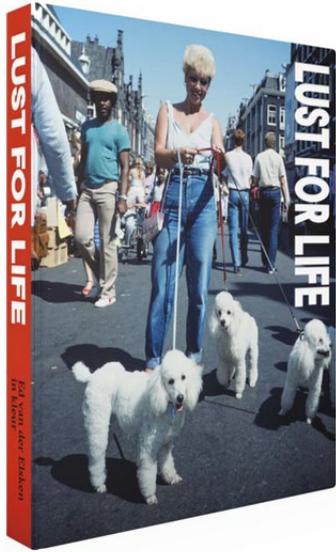
PADDY SUMMERFIELD

This is the British seaside, where sunlight can give way to rainy pavements, and overcast skies. And here we all are: children and parents, babies and teenagers, people of all ages and from all over, sharing the magic of the coast.

We see them in families, in couples and crowds, or isolated and alone under sunlit skies; we see them bored or lost in thought, dozing or day-dreaming, caught up in play or watching sky and sea. They cross the sands, they wander along promenades and piers, and endlessly photograph, making holiday memories.

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





LUST FOR LIFE

ED VAN DER ELSKEN

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

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

Publication coincided with a major exhibition at The Nederlands Fotomuseum, the national museum of photography in the Netherlands following the largest photo restoration project in Dutch history – with more than 42,000 slides of van der Esken's work carefully restored.

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

A collaboration between Dewi Lewis Publishing, Lecturis and the Nederlands Fotomuseum.

CAD\$59.00 hardback
100 colour photographs
256 pages, 285mm x 240mm
ISBN: 978-1-911306-50-4



LOVE ON THE LEFT BANK

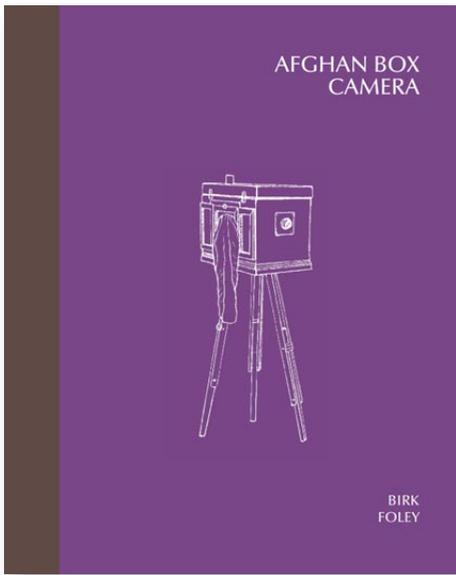
Ed van der Elsken

A facsimile of the 'classic' photobook. It focuses on the Left Bank in Paris – the centre of creative ferment in the 1950s which would determine the cultural agenda of a generation.

The book tells of a fictional love story in photographs and short passages of text. Gritty and unconventional, it was acclaimed as expanding the boundaries of documentary photography and established van der Elsken's reputation as one of the leading photographers of the 20th century.

CAD\$42.00 hardback
200 duotone photographs
112 pages, 275mm x 195 mm
ISBN: 978-1-899235-22-3





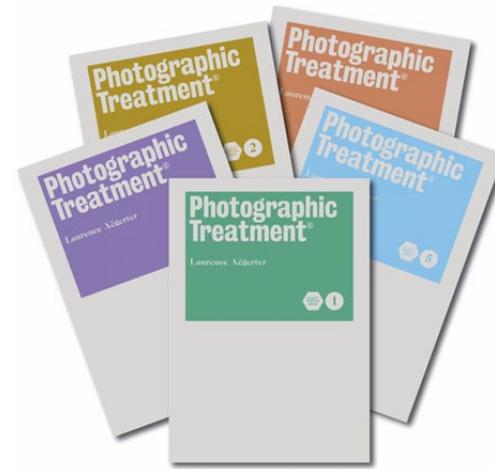
CAD\$50.00 hardback
 200 duotone and colour photographs
 112 pages, 275mm x 195mm
 ISBN: 978-1-899235-22-3

AFGHAN BOX CAMERA

Lukas Birk and Sean Foley

Afghan Box Camera documents a living form of photography in danger of disappearing forever. Known as the *kamra-e-faoree* ('instant camera'), Hand-made out of wood, it is a camera and dark-room in one, and generations of Afghans have had their portraits taken with it, usually for identity documents. Under the Taliban, with the banning of photography, it was even outlawed, forcing photographers to hide or destroy their tools.

Spanning decades, from peacetime to war, box camera photography in Afghanistan exists within a more sophisticated photographic history. The same photographers who ply their trade with the humble *kamra-e-faoree* may also make large format black and white portraits, which are then hand-coloured with exquisite artistry. With the help of dozens of Afghan photographers *Afghan Box Camera* illustrates the technique and artistry of a previously untold and visually enthralling



CAD\$22.00 per book, hardback
 64 pages, 297mm x 210mm

ISBNs:
 1: 978-1-911306-26-9
 2: 978-1-911306-27-6
 3: 978-1-911306-28-3
 4: 978-1-911306-29-0
 5: 978-1-911306-30-6

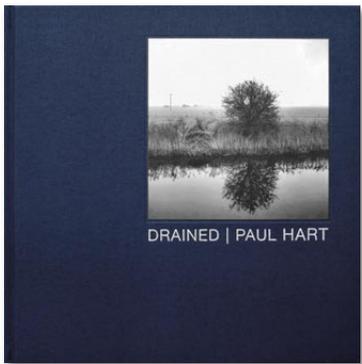
PHOTOGRAPHIC TREATMENT ©

Laurence Aëgerter

Conducted in collaboration with neurologists, gerontologists and psychologists, *Photographic Treatment*® aims to provide an image-based therapeutic tool to improve the well-being of senile dementia patients. The series comprises five books each containing thirty black & white photographic diptychs.

Pairing images can be a powerful strategy to stimulate brain activity. The process of recognising connections between images engages specific cognitive functions, involving associative creativity and fantasy. *Photographic Treatment*® also seeks to improve the well-being of individuals with dementia through the social interaction they have with their carers in the process of looking at the photographs and making connections. Whilst the series is an art project, it was a finalist for an innovation care award in the Netherlands, confirming its integration within specialised scientific criteria accepted by experts in the field of caregiving.





DRAINED

PAUL HART

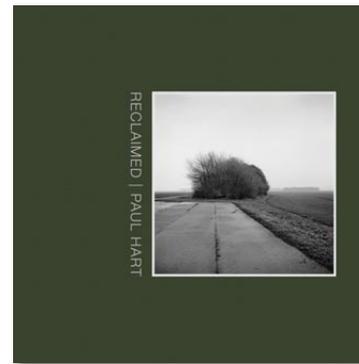
Introduced by Francis Hodgson

Drained is the second part in Hart's three part series on The Fens region and concentrates on an area of land which lies barely above sea level and is located a few miles from The Wash in the east Of England

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

Paul Hart was awarded the inaugural Wolf Suschitzky Photography Prize for the work on *Drained*. The work has also been shortlisted for the Hariban Award (Japan).

CAD\$59.00
clothbound hardback with tip in image
49 duotone plates
96 pages, 295mm x 295mm
ISBN: 978-1-911306-37-5



RECLAIMED

PAUL HART

Essay by Isabelle Bonnet

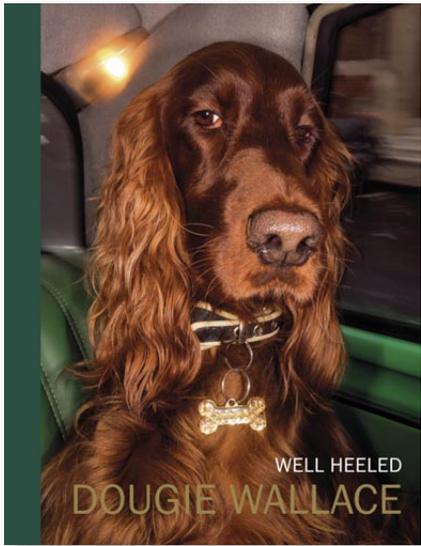
Reclaimed concludes Paul Hart's three-part series on The Fens. The first two books, *Farmed* (2016) and *Drained* (2018), received several awards and considerable critical acclaim.

The Fens, originally a region of low-lying marshland in the east of England, has been artificially drained over centuries to provide some of Britain's most fertile agricultural land. It is a landscape of agribusiness with monoculture at its core, defined by human migration and long-term reclamation from the sea.

As the respected French curator and writer Isabelle Bonnet states in her insightful introductory essay; "Hart's landscapes create a dialogue between art and document, lyricism and storytelling, the sublime and the ordinary. Almost everywhere, rectilinear and regular shapes unfold, impeccably drawn furrows responding to rows of trees, industrial constructions and metal structures... No movement animates this nature morte, no bird awakens these low and heavy skies and endless horizons... Hart's images take on a universal value: the battered and exhausted Fens resonate like a subtle metaphor for what humanity engenders and inflicts on itself."

CAD\$59.00
Clothbound hardback with tip in image
56 duotone plates
108 pages, 295mm x 295mm
ISBN: 978-1-907893-97-1





WELL HEELED

Dougie Wallace

Dougie Wallace has turned his camera on man's best friend and the strange world of 'pet parents'. Dogs, and his pursuit of them, has taken him to London, Milan, New York and Tokyo.

Many of these dogs are beautifully groomed and accessorised – but their canine traits show through – we know they would rather be chasing balls or chewing bones than be dressed in crystal collars with Louis Vuitton leads!

With acute observation and wit, Wallace captures details from a dog's eye view that we bipeds would not usually see.

CAD\$42.00 hardback
204 colour plates
240 pages, 167mm x 215mm
ISBN: 978-1-911306-18-4



CAD\$48.00 hardback
164 colour plates
272 pages, 222mm x 170mm
ISBN: 978-1-907893-23-0

WILDER MANN

CHARLES FRÉGER

The transformation of man into beast is a central aspect of traditional pagan rituals that are centuries old and which celebrate the seasonal cycle, fertility, life and death.

Each year, throughout Europe, from Scotland to Bulgaria, from Finland to Italy, from Portugal to Greece via France, Switzerland and Germany, people literally put themselves into the skin of the 'savage', in masquerades that stretch back centuries. By becoming a bear, a goat, a stag or a wild boar, a man of straw, a devil or a monster with jaws of steel, these people celebrate the cycle of life and of the seasons. Their costumes, made of animal skins or of plants, and decorated with bones, encircled with bells, and capped with horns or antlers, amaze us with their extraordinary diversity and prodigious beauty.

Charles Fréger travelled to 18 European countries in search of the mythological figure of the Wilder Mann: Austria, Bulgaria, Croatia, Czech Republic, Finland, Germany, Greece, Hungary, Italy, Macedonia, Poland, Portugal, Romania, Slovenia, Slovakia, Spain, Switzerland and the United Kingdom.



CHRIS STEELE-PERKINS · RICHARD SMITH



THE Teds

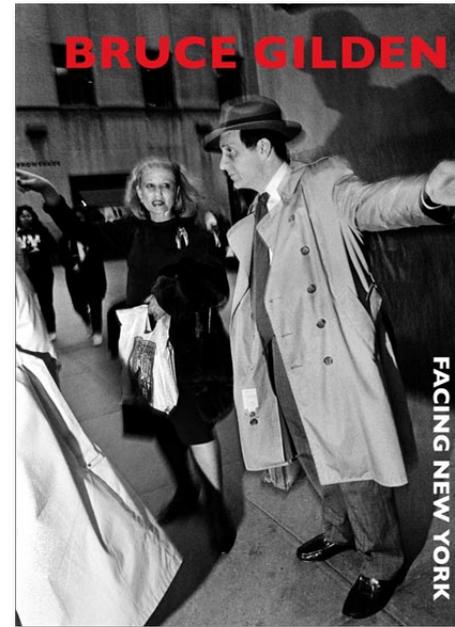
THE TEDS

Chris Steele-Perkins
& Richard Smith

In early 1954, on a late train from Southend, someone pulled the communication cord. The train ground to a halt. Light bulbs were smashed. Police arrested a gang dressed in Edwardian suits. In April two gangs, also dressed Edwardian-style, met after a dance. They were ready for action: bricks and sand-filled socks were used. Fifty-five youths were taken in for questioning. The following August Bank Holiday the first 'Best Dressed Ted Contest' was held. The winner was a twenty-year-old greengrocer's assistant. The Teddy Boy myth was born.

The Teds is a classic of British documentary photography. Originally published in 1979, it is a vivid and absorbing book combining image and text to tell a fascinating story that spans some three decades.

CAD\$42.00 hardback
72 duotone plates
128 pages, 290mm x 220mm
ISBN: 978-1-911306-05-4



FACING NEW YORK

Bruce Gilden

Bruce Gilden has always had a fascination with what he calls 'characters'. So, for Bruce, New York, with its famously idiosyncratic citizenry and the unique energy of its streets, proved to be a giant creative playground.

Facing New York, his first major photo book, saw Bruce and his camera at their highest level of intensity, capturing New Yorkers in moments of utter spontaneity yet still exposing the humanity that lay behind their hardened exteriors.

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

CAD\$45.00 hardback
44 duotones
92 pages, 337mm x 245mm
ISBN: 978-1-911306-47-4





WAR IS ONLY HALF THE STORY

TEN YEARS OF THE AFTERMATH PROJECT

The end of war does not mean peace. It is simply the end of death and destruction. Every story of war includes a chapter that almost always goes untold – the story of the aftermath, which day by day becomes the prologue of the future.

Sara Terry, Founder / The Aftermath Project

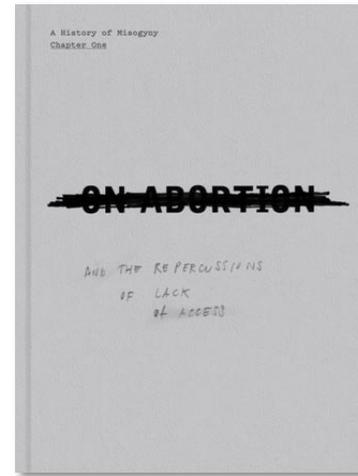
War is Only Half the Story is a ten-year retrospective of the work of the groundbreaking documentary photography organisation, The Aftermath Project, which for a decade has supported post-conflict storytelling by some of the world's best photographers.

Using the post-conflict poetry of Nobel Laureate Wislawa Szymborska as themes for each chapter, *War is Only Half the Story* draws on the work of 53 Aftermath Project grant winners and finalists from around the world to explore post-conflict stories that all too often go untold.

The book also includes essays by Clare Cavanagh, Donald Weber & Sara Terry.

CAD\$59.00 softback 4-panel, concertina cover
121 colour and black & white plates
268 pages, 270mm x 210mm
ISBN: 978-1-911306-21-4

Natela Grigalashvili *Refugees of Georgian villages. Sisters, Kaspi, Georgia, 2005.*



CAD\$59.00 hardback
114 colour & duotone plates,
196 pages, 245mm x 188mm
ISBN: 978-1-911306-24-5

ON ABORTION

Laia Abril

Designed by Laia Abril & Ramon Pez

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

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

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

WINNER

Paris Photo/Aperture Photobook of the Year Award

SHORTLISTED

Kraszna Krausz Book Award

Deutsche Börse Prize

Rencontres d'Arles Photo-text Book Award



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



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

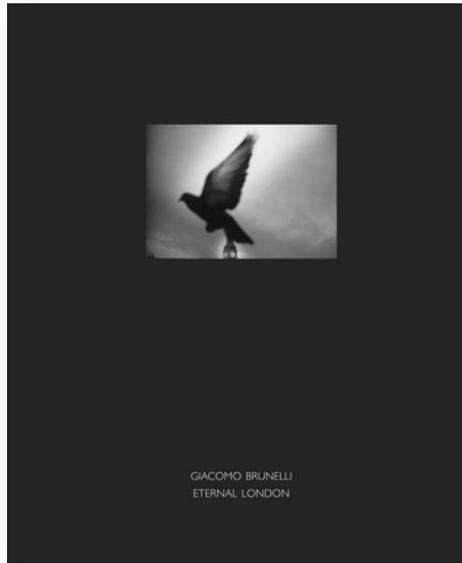
ETERNAL LONDON

Giacomo Brunelli

*Go where we may, rest where we will,
Eternal London haunts us still* – Thomas Moore

Brunelli uses his distinct film-noir style to create a unique and evocative view of the UK's capital city. The images are framed around the silhouettes of people and animals. Many famous landmarks feature including Tower Bridge, Trafalgar Square, St. Paul's Cathedral and the statue of Winston Churchill depicted alongside Big Ben. All are presented in a surprising and very particular way.

Brunelli photographs during daily early morning walks, randomly choosing a person to follow before focusing his camera on them. He often uses a removable viewfinder, to photograph his subjects from waist height and other unusual angles, such as directly from behind or using extreme close-up. He protects their anonymity by obscuring their faces whilst exploiting light, shadow and contrast to imbue his images with a dramatic atmosphere and a deep sense of mystery.



CAD\$42.00 clothbound hardback
32 tritone plates
56 pages, 270mm x 220mm
ISBN: 978-1-907893-52-0



THE ANIMALS

Giacomo Brunelli

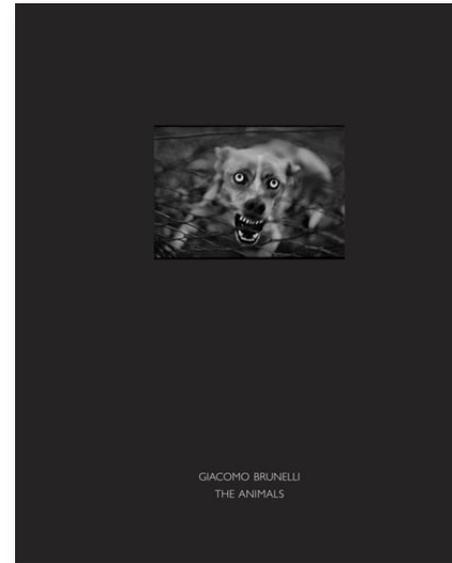
Foreword by Alison Nordström

Widely acclaimed when first published in 2008, this new edition includes an additional eight images.

'Giacomo Brunelli has been looking hard at animals. His focus is not on the framed and caged exotica of zoos but on the ordinary animals that remain with us to some extent: horses, dogs, cats, chickens, pigeons. He shows us a fox, looking sharply at the camera and poised to flee, and there are numerous birds, a snake and several toads, but this wildness is small and fragile, living in the familiar liminal space where manmade and natural meet and overlap. His animals inhabit farmyards, cobbled streets and the façades of stone buildings. There are no tigers here.'

Brunelli's animals are often composed only of suggestive fragments... He favours the profile and the counterintuitive angle, setting dark unobservable features against dark undiscernable backgrounds. A dead mouse, on its back, paws in air beside an oversized flower against a stark and distant mountain is no more or less frozen in time than is the growling dog, eyes alight and teeth forever bared; both are icons of states we fear but cannot know. These pictures are timeless and uncanny, powerful in their ordinariness, and emotionally much bigger than their simple subjects.'

– Alison Nordström



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41 tritone plates
72 pages, 270mm x 220mm
ISBN: 978-1-911306-08-5





CAD\$59.00 softback with dust jacket
 69 colour plates
 160 pages, 287mm x 205mm
 ISBN: 978-1-911306-54-2

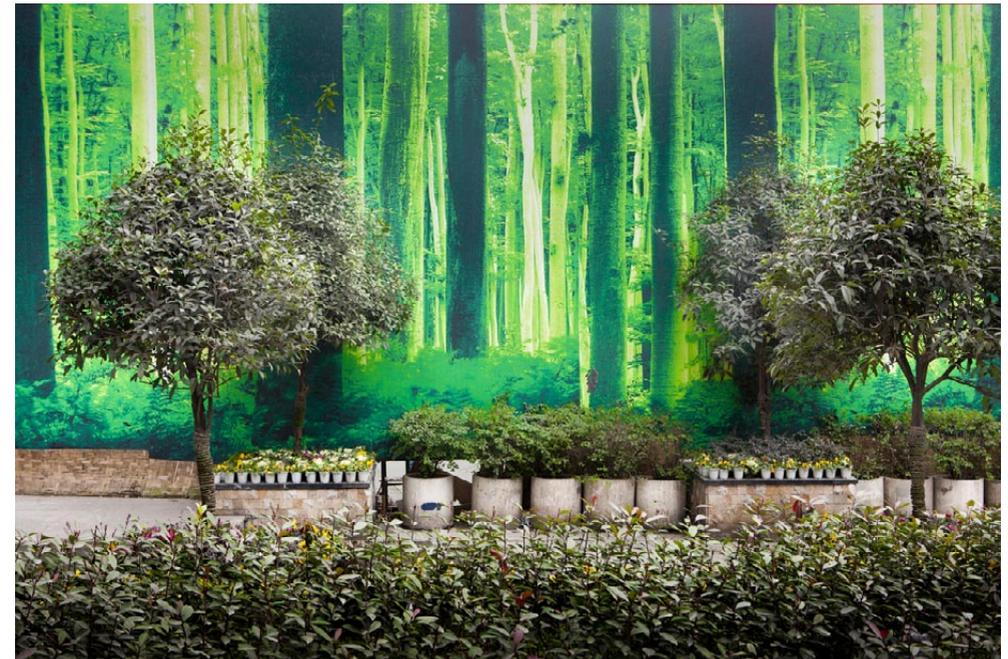
DISNEYFICATION

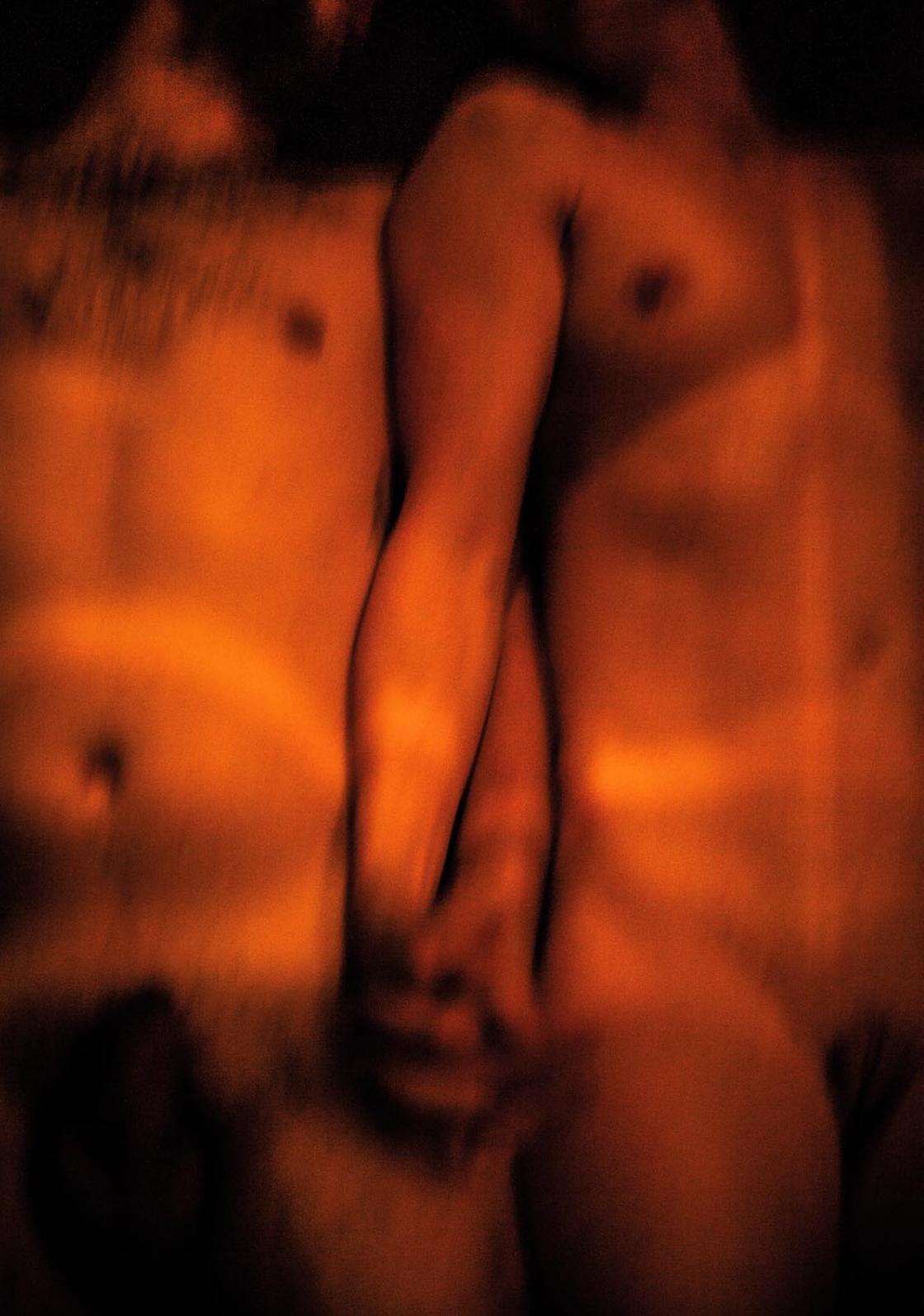
THEO DERKSEN

With an interview with
 Francine Houben, Mecanoo Architects

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

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





CAD\$45.00
Quarterbound / Swiss bound hardback
74 colour plates
128 pages, 240mm x 160mm
ISBN: 978-1-911306-58-0

HOUSE OF MIRRORS

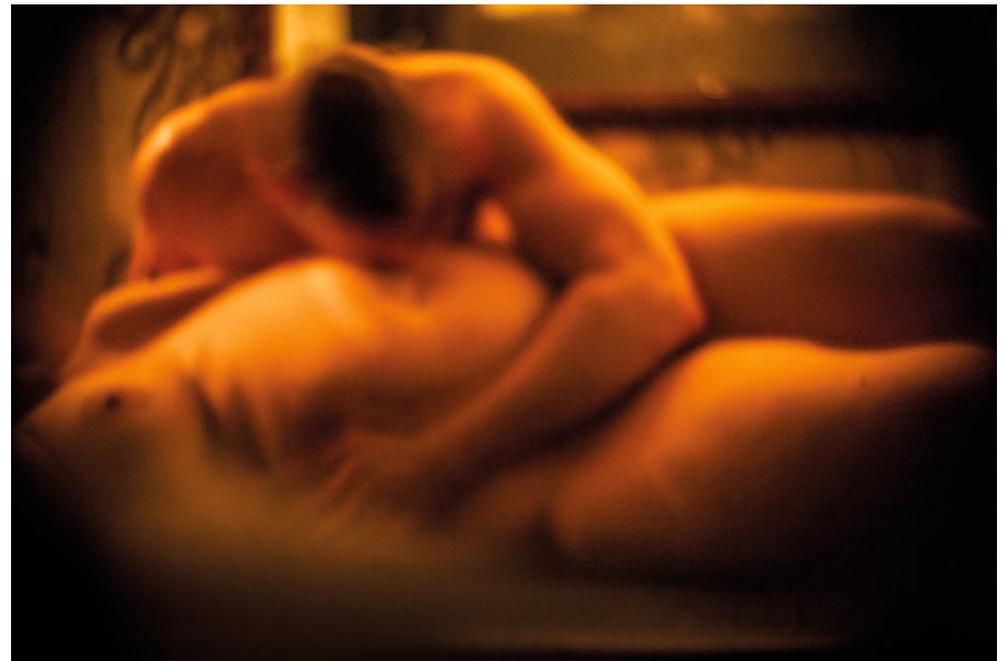
KAJSA GULLBERG

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

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

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

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



Front Cover Image © Rita Leistner from *Forest For The Trees*

Back Cover Image © Robert Gumpert from *Division Street*



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