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BOOK INFORMATION SHEET (9.2.20)

Author (as it should appear on the book): Stephen Marc

Title: *American/True Colors*

Subtitle: [none]

Contributors: with an introduction by Bill Kouwenhoven and an interview with the artist by Rebecca A. Senf

Partner: Co-published with Stephen Marc in association with the Center for the Study of Place

Book pages: 336

Number and type of illustrations: 250 color photographs + 5 color composite photographs by the author

Trim size: 11.0" x 9.0" landscape/horizontal

List price: \$49.95

Discount: trade

ISBN (book): 978-1-938086-78-6

ISBNs (electronic): TBD

Edition: hardcover/PLC

E-book? yes

Interactive e-book? no

Jacket: yes

Edition size: 1,500

Publication date: October 31, 2020

Advances due: October 7, 2020

To warehouse: October 15, 2020

Printed in: U.S.A.

Distributor: Casemate/IPM

Bookstore categories (list three): Photography/American Studies

Audience: Anyone, both in the U.S. and abroad, interested in Americana and the changing face of America's population; people interested in photography; and those who have been following Stephen Marc's career and this book in particular.

Selling points (list three): (1) No photographer has rendered America's current diverse population the way Stephen Marc has; (2) at a time when the demographics of America are changing from a white America to a people of color, this book resonates in reflecting that change; (3) and this new demographic America is seen by Marc in a most positive light, even when divisive politics may take center stage in an event.

Tagline: A grand new look at America in 2020 and how its population is changing!

Description of the work:

From 2007 to 2020, spanning the presidencies of Barack Obama and Donald Trump, noted photographer Stephen Marc traveled throughout America in search of its people. He went to parades and protests, memorials and celebrations, rallies and rodeos, amusement parks and festivities, historic sites and city streets to see America as it is: multi-colored, multi-cultural, multi-racial, gender rich, and more diverse and urban than ever before in the nation's history. Behind each of the book's 250 compelling images is a patriotic reminder of America's robustness and promise and ongoing struggles with race and socio-economic issues as it seeks to become, as Abraham Lincoln declared in 1862, "a more perfect union."

Stephen Marc's *American/True Colors* complements other significant photographic surveys of modern America: from Walker Evans, Dorothea Lange, Gordon Parks, Robert Frank, and Henri Cartier-Bresson to Garry Winogrand, Lee Friedlander, Mary Ellen Mark, Eli Reed, Bruce Davidson, Zoe Strauss, Leonard Freed, Vivian Maier, and others. But no photographer has so fully looked at America, from coast to coast, as has Stephen Marc with his unique African-American perspective.

American/True Colors is further enriched by a long interview with the artist by Rebecca A. Senf, Norton Family Curator of Photography at the Center for Creative Photography, and by a Jack Kerouac-like introductory essay by writer/critic Bill Kouwenhoven, who concludes: "Stephen Marc's vision leaves me breathless, and his eyes, as represented by his kaleidoscopic images, are vibrant testimony to the love he feels for our contradictory and self-contradicting land, one that too often seems at war with itself over the very shape of these United States."

Blurbs:

"This timely book presents a rollicking swing through the rambunctious diversity inscribing our country today. Rather than paper over our societal divisions, Marc's vibrant pictures celebrate our cultural multiplicity and assertiveness, for it is here that he locates what it is to be American."

—John Rohrbach, Senior Curator of Photographs, Amon Carter Museum of American Art, and author of *Accommodating Nature: The Photographs of Frank Gohlke*

"In 1831, French visitor Alexis de Tocqueville visited the United States, a still-young nation, and returned home convinced he had seen a self-determined and even arrogant people who existed nowhere else on the planet. By then, Andrew Jackson had claimed the White House for a cross-section of voters who might be best described as the "little guy" (so long as the little guy looked like him). But his feat occurred while Sojourner Truth had already fled slavery only to return to successfully sue her master for selling her son. She had help from someone who looked like Jackson, too.

"American/True Colors puts on display the audacity of a people who strangely emerge. Some manifest

like a drunk uncle who, despite his perceived flaws, is still family. More than enough has happened in recent years to show how we boldly sort through such a contradiction and often without ever saying as much. As did Walker Evans, Jacob Riis, and Gordon Parks, among others, a snapshot of that "sorting through" is offered in Stephen Marc's compelling photographs. They deftly illuminate our complicated times when everyone still gets to make claims, however violently and troubling, on the possibilities of the American dream. This persistent and audacious claiming is what makes America still special. Whether we are hoisting up or kneeling before the flag, we unflatten the hurdles to becoming the family we already are—whether we like it or not.”

—Sharon Green, Associate Professor of History, University of Alabama, and author of *Remember Me to Miss Louisa: Hidden Black-White Intimacies in Antebellum America*

“Street work in photography requires a myriad of skills. Social skills require photographers to interact with their subjects, put them at ease, and establish trust while at the same time becoming invisible, thus permitting the photographer to work. Technical skills require photographers to calculate the exposure and focus and make numerous split-second decisions in regard to camera position, lighting, and framing. These skills are mastered over years of practice, and, although they are critical to creating a successful image, in the hands of an experienced photographer, when done with mastery and precision, they take a back seat to subject matter.

“The street photographs by Stephen Marc are made with the precision we expect from a seasoned photographer. Marc’s strong compositions and his use of color and framing allow his subjects to scream off the page in this beautifully designed book. In the current political environment of America, we all need to view and pay close attention to what Stephen Marc is sharing with us through his photographs, aptly titled *American/True Colors*.”

—David Scheinbaum, Professor Emeritus and former Director/Chair of the Photography Department, College of Santa Fe, and author of *Hip-Hop: Portraits of an Urban Hymn* and, with Janet Russek, *Remnants: Photographs of the Lower East Side*

“Stephen Marc’s photographs in *American /True Colors*, are a celebration of the complexity of life in America, and each image provides a window into the soul of this beautiful and great country. This book is nothing less than a modern-day road trip through time and space, where the individual and collective American consciousness is made manifest. *American /True Colors*, with Stephen Marc at the wheel, is a trip you’ll want to go on.”

—Carlos Diaz, photographer and Professor in the Center for Creative Studies, College of Art and Design

About the Author:

Stephen Marc is a documentary/street photographer and digital montage artist, who was raised on the South Side of Chicago. He is Professor of Art at Arizona State University, where he began teaching in 1998, after twenty

years on the faculty of the Department of Photography at Columbia College Chicago. Marc has received grants from the Arizona Commission on the Arts, the Illinois Arts Council, and the National Endowment for the Arts, and his awards include the 1858 Prize for Contemporary Southern Art and the Society for Photographic Education's Insight Award. Marc has published three photography books: *Passage on the Underground Railroad* (University Press of Mississippi, 2009), *The Black Trans-Atlantic Experience: Street Life and Culture in Ghana, Jamaica, England, and the United States* (Columbia College Chicago, 1992), and *Urban Notions* (Ataraxia Press, 1983). Since 2008, *Passage on the Underground Railroad* has been listed as an Interpretative Program of the National Underground Railroad Network to Freedom, a division of the National Park Service.

About the Contributor(s):

Bill Kouwenhoven is an independent photography critic, curator, and essayist who focuses on documentary and photo-journalism. He has written for *Hotshoe*, *Photo Metro Magazine*, and *World Press Photo*, among other publications, and he has curated and provided introductory essays for more than fifteen monographs and for *Nuevas Historias* (Hatje Cantz, 2008), an overview of contemporary Spanish photography and video arts.

Rebecca A. Senf is the Norton Family Curator of Photography at the Center for Creative Photography at the University of Arizona, in Tucson. Her books include *Making a Photographer*, a major new book on Ansel Adams (Yale University Press, in association with the Center for Creative Photography, 2020), *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe* (University of California Press, 2017), and *To Be Thirteen*, showcasing the work of Betsy Schneider (Radius Press and Phoenix Art Museum, 2017).