

101 Tragedies Of Enrique Metinides

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"101 Tragedies" is Enrique Metinides' selection of the key 101 images from his half-century of photographing crime scenes and accidents in Mexico for local newspapers and the "notas rojas" (or red pages--for their bloody content) crime press. Alongside each image, extended captions give Metinides' account of the situation depicted--the life and characters of the streets, the criminals, the heroism of emergency workers and the sadness of bereaved families--revealing much of his personality in the process. Thirty of the selected photographs are paired with their original newsprint tearsheets, preserved by Metinides, the typography of which has inspired the design of this book. The images are compiled by Trisha Ziff, a filmmaker and curator who knows Metinides well, and who here contributes an essay about his life, work and personality. The first overview of the photographer in many years, "101 Tragedies" is also the only Metinides monograph comprised of images chosen by the photographer himself, and which offers his own account of his life's work. Enrique Metinides (born 1934) worked as a crime photographer for more than 50 years, capturing murders, crashes and catastrophes for Mexico's infamous crime magazines. He has won numerous prizes and received recognition from the Presidency of the Republic, journalists' associations, rescue and judicial corps and Kodak of Mexico. In 1997 he received the "Espejo de Luz" (Mirror of Light) Prize, awarded to the country's most outstanding photographer. His work has been shown at numerous international venues, including The Museum of Modern Art and Anton Kern Gallery, New York; Photographers' Gallery, London; and Les Rencontres d'Arles Photographie, Arles, France.

101 Tragedies is Enrique Metinides' choice of the 101 key images from his life photographing crime scenes and accidents in Mexico for local newspapers and the nota roja (or red pages, for their bloody content) crime press. Alongside each image, extended captions give his account of the situation depicted, describing the characters and life of the streets, the sadness of families, the criminals, and the heroism of emergency workers revealing much about himself in the process. Selected photographs are also paired with their original newsprint tearsheets, collected by Metinides. The photographs have been compiled by Trisha Ziff, a filmmaker and curator who knows Metinides well, and who also contributes an essay about his life, work, and personality. Since all of Metinides' previous books are out of print, or strictly for art audiences, this will be the only book in print about his life and work. It is also the only Metinides book comprised of images chosen by the photographer himself, and which offers his own account of his life's work. An accompanying exhibition, which launched at Rencontres d'Arles in July 2011, is being toured to venues in Europe and the Americas.

This is a special collector's edition of Enrique Metinides's 101 Tragedies of Enrique Metinides. It features a specially designed fold-out cover and is limited to a print run of 500 copies.

A cynical peek into the excessive and deliciously kitsch world of Mexico's rich and famous, by critically acclaimed artist, Daniela Rossell.

Winner of the Akutagawa Prize and the Kenzaburo Oe Prize, these eleven surreal tales, set in the offices, zoos, bus stops, boutiques, and homes of contemporary Japan "are reminiscent, at least to this reader, of Joy Williams and Rivka Galchen and George Saunders" (Weike Wang, *The New York Times Book Review*, Editors' Choice). In the English-language debut of one of Japan's most fearlessly inventive young writers a housewife takes up bodybuilding and sees radical changes to her physique, which her workaholic husband fails to notice. A boy waits at a bus stop, mocking commuters struggling to keep their umbrellas open in a typhoon, until an old man shows him that they hold the secret to flying. A saleswoman in a clothing boutique waits endlessly on a customer who won't come out of the fitting room, and who may or may not be human. A newlywed notices that her spouse's features are beginning to slide around his face to match her own. In these eleven stories, the individuals who lift the curtains of their orderly homes and workplaces are confronted with the bizarre, the grotesque, the fantastic, the alien--and find a doorway to liberation.

This book is the first and most extensive academic monograph to be published on the work of the Mexican neo-conceptual artist Teresa Margolles. A range of art works produced by Margolles throughout the length of her career, which began in the 1990s (as part of the SEMEFO collective) and continues to the present day, are explored from such theoretical perspectives as the philosophy of death; the difficult spectatorship of death and the corpse; approaches to the representation of death and dead bodies in art from inside and outside Mexico; and the response of art to traumatic events in Mexico during and since the 1990s. The extensive scope of the study is a significant contribution to scholarly material on the artist, attending to difficult questions around art and ethics; its analysis of Margolles's work is situated within the contexts of the long tradition of the display of real bodies and body parts in Mexican visual culture, against the backdrop of the effects of NAFTA and the War on Drugs.

Ziff offers a revealing look at the incredibly varied ways a 1960s photo and Che Guevara have been appropriated. The image has become an ideal of abstraction, and this text vividly demonstrates the diverse ways in which it has been used.

Published to coincide with the 150th anniversary of the battle of Gettysburg, features both familiar and rarely seen Civil War images from such photographers as George Barnard, Mathew Brady, and Timothy O'Sullivan.

In the United Kingdom, one is never more than seventy-five miles away from the coast. With this much shoreline, it's not surprising that there is a strong British tradition of photography by the seaside. American photographers may have given birth to street photography, but according to photographer Martin Parr, in the UK, we have the beach! Here, he asserts, people can relax, be themselves, and show off all those traces of mildly eccentric British behavior. Parr has been photographing this subject for many decades, documenting all aspects of the tradition. His international career, in fact, could well be traced to the launch of *The Last Resort*, a 1986 book depicting the seaside resort of New Brighton, near Liverpool. What may be less known is that this obsession has led Parr to photograph beaches across the world. This compilation, his first on the topic, presents photos of beachgoers on far-flung shores, including Argentina, Brazil, China, Spain, Italy, Latvia, Japan, the United States, Mexico, Thailand, and of course, the UK, among others. This book shows Parr at his best, startling us with the moments of captured absurdity and immersing us in the rituals and traditions associated with beach life the world over.

Summer Nights is a sequence of nightscapes photographed along the eastern edge of the Rocky Mountains in Colorado. Robert Adams focuses on the continuing natural presence found in the beauty of trees, sky, and the shape of the land. The series proceeds outward from population centers (chiefly Denver) to the rural plains and mountains, linking what remains of nature in the cities to a larger natural context.

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