The Philosophy of Strangers
Franklyn Rodgers
2007

Black British photographer Franklyn Rodgers has amassed a body of work, both personal and commercial, which is breathtaking in its volume and level of accomplishment. The work collected in this, the first monograph of his work, presents a photographic exploration into the possibilities of portraiture and representation – how to be seen, recorded and remembered. His work is a refreshing return to the black subject within a studio design genre.

Sleep in my arms
Youssef Nabil 2007

Youssef Nabil’s photographs show young men in intimate situations asleep or on the threshold of sleep, interspersed with self-portraits, and dreamlike moments that are imbued with a brooding sexuality. The book explores the interior and exterior worlds of drama, beauty, glamour, sexuality and identity and includes a foreword by Tracey Emin, with texts by Simon Njami, Mark Sealy and Michael Stevenson.

Devoir de mémoire / A Biography of Disappearance, Algeria 1992
Omar D 2007

Between 10,000–20,000 people disappeared in Algeria in the decade following the cancellation of the General Election of 1992. On opening this book, page upon page of faces introduce the reader to this national tragedy. Using the testimony of the families of some of those who have disappeared, Omar D’s photographs present the places where events occurred, their relationship to the surrounding urban and rural landscapes and the lives of those who have been affected.
### A life full of holes/ The Strait Project
**Yto Barrada 2005**

<table>
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<tr>
<th>Pages</th>
<th>Binding</th>
<th>Dimensions</th>
<th>Illustrations</th>
<th>Publisher</th>
<th>ISBN Number</th>
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<tr>
<td>72</td>
<td>Hardback</td>
<td>195 x 245mm</td>
<td>31 colour and 3 black &amp; white plates</td>
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<td>1 899282 95 5</td>
<td>£19.95</td>
<td>£18.75</td>
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The word strait, like its French – and as chance would have it, Arabic – equivalent, combines the sense of narrowness and distress. Today, the Strait is the main gateway for illegal immigrants bound north, with their own vocabulary, legends, songs, rites, and language. Yto Barrada’s book features a conversation between the artist and the philosopher, Nadia Tazi, and was selected as a Book of the Year by the journal of The Royal Photographic Society.

### The Garden of Eden
**Faisal Abdu’Allah 2005**

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<tr>
<th>Pages</th>
<th>Binding</th>
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<th>Illustrations</th>
<th>Publisher</th>
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<tr>
<td>16</td>
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<td>6 colour and 6 black &amp; white plates</td>
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<td>1 899282 06 8</td>
<td>£1.50</td>
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A revisualisation of Abdu’Allah’s installation The Garden of Eden (commissioned by Autograph ABP and Chisenhale Gallery in 2003), including an essay by Michael McMillan with sketches and architectural plans published by Autograph ABP in association with Chris Boot **RRP £19.95**

ISBN Number 0 9542813 5 7

SUBSCRIBER PRICE £12.00

NON-SUBSCRIBER PRICE £16.00

### Objects of Beauty
**Joy Gregory 2004**

<table>
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<tr>
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<th>Binding</th>
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<th>Illustrations</th>
<th>Publisher</th>
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<tr>
<td>128</td>
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<td>210 x 165mm</td>
<td>167 plates, colour and black &amp; white prints and video stills</td>
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<td>0 9542813 4 9</td>
<td>£12.00</td>
<td>£12.00</td>
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Joy Gregory has been producing ‘objects of beauty’ since the early 1980s yet beneath the surface of her seductive images lies a powerful engagement with the themes of race, gender and identity. Her work is both beautiful and about beauty, using a variety of photographic media including cyanotypes, kallitypes, salt prints and video stills. Eleven series of Gregory’s photos are featured, all previously collected and shown by museums worldwide, with a short essay by Deborah Willis, curator of exhibitions at the Center for African American History and Culture in Washington, DC.

### Postcards Home
**Ingrid Pollard 2003**

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<th>Pages</th>
<th>Binding</th>
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<th>Illustrations</th>
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Ingrid Pollard first came to public attention in 1987 with Pastoral Interlude, a series of photographs about Black people’s experience of the English countryside. Her photographs explore the beauty of the English landscape, alongside the memories hidden within England’s history and its relationship to Africa and the Caribbean. Pollard has been widely exhibited in Europe and America, including at the National Portrait Gallery (London) and Camerawork (San Francisco).

### Pictures from Here
**Sunil Gupta 2003**

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<th>Illustrations</th>
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Sunil Gupta’s autobiographical photographs, both political and intimate, address being a gay Indian man in Europe living between cultures. Initially choosing reportage photography to express himself, he later moved to a more inventive, fictional style, integrating details of his domestic life and his fight against HIV with a broader political agenda. Gupta’s work has been widely published and exhibited in North America and Europe and has a seminal place in the story of Black artists’ engagement with issues of personal and cultural identity.

### doublethink
**Donald Rodney 2003**

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<tr>
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<th>Illustrations</th>
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At the time of his death in 1998, Rodney’s artistic career had spanned two decades and had produced some of the most engaging and innovative work by a British artist of his generation. With unique access to the artist’s private archive and including images never before published, doublethink presents not only the wide range of art forms that he employed, but also the ways in which self-portraiture and the body were often conduits for wider social and political narratives.
The best of Janette Parris
Janette Parris 2002

This monograph charts the various strands of Janette Parris’ unashamedly eclectic practice, which includes video, animation, cartoons, musical opera and performance. In her essay on Parris’ work, Patricia Ellis notes, ‘Far from being purely cynical, Parris writes the most sincere scenarios, plagiarising directly from real experience – her own, her friends’, family and neighbours’ … No matter how detached her personal revelations, there’s always a downtrodden optimism for the underdog.’

Pierre, Paul, Jacques, Tom, Dick and Harry
Jimmy Robert 2002

Jimmy Robert’s art is memorable both for its formal beauty and for its esoteric and seemingly incidental narratives. Working across photography, film and performance, the body is often the initial focus of his work. By combining his own photographs and writing with appropriated images and notes, this bookwork emphasises Robert’s dexterity in questioning both the nature of his subject matter and the authority of the media he employs to explore these ideas.

Landscape Trauma
in the age of scopophilia

Landscape Trauma features newly commissioned and existing works in photography, digital media, collage and video installation by artists and computer programmers, who rejuvinate and expand the subject of landscape. In Landscape Trauma, the familiar picture plane is disrupted, compressed and destabilised, creating extraordinary illusions which fluctuate between abstraction and representation, drawing attention to the viewer’s relationship to the spectacle.

Album Pacifica
Mohini Chandra 2001

A specially commissioned limited edition artist’s bookwork featuring 100 photographs that Chandra has collected of her family. It stands as an homage to, and an attempt at ‘reuniting’ the family. However, as Elisabeth Edwards has observed, ‘… we see only the backs of the photographs, names, dates and happenings barely legible.’ These details become clues or evidence not only to Chandra’s personal background but also to the ways in which we all rely on the visual as proof of history.

The Two of Us
Ann-Marie LeQuesne, Eileen Perrier 2001

This publication features recent work by two artists whose central concern is portraiture, whether it involves individuals or groups. Where Eileen Perrier’s photographs, such as the Nation Series – shot on the Paris metro – appear to focus on her ‘sitter’, thus disguising the photographer’s influence, Ann-Marie LeQuesne’s Annual Group Photograph highlights the photographer’s intervention in choreographing animated ‘group’ poses. The Two of Us explores the contradictory ways in which photography oscillates between objectivity and subjectivity.

Primary
Clement Cooper 2000

Primary consists of a series of portraits of children between the ages of 10 and 11, photographed over a period of three years in Birmingham, Preston and Manchester. Writing on Cooper’s work, the critic John Slyce has noted, ‘Individuals slip back and forth across a permeable threshold that marks out the boundaries between the child and the adult, locations of class and fixed categories of race.’
<table>
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<td>32</td>
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**Notes:**
- **PAGES:** Number of pages in the book.
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- **DIMENSIONS:** The size of the book, measured in millimeters.
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PUBLICATIONS

Virtual Gallery 1998
CD Rom featuring artists’ portfolios

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Rotimi Fani-Kayode and Alex Hirst
Photographs 1996

PAGES 128
BINDING Hardback
DIMENSIONS 325 x 245mm
ILLUSTRATIONS 45 colour and 25 black & white plates
PUBLISHED BY Editions Revue Noire
IN ASSOCIATION WITH Autograph ABP
ISBN NUMBER 2 909571 17 3
SUBSCRIBER PRICE £26.25
NON-SUBSCRIBER PRICE £35.00

The Virtual Gallery is constructed as an environment that allows the staging of exhibitions and the production of publications in a virtual permanent home – a space that challenges the traditional forms of presenting photography within the confines of the white cube. Artists include Faisal Abd’Allah, Clement Cooper, Joy Gregory, Peter Max Kandhola, Eileen Perner and Maxine Walker.

Rotimi Fani-Kayode and Alex Hirst created a photographic world in which the body is the focal site for an exploration of the relationship between erotic fantasy and ancestral spiritual values. Published posthumously, this publication documents Fani-Kayode and Hirst’s intensively productive collaborations, which spanned a mere six years.

Deep
Clement Cooper 1996

PAGES 58
BINDING Softback
DIMENSIONS 285 x 230mm
ILLUSTRATIONS 20 black & white plates plus soundtrack CD
PUBLISHED BY Autograph ABP, Ffotogallery and Viewpoint Photography Gallery
RRP £30.00
ISBN NUMBER 1 872771 25 4
SOLD OUT

Deep is the result of an intensive, emotionally exhausting and far-reaching project stretching over a three-year period in Liverpool, Cardiff, Bristol and Manchester. Cooper’s journey around the country was motivated by an autobiographical desire to elaborate and give voice to the largely marginalised experiences of mixed-race people in Britain.

Communion
Rohimi Fani-Kayode 1995

PAGES 12
BINDING Hardback
DIMENSIONS 150 x 130mm
ILLUSTRATIONS 7 colour plates
PUBLISHED BY Autograph ABP, Impressions Gallery and Chapter Arts Centre
ISBN NUMBER 01 42 9663
SOLD OUT

Towards the latter part of his life, Fani-Kayode produced work that was a celebration of his growing relationship with Alex Hirst. They show intriguing photographic scenarios that investigate issues relating to race, sexuality and, most importantly, pleasure and desire.

Vanley Burke A Retrospective
Vanley Burke 1993

PAGES 88
BINDING Softback
DIMENSIONS 240 x 240mm
ILLUSTRATIONS 62 black & white plates
PUBLISHED BY Laurence and Wishart
IN ASSOCIATION WITH Autograph ABP
RRP £14.99 (non-subscribers)
£11.25 (subscribers)
ISBN NUMBER 1 85315 783 9
SUBSCRIBER PRICE £11.24
NON-SUBSCRIBER PRICE £14.99

‘For over 20 years Vanley Burke has been photographing the lives, peoples and scenes of the Black British “diaspora”... Vanley’s work seemed to me particularly specific to time, place and above all location ... his true photographic home – the inner landscape of the mind and heart to which he constantly returns – is Handsworth and its black peoples ... The documentary, classically, is motivated by the search for “truth”, for authenticity ... but these images seem to me to be motivated by something quite different: not “truth”, but “love”.

Contemporary Brazilian Photography
Novas Trecessias 1996

PAGES 191
BINDING Softback or hardback
DIMENSIONS 235 x 235mm
ILLUSTRATIONS 208 colour and black & white photographs
PUBLISHED BY Verso
IN ASSOCIATION WITH Autograph ABP
ISBN NUMBER sbk 1 85984 088 4
hbk 1 85984 936 6
RRP £19.95 sbk, £49.95 hbk
SOLD OUT

This publication examines and highlights the work of 30 contemporary photographers, with an emphasis on images that reflect the dynamism and eclecticism of Brazilian society. The book begins with a historic overview of photography in the country. Questions of historical evidence and identity, the myths and realities of place, the gaze of peoples and communities under threat, and indeed the uses of photography itself mark the aesthetic concerns of these photographers from all of Brazil’s distinctive regions. Edited by Maria Luiza Melo Carvalho.
**Documenting Disposable People: Contemporary Global Slavery**
Kevin Bales, Mark Sealy, Roger Malbert and Magnum 2008

- Pages: c. 150
- Binding: Softback
- Dimensions: 240 x 190mm
- Illustrations: Fully illustrated
- Published by: Hayward Publishing
- ISBN Number: 978 1 85332 264 8
- Subscriber Price: £14.99
- Non-Subscriber Price: £19.99

Slavery may be illegal but it’s by no means defunct (even if its guises have changed). More than 27 million people are still trapped in one of the world’s oldest forms of oppression. *Documenting Disposable People* features newly commissioned photo essays by eight renowned Magnum photographers – Ian Berry, Stuart Franklin, Jim Goldberg, Susan Meiselas, Paolo Pellegrin, Chris Steele-Perkins and Alex Webb – on diverse instances of contemporary global slavery.

**The Mother of All Journeys**
Dinu Li 2007

- Pages: 94
- Binding: Hardback
- Dimensions: 285 x 222mm
- Illustrations: 40 colour and 7 black & white plates
- Published by: Dewi Lewis Publishing
- ISBN Number: 9781904587415
- Subscriber Price: £18.75
- Non-Subscriber Price: £25.00

Photography, film and video artist Dinu Li is second-generation British Chinese. He explores the memories of his 80 year-old mother through a series of colour photographs, accompanied by family snapshots and his mother’s narration.

**Southend Trim**
Eileen Perrier 2005

- Pages: 20
- Binding: Softback
- Dimensions: 200 x 200mm
- Illustrations: 15 colour photographs
- Published by: Focal Point Gallery
- ISBN Number: 0 9547777 2 7
- Subscriber Price: £3.75
- Non-Subscriber Price: £5.00

This catalogue was published to accompany the exhibition of *Southend Trim*, a commission by Focal Point Gallery. The project was conceived in response to the economic and social changes taking part in the area. The images suggest a moment in time for a particular community, the setting hinting at aspirations, whilst the poses of her subjects contain a sense of uncertainty.

**Contact Sheet: Perception and Deception**
Rik Pinkcombe 2006

- Pages: 48
- Binding: Softback
- Dimensions: 228 x 252mm
- Illustrations: 45 colour plates
- Published by: Light Work
- ISBN Number: 0 954445 49 8
- Subscriber Price: £3.75
- Non-Subscriber Price: £5.00

Published as issue number 139 of *Contact Sheet* to accompany Rik Pinkcombe’s solo exhibition *Perception and Deception*, this publication contains many images produced by Pinkcombe on the 2005 Auto Residency as part of his Borderlines series.

**Moksha**
Fazal Sheikh 2006

- Pages: 48
- Binding: Softback
- Dimensions: 285 x 222mm
- Illustrations: 40 colour and 7 black & white plates
- Published by: Dewi Lewis Publishing
- ISBN Number: 9781904587415
- Subscriber Price: £18.75
- Non-Subscriber Price: £25.00

Moksha is the fourth project in Fazal Sheikh’s International Human Rights Series (IHRS). For 500 years the holy city of Vrindavan in northern India has been a haven for India’s dispossessed widows, who have been cast out by their families and condemned by strict marital laws that deny them legal and economic rights, and in extreme cases, their human rights.

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ASSOCIATED PUBLICATIONS

Notes from the Street
Anthony Lam 1995

A Camerawork publication published to coincide with the touring exhibition Notes from the Street, produced by Autograph ABP.

‘Anthony Lam’s pictures and the accompanying statements from the young men tell the other side of the story. It is the story of those who are growing up in the shadow of Canary Wharf, that ultimate example of the failure of market forces to regenerate a local economy.’ — Phil Cohen

Studio Work
1949–1970
Seydou Keita
CD–Rom 1995

‘I started to photograph in Bamako in 1945. I am totally self taught. I had a roll-film camera that my uncle had brought me back from Senegal. He had also given me money to buy films. I just took it up. Honestly, it’s a craft that I practised the best I could. I was really in love with photography ...’

— Seydou Keita

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