

Magnum Photos 100 Postcards

Don't send anyone these postcards from New York. In Tod Seelie's city, cars burst into flames, punks knock each other off mutant bicycles, and women crowd surf in high heels. *Bright Nights: Photographs of Another New York* compiles a decade and a half of pictures from a roiling underground of music and art and noise and mess. Organized aesthetically, the collection features friends and comrades tromping through basement rock shows and dirty parties, climbing up bridges, and descending into live subway tunnels. Short essays from Seelie's collaborators, including Ian Vanek of the band Japanther and street artist Swoon, make sense of the senseless. These are not the snapshots New York City wants you to see.

100 postcards featuring iconic images by some of the greatest Magnum photographers

Presents more than four hundred photographs taken by the photographers of Magnum Photos.

A long-awaited, multivolume "documentary fiction" of photographs and documents portraying the Northern Ireland conflict In 1972, at the age of 26, Gilles Peress (born 1946) photographed the British Army's massacre of Irish civilians on Bloody Sunday. In the 1980s he returned to the North of Ireland, intent on testing the limits of visual language and perception to understand the intractable conflict. *Whatever You Say, Say Nothing*, a work of "documentary fiction," organizes a decade of photographs across 22 fictional "days" to articulate the helical structure of history during a conflict that seemed like it would never end--days of violence, of marching, of riots, of unemployment, of mourning. Accompanying each copy is *Annals of the North*, a text-and-image almanac to *Whatever You Say, Say Nothing*, also published separately by Steidl this season; the books are housed together in a tote bag. Held back for 30 years and now eagerly anticipated, *Whatever You Say, Say Nothing* takes the language of documentary photography to its extremes.

Kandahar, a city of Pashtuns noted for their gaiety, so to speak, where Mullah Omar had made his final headquarters, has traditions of men in high-heeled sandals, with make-up of kohl and painted nails like sultry silent-movie stars. The Magnum photographer Thomas Dworzak, on war assignment for *The New Yorker*, discovered these photographs of the Taliban days after they had fled the city. They hung among portraits of Bruce Lee, Leonardo DiCaprio and Ahmed Shah Massoud, their faces retouched by the artful brushwork of the photographer. Thomas Dworzak, originally from Koetzing, Bavaria Forest, began freelancing in Eastern Europe and the Middle East in 1991. Three years later he was based in Tbilisi, Georgia, covering the Caucasus and Chechnya.

The postcard as you've never seen it before. This appealing book collects the best of these mail-able, miniature works of art by the likes of Yoko Ono and Carl Andre.

This attractive little volume is the perfect stocking stuffer for any Sinophile: its 238 breathtaking color photographs take us on a visual journey through the greatest splendors of China's varied geography and the chief monuments of its 5,000-year-old civilization. These remarkable images show us the country's most famous landmarks--like the Forbidden City, the Great Wall, and the terra-cotta army of the First Qin Emperor--as we have never seen them before, and provide us with a spectacular introduction to less familiar but just as fascinating attractions, like the great tulous, or earthen houses, of Fujian Province; the terraced fields of Yuanyang County; and the multicolored travertine lakes of Huanglong Valley. Extended captions at the back of the book provide a concise introduction to the history and significance of each of the forty-four locales depicted, twenty-eight of which have been designated as World Heritage sites.

The ultimate collection of canine photography for the discerning dog lover with images selected from the renowned Magnum Photos archive.

A fun collection of Martin Parr's food pictures, which documents the simple notion that 'we are what we eat'. *Real Food* celebrates all things food through the eyes of the renowned British photographer Martin Parr - a kaleidoscope of foods the world over, from hot dogs to sticky buns and langoustine to lemon meringue pie. Featuring photographs taken throughout Martin Parr's prolific career to-date, *Real Food* will comprise the very best of Parr's iconic imagery - a collection of close-up food shots, in typical garish colour, taken by Parr throughout his travels across the world. Introduced with an essay by Fergus Henderson, British chef and founder of the restaurant St John's in London, which considers Parr's photographs in the context of global cuisine, and Parr's fascination with the social aspect of food that is at the heart of these photographs.

Comic, opinionated and affectionately satirical photographs of England by the Magnum photographer.

An elegant introduction to the tree as photographic subject in more than 100 images.

From 1972 to 1975, Susan Meiselas spent her summers photographing and interviewing women who performed striptease for smalltown carnivals in New England, Pennsylvania and South Carolina. As she followed the girl shows from town to town, she portrayed the dancers on stage and off, photographing their public performances as well as their private lives. She also taped interviews with the dancers, their boyfriends, the show managers and paying customers. Meiselas' frank description of the lives of these women brought a hidden world to public attention. Produced during the early years of the women's movement, "*Carnival Strippers*" reflects the struggle for identity and self-esteem that characterized a complex era of change. This revised edition contains a new selection of Meiselas' black-and-white photographs together with the original interview excerpts. Additionally, an audio CD featuring a collage of participants' voices and a 1977 interview with the photographer are included. Essays by Sylvia Wolf and Deirdre English reflect on the importance of this body of work within the history of photography and the history of feminism.

Sixteen unique notecards, each featuring an iconic street scene from a Magnum photographer

Born in 1908 in France, Henri Cartier-Bresson is considered to be the father of modern photojournalism. Early on he adopted the versatile 35mm format and helped develop the popular "street photography" style, influencing generations of photographers that followed. In his own words, he expressed that "the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously. . . . It is by economy of means that one arrives at simplicity of expression." In 1947 Cartier-Bresson founded Magnum Photos with four other photographers. August 22 will be the 100th anniversary of his birth.

Photographs of contemporary Veles are intertwined with fragments from an archaeological discovery also called 'the Book of Veles' -- a cryptic collection of 40 'ancient' wooden boards discovered in Russia in 1919, written in a proto-Slavic language. It was claimed to be a history of the Slavic people and the god Veles himself--the pre-Christian Slavic god of mischief, chaos and deception

Vogue gathers a stylish collection of at-home, intimate portraits photographed by today's fashion icons, designers, models, and artists, each documenting their creative lives under lockdown. Vogue:

Postcards from Home is a beautiful and unforgettable collection of self-rendered images from a bevy of celebrities, photographers, filmmakers, actors, creative directors, performance artists, fashion designers, and models. Kendall Jenner, Virgil Abloh, Tom Ford, Marc Jacobs, Karen Elson, Florence Pugh, Maurizio Cattelan, Billy Porter, Donatella Versace, Gisele Bündchen, Cindy Sherman, Tracee Ellis Ross, and Kim Kardashian West are among those who share a glimpse of their lives under lockdown. From singer Lizzo meditating at home, to actress Florence Pugh honing her cooking skills, to Miuccia Prada contemplating Prada's next collection in her garden--these snapshots reflect a moment in history when the world turned upside down but creativity flourished. This unique record of a moment is a must-

have for devotees of fashion, art, culture, and photography, and reaches across a readership of all ages. A portion of the proceeds will go to A Common Thread, Vogue's new fundraising initiative to provide assistance to the fashion industry during the COVID-19 pandemic.

Martin Parr is a key figure in the world of photography and contemporary art. Some accuse him of cruelty, but many more appreciate the wit and irony with which he tackles such subjects as bad taste, food, the tourist, shopping and the foibles of the British. Parr has been collecting postcards for 20 years, and here is the cream of his collection - his boring postcards. With no introduction or commentary of any kind, Parr's boring postcards are reproduced straight. They are exactly what they say they are, namely boring picture postcards showing boring photographs of boring places, presumably for boring people to buy to send to their boring friends. All of them are shot in Britain, taking us on a boring tour of its motorways, ring roads, traffic interchanges, bus stations, pedestrian precincts, factories, housing estates, airports, caravan sites, convalescent homes and shopping centres. Some attempt to idealize their subjects, only to fail dismally. Others lack any apparent purpose or interest, but the resultant collection of photographic images is wholly compelling. Boring Postcards is multi-layered: a commentary on British architecture, social life and identity, a record of a folk photography which is today being appropriated by the most fashionable photographers (including Parr), an exercise in sublime minimalism and, above all, a richly comic photographic entertainment.

Since its founding in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger, and David Chim Seymour, Magnum Photos, the legendary co-operative has powerfully chronicled the peoples, cultures, events, and issues of the time. This photographer-curated notebook acts as both travel journal and creative inspiration, and features quotes from Magnum photographers throughout. "

Matisse and Picasso by Robert Capa, Takashi Murakami by Olivia Arthur, Warhol and de Kooning by Thomas Hoepker, Bonnard by Henri Cartier-Bresson, Sonia Delaunay by Herbert List, Kiki Smith by Susan Meiselas, and many more. For the first time, Magnum Artists brings together a collection of over 200 photographs that define the unique relationship between the world's greatest photography collective and the world's greatest artists.

Award-winning photographer Matt Black traveled over 100,000 miles to chronicle the reality of today's unseen and forgotten America.

For much of his career, Martin Parr has specialized in skewering the eccentricities and peculiarities of his native Great Britain--in particular those having to do with food, tourism, bad fashion choices and more food. "Mexico" is Parr's first new thematic series to be published in book form since 2002, a distinct geographical departure, and in part a greater departure as well. Parr is struck not only by Mexican culture, but also by the clear impact of America's pop culture and economy on Mexican life--the juxtaposition of Mickey Mouse with brightly colored saints, Nike logos with Day of the Dead skulls and Coca Cola with cacti. Here viewers are in recognizable territory with Parr's colorful close-ups of food, hats, signs and souvenirs, garishly shot with medical efficiency--but "Mexico" also includes some straight records of human faces, images that capture photographer and subject in the act of mutual contemplation. These moments of mercy are one with the underlying theme of Parr's more ironic work, calling up equally the corruption of authentic cultural forms by global consumer culture, which he both critiques and celebrates. As Parr puts it, "What I am saying is that it's a good "and" a bad thing. I'm constantly trying to express ambiguity. And that's what photography does very well."

A remarkable work, celebrating the moments when world-class Magnum photographers turned their lenses to one of photography's most rewarding subjects: cycling"

Good Morning, America (Volume III) is the third in an ongoing series of five books by photographer Mark Power - a visual narrative of a country in the midst of change. This 10-year project, created as he meanders across the vast country, is a personal and timely exploration of both the American cultural and physical landscape, and the divergence of reality and myth.

Photography and pop-culture buffs, get out your crayons and colored pencils! Martin Parr's colorful and tongue-in-cheek photographs--his comedy of contemporary manners--have been transformed into a coloring book. Here is Parr's affectionate and hilarious catalogue of human foibles--bad fashion choices, messy foods, trashy souvenirs and the tourists who buy them--rendered afresh. The book's eighty pages are packed with the most iconic and beloved Parr images, made into original drawings by Jane Mount, offering hours of coloring entertainment.

The first complete illustrated bibliography of 1,000 iconic photobooks created by members of the renowned photo agency Published on the occasion of Magnum Photos' seventieth anniversary, this fascinating in-depth survey brings Magnum's history alive through the genre of the photobook ? an essential vehicle for photographers to share their work. Its pages include unpublished behind-the-scenes material, together with ephemera from the photographers' archives about the making of their books. With an introduction by Fred Ritchin and texts by Carole Naggar, this book explores the evolution of the photobook, as well as the important role that Magnum has played in the history of documentary photography.

A representation of society from the unique perspective of the photos by Martin Parr, the best chronicler of our age.

The "classic" photobook that brought Martin Parr and British color photography to the attention of the world.

In this remarkable visual survey, internationally acclaimed photographer Sebastiao Salgado documents traditional methods of sustainable coffee farming across the globe, revealing rituals deeply steeped in history and pride. The book spans nearly a decade of research into the hidden world of coffee, highlighting relationships characterized by respect, fair exchange, and a shared understanding that ever-improving quality has the power to improve lives. Salgado, a native to one of Brazil's premier coffee-growing regions, is the perfect guide for a reader's journey to principal farming locations in China, Colombia, Guatemala, Ethiopia, India, Brazil, Costa Rica, and beyond."

Available for the first time in an updated, compact paperback format, this book offers a stunning photographic survey of Ireland over the last seven decades, from the 1950s to the present day. Organized decade by decade, the images show the lingering influence of rural life in the 1950s; the hidden story of ordinary Irish men and women, living in a divided society during the troubled years of the sectarian conflict; the South's huge economic growth at the end of 1990s, baptised the 'Celtic Tiger', and Ireland's perpetual quest for identity, from the 1950s to the present day. Each decade is commented on by a notable contemporary Irish literary figure: Anthony Cronin, Nuala O'Faolain, Eamonn McCann, Fintan O'Toole, Colm Tóibín and Anne Enright invite the reader to dive into the social and political context of each period, providing a textual backdrop to the photographers' work.

"Originally published in 2013 Albin Michel" -- Colophon.

The documentation of the making of The Misfits, by Magnum photographers.

The New Yorker A Cosmopolitan World The New Yorker was launched in 1925, and offers reporting, criticism, essays, fiction, poetry, humour, and cartoons. At the start, the founding editor Harold Ross declared that the sophisticated magazine was not edited for the old lady in Dubuque'. The New Yorker has published work from such acclaimed writers as John Cheever, Roald Dahl, Alice Munro, Haruki Murakami, Vladimir Nabokov, J. D. Salinger, and Shirley Jackson. From the very first issue, featuring the now iconic monocled dandy Eustace Tilley, The New Yorker's covers have been unique and pointed. The striking and sometimes controversial images from such artists as Peter Arno, William Steig, Saul Steinberg, Jean-Jacques Sempé, and Art Spiegelman remain as resonant as ever.

Magnum Photos marks its 70th anniversary in 2017. Thames & Hudson has enjoyed exceptional commercial success and critical acclaim in its collaborative ventures with Magnum, notably with Magnum Magnum and Magnum Contact Sheets, which have combined sales of over 200,000 copies to date across eleven languages. With their 70th anniversary in 2017, Magnum Photos has entered into an exclusive agreement with Thames & Hudson for the creation of a range of paper-based gift products. Created with Magnum's full involvement and collaboration, and with each product aimed at either the active photographer or those who simply love great photography, these beautifully produced gifts will connect the Magnum brand with a greater global audience than ever before.

Imagined as a sequel to the Old and New Testaments of the Bible, The Last Testament features visual accounts and stories of seven men around the world who claim to be the Second Coming of Jesus Christ. Building on biblical form and structure, chapters dedicated to each Jesus include excerpts of their scriptural testaments, laying out their theology and demands on mankind in their own words. Jonas Bendiksen takes at face value that each one is the true Messiah returned to Earth, to forge an account that is a work of apocalyptic journalism and compelling artistic imagination.

A specially designed card box of images from Steve McCurry's Portraits.

A personal photographic portfolio spanning three decades.

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