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FRONT COVER IMAGE

BACK COVER IMAGE

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Hippie Modernism: The Struggle for Utopia

Hippie Modernism examines the art, architecture and design of the counterculture of the 1960s and early 1970s. The catalogue surveys the radical experiments that challenged societal norms while proposing new kinds of technological, ecological and political utopia. It includes the counter-design proposals of Victor Papanek and the anti-design polemics of Global Tools; the radical architectural visions of Archigram, Superstudio, Hau-Ruck-Co and ONYX; the installations of Ken Isaacs, Joan Hills, Mark Boyle, Hélio Oiticica and Neville D’Almeida; the experimental films of Jordan Belson, Bruce Conner and John Whitney; posters and prints by Emory Douglas, Conita Kent and Victor Moscoso; documentation of performances by the Diggers and the Cocktottes; publications such as Oz and The Whole Earth Catalog; books by Marshall McLuhan and Buckminster Fuller; and much more.

While the turbulent social history of the 1960s is well known, its cultural production remains comparatively under-examined. In this substantial volume, scholars explore a range of practices such as radical architectural and anti-design movements emerging in Europe and North America; the print revolution in the graphic design of books, posters and magazines; and new forms of cultural practice that merged street theater and radical politics. Through a profusion of illustrations, interviews with figures including Gerd Stern and Michael Callahan of USCOS, Günther Zamp Kelp of Hau-Ruck-Co, Ken Isaacs, Ron Williams, and Woody Rainey of ONYX, Francis Raggi of Global Tools, Tony Martin, Clark Richert and Richard Kalvar of Drop City, and new scholarly writings, this book explores the conjunction of the countercultural ethos and the modernist desire to fuse art and life.

WALKER ART CENTER
(612) 375-7600 FAX (612) 375-7566
Pbk, 9 x 11.75 in. / 368 pgs / 200 color / 80 b&w.
November/Design/Architecture

EXHIBITION SCHEDULE
Minneapolis, MN: Walker Art Center, 10/24/15–02/28/16
Bloomfield Hills, MI: Cranbrook Art Museum, 06/16–10/16
Berkeley, CA: University of California, Berkeley Art Museum and Pacific Film Archive, 02/17–05/17

From geodesic domes and radical performance to Day-Glo posters: design and counterculture in the 1960s
The Soviet Photobook 1920–1941

Edited by Mikhail Karasik, Manfred Heling.

The Soviet Union was unique in its dynamic use of the illustrated book as a means of propaganda. Through the form of the book, the USSR articulated its utopian (and eventually totalitarian) ideologies and expressed its absolute power through avant-garde writing and radical graphic design that was in full flower during the 1920s and 1930s.

No other country or political system advanced its cause by attracting and employing acclaimed members of the avant-garde. Among them were writers such as Semion Kirsanov, Vladimir Mayakovsky, Ilya Ehrenburg, Sergei Tretyakov and Konstantin Zeldovsky; artist designers such as Gustav Klutsis, Valentina Kulagina, El Lisitsky, Sergei Senkin, Varvara Stepanova, Solomon Tseitlin and Nikolai Troshin; and photographers such as Dmitri Debabov, Vladimir Grossman, Boris Ignatovich, Alexander Khlebnikov, Yevgenii Langman, Alexander Rodchenko and Viktor Pelevin, not to mention many of the best printing plants and bookbinders.

Gorgeously produced, edited and designed, The Soviet Photobook 1920–1941 presents 160 of the most stunning and elaborately produced photobooks from this period and includes more than 400 additional reference illustrations. The book also provides short biographies of the photobook contributors, some of whom are presented for the first time.

STEIDL 9783958290310  u.s. $150.00  cdn $180.00
Hbk, 10.5 x 11.25 in / 636 pages.
January/Photography/Design

The Russian avant-garde produced some of the finest book works of the 20th century

The Soviet Photobook 1920–1941
Picasso Sculpture
Published in conjunction with the first large-scale retrospective of Picasso’s sculptures in the US since The Museum of Modern Art’s historic show of 1967, Picasso Sculpture is a sweeping survey of the artist’s profoundly innovative and influential work in three dimensions.
Over the course of his long career, Picasso devoted himself to sculpture wholeheartedly, if episodically, using both traditional and unconventional materials and techniques. Unlike painting, in which he was formally trained and through which he made his living, sculpture occupied a uniquely personal and experimental status in Picasso’s oeuvre. He kept the majority of his sculptures in his private possession during his lifetime, and it was only in the late 1960s that the public became fully aware of this side of his oeuvre.
Picasso Sculpture presents approximately 150 sculptures—many of them captured in newly commissioned and sometimes multi-view photographs—alongside a selection of works on paper and photographs. Organized into chapters that correspond to distinct periods during which Picasso devoted himself to sculpture, the publication features an introduction by the exhibition curators as well as a richly illustrated documentary chronology focusing on the sculptures included in the exhibition. A comprehensive bibliography and list of historic exhibitions related to Picasso’s work in sculpture closes the volume, advancing the understanding of Picasso’s practice and lifelong commitment to constant reinvention.

The Museum of Modern Art, New York
9780870709746
u.s. $85.00 / CDN $100.00
Hbk, 9.5 x 12 in. / 352 pgs / 300 color / 200 b&w.
October/Art

Exhibition Schedule
New York: The Museum of Modern Art, 09/14/15–02/07/16

The most in-depth account of the lives of Picasso’s sculptures
Class Distinctions
Dutch Painting in the Age of Rembrandt and Vermeer
Text by Ronni Baer, Henk van Nierop, Herman Roodenburg, Eric Jan Sluijter, Marieke de Winkel, Sanny de Zoete.

The Dutch Republic in the 17th century was home to one of the greatest flowerings of painting in the history of Western art. Freed from the constraints of royal and church patronage, artists created a rich outpouring of naturalistic portraits, genre scenes and landscapes that circulated through a newly open market to patrons and customers at every level of Dutch society. Their closely observed details of everyday life offer a wealth of information about the possessions, activities and circumstances that distinguished members of social classes, from the nobility to the urban poor. The dazzling array of paintings gathered here—from artists such as Frans Hals, Jan Steen and Gerrit Dou, as well as Rembrandt and Vermeer—illuminated by essays by leading specialists, invites us to explore a vibrant early modern society and its reflection in a golden age of brilliant painting.

Class and everyday life in the Dutch Golden Age

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Class and everyday life in the Dutch Golden Age

Modern Taste: Art Deco in Paris, 1910–1935 offers readers an opportunity to appreciate, examine, assess, and enjoy an artistic movement that defies easy definition but which has been described as “the last of the total styles.” Art Deco.

The book aims to question the almost total absence of Art Deco from the history of modern art and its curatorial practice, and to vindicate—as some exemplary cases did in the wake of the Deco revival from the 1970s onwards—not only the evident beauty of Art Deco but also the fascination exerted by this singularly modern phenomenon with all its cultural and artistic complexity. What we know as Art Deco was an alternative style to the avant-garde. It stood for a modernity that was pragmatic and ornamental rather than utopian, and it became the great shaper of modernity and taste, leaving its characteristic stamp on Western society and capitalism in the early decades of the 20th century.

Comprehensive and beautifully designed, Modern Taste includes nearly 400 works in a wide array of media: painting, sculpture, furniture, fashion design, jewelry, film, architecture, glassware and ceramics are all represented, alongside the photography, drawings and advertisements that helped create “the modern taste.”

FUNDAZION JOAN MARCH
9788470756290 u.s. $85.00 / CDN $100.00
Hbk, 9.5 x 11.5 in / 540 pgs / 600 color + 100 b&w. July/Art/Design/Decoration.

Design, architecture, art, film and photography that defined the look of the 20th century

The Bauhaus: Everything Is Design
Edited by Melanie Koósz, Jolanda Kugler

This volume offers the most comprehensive overview of the extended concept of design that was initiated at the Bauhaus. Alongside rare exhibits from design, architecture, art, film and photography—some of which have never previously been published—the book documents the development processes as well as the socio-political concepts behind the Bauhaus. To underline their relevance for today’s creative practice, these ideas are contrasted to current themes in design such as the digital revolution, and the works of numerous present-day artists and designers.

The lavishly illustrated publication features essays by renowned authors such as Arthur Flexner and Jan Boekel, a glossary of the basic ideas behind design at the Bauhaus, as well as a detailed catalogue section. Numerous short articles by distinguished designers, artists and architects from all over the world, who, with their ideas, projects and theories reflect on the topicality of the Bauhaus and its influence on 21st-century design, form part of this new and contemporary look at the movement.

With works by Josef Albers, Marcel Breuer, Walter Gropius, Marianne Brandt, Wassily Kandinsky, Ludwig Mies van der Rohe, Herbert Bayer and many others.

VItra DESIGN MUSEUM
9783956502208 u.s. $110.00 / CDN $120.00
Hbk, 7.5 x 10 in / 384 pgs / 400 color. October/Design/Art

EXHIBITION SCHEDULE
West am Rhein, Germany: Vitra Design Museum, 09/26/15–02/28/16
Bonn, Germany: Bundeskunsthalle, 04/01/16–08/14/16

ALSO AVAILABLE
Bauhaus 1919–1933 9780870707582 u.s. $75.00 CDN $100.00
“Symbolizes the universality of human emotions.”
—The New York Times

“The whole story of mankind.”
—The Philadelphia Inquirer

“A fantastically large, rich and extensive exhibition of human anecdotes.”
—San Francisco Chronicle

**PUBLICATION HISTORY**
- First published by The Museum of Modern Art in 1955 in both hardcover and paperback
- 80th Anniversary edition published by MoMA in 1985 in paperback with new duotone plates
- This new hardcover edition is published by MoMA for the book’s 60th anniversary

**A CLASSIC PHOTobook COLLECTION FROM D.A.P.**

- **Robert Adams:** Beauty in Photography
  9780060581980
  Hbk, v.i.: $18.95
  CDN $27.50
  Aperture

- **Henri Cartier-Bresson:** The Mind’s Eye
  9780870700733
  Hbk, u.s.: $19.95
  CDN $20.00
  Aperture

- **The Photographer’s Eye**
  9780870705274
  Hbk, u.s.: $24.95
  CDN $25.00
  The Museum of Modern Art, New York

- **William Eggleson’s Guide**
  9780870703792
  Hbk, u.s.: $39.95
  CDN $40.00
  Aperture

- **The History of Photography**
  9780870703812
  Pbk, u.s.: $39.95
  CDN $40.00
  The Museum of Modern Art, New York

- **Walker Evans:** American Photographs
  9780870700350
  Clth, u.s.: $35.00
  CDN $35.00
  Aperture

- **Diane Arbus:** An Aperture Monograph
  9780520061175
  Hbk, u.s.: $39.95
  CDN $40.00
  Aperture

- **Robert Frank:** The Americans
  9780300156440
  Clth, u.s.: $40.00
  CDN $40.00
  Steidl

- **Lizette Model:** Uncommon Places
  9780870701138
  Hbk, u.s.: $65.00
  CDN $65.00
  Aperture

- **Stephen Shore:** Uncommon Places
  9780870706166
  Clth, u.s.: $65.00
  CDN $65.00
  Aperture

- **Henri Cartier-Bresson:** The Decisive Moment
  9780300159771
  Hbk, u.s.: $125.00
  CDN $125.00
  Steidl

- **The Family of Man**
  60th Anniversary Edition

Edited by Edward Steichen. Preface by Carl Sandburg.

Hailed as the most successful exhibition of photography ever assembled, *The Family of Man* opened at The Museum of Modern Art in January 1955. It was groundbreaking in its scope—503 images by 273 photographers originating in 69 countries—as well as in the numbers of people who experienced it on its tour through 88 venues in 37 countries. As the permanent embodiment of Edward Steichen’s monumental exhibition, this publication reproduces all of the 503 images that Steichen described as “a mirror of the essential oneness of mankind throughout the world. Photographs made in all parts of the world, of the gamut of life from birth to death.” To celebrate the 60th anniversary of this classic and inspiring work, MoMA is releasing this handsome hardcover edition.

**THE FAMILY OF MAN, NEW YORK**
9781633450611
Hbk, 8.5 x 11 in / 150 pgs / 503 b&w
October/Photography

The groundbreaking humanitarian classic, back in hardcover on the occasion of its 60th year
Walker Evans: Depth of Field


Walker Evans was a definitive American documentary photographer of the 20th century. Depth of Field, which accompanies an exhibition traveling to the High Museum of Art in Atlanta and to Vancouver Art Gallery, traces the complex development of Evans’ oeuvre from 1930 to the 1970s. The book features some lesser-known series such as Victorian Architecture (1931), The Crime of Cuba (1932), and Ants Behum Architecture (1935), all of which were decisive for Evans’ iconic work on the Great Depression that culminated in the publication of Let Us Now Praise Famous Men with James Agee in 1941.

Depth of Field also draws into context Evans’ written contributions for Fortune magazine (starting in 1945), his color photographs, as well as his Pyramids from the 1970s. This comprehensive book consolidates a number of overlooked images and perspectives, and thus surpasses previous presentations of Evans’ photography.

Walker Evans was born in 1903 in St. Louis, Missouri, and began photographing in the late 1920s. Within a decade he had produced some of the most significant photographs of the 20th century, exhibited at The Museum of Modern Art, New York, and published two landmark books, American Photographs (1938) and Let Us Now Praise Famous Men with James Agee (1941). He wrote art and film reviews for Time (1934–45), was employed by Fortune between 1945 and 1965, and taught at Yale thereafter. Evans died in 1975.

STEIDL 0793669320675 u.s. $65.00 CDN $75.00 Hbk, 10 x 10.5 in. / 380 pages. October/Photography

NEW APERTURE EDITION

Walker Evans: Aperture Masters of Photography

Introduction by David Campany.

The photography of Walker Evans (1903–75) is introduced in a new, redesigned and expanded edition of Aperture’s classic book from its Masters of Photography series. Evans helped define documentary photography and is considered one of the most influential artists of the 20th century. He captured the American experience from the late 1930s to the early 1970s with graceful articulation. From 1935 to 1937, Evans documented rural America during the Great Depression while working for the Farm Security Administration. Much of Evans’ work from that period focused on three sharecropping families in southern Alabama, culminating in the revolutionary 1941 photobook Let Us Now Praise Famous Men, with text by James Agee. His enduring appreciation for inanimate, seemingly ordinary objects and the vernacular as subject matter is evident in his photographs of shop windows, rural churches, billboards and architecture. Photography historian David Campany contributes a new introduction and image commentary to this volume, which includes some of Evans’ best known and loved photographs.

APERTURE 9781937113434 u.s. $18.95 CDN $25.00 Hbk, 6 5/8 in. / 208 pages / 1 color / 36 illus. November/Photography

An invaluable introduction to the father of American documentary photography.

The bestselling MASTERS OF PHOTOGRAPHY series has become a touchstone of APERTURE’s commitment to introducing the history and art of photography to a broader public. Initially presented as the HISTORY OF PHOTOGRAPHY series in 1976, it is relaunched with new, image-by-image commentary and chronologies of the artists’ lives. The series will also include entirely new titles on individual artists.

PUBLIC HISTORY

† First edition published in hardback by Aperture in 1989
† Reprinted by Aperture in hardcover in 2005
† This redesigned 2015 edition is part of Aperture’s relaunched Masters of Photography series.

ALSO AVAILABLE

Donna de Salvo
Aperture Masters of Photography 9781597111284 Hbk, u.s. $29.95 CDN $35.00 Aperture

Paul Strand
Aperture Masters of Photography 9781597112081 Hbk, u.s. $29.95 CDN $35.00 Aperture

BenedicteABIET
Aperture Masters of Photography 9781597113200 Hbk, u.s. $18.95 CDN $25.00 Aperture

Hanni Fattah
Henri Cartier-Bresson: Aperture Masters of Photography 9781597113261 Hbk, u.s. $19.95 CDN $25.00 Aperture

Michael Kenna
Moore, Crocker: Aperture Masters of Photography 9781597113254 Hbk, u.s. $19.95 CDN $25.00 Aperture

Also available:
Walker Evans: The Magazine Work 079366932591 Hbk, u.s. $55.00 CDN $65.00 Steidl

ALSO AVAILABLE
Walker Evans: Aperture Masters of Photography

Photography
Documentary
Father of American Art

artbook.com
Mary Ellen Mark: Tiny, Streetwise Revisited

Text by Isabel Allende, John Irving, Mary Ellen Mark, Martin Bell.

In 1988, Mary Ellen Mark published a poignant document of a fiercely independent group of homeless and troubled youth living in Seattle as pimps, prostitutes, panhandlers and small-time drug dealers. Critically acclaimed, Streetwise introduced us to individuals who were not easily forgotten, including “Tiny” (Erik Blackwell)—a 13-year-old prostitute with dreams of a horse farm, diamonds and furs, and a baby of her own. Since meeting Tiny 30 years ago, Mark has continued to photograph her, creating what has become one of Mark’s most significant and long-term projects. Now 43, Tiny has ten children and her life has unfolded in unexpected ways, which together speak to issues of poverty, class, race and addiction. This significantly expanded iteration of the classic monograph presents the iconic work of the first edition along with texts and captions are drawn from conversations between Tiny and Mary Ellen Mark as well as Mark’s husband, the filmmaker Martin Bell, who made the landmark film, Streetwise. Tiny, Streetwise Revisited provides a powerful education about one of the more complex sides of American life, as well as insight into the unique relationship sustained between artist and subject for over 30 years.

Mary Ellen Mark (born 1940) is a legendary American photographer known for her photojournalism and portraiture. Her work has been widely published and is included in public collections around the world. Mark’s moving and intimate body of work on street children has been printed using new scans and separations from Sally Mann’s intimate photographs of her children reveal truths that embody the individuality of her own family yet ultimately take on a universal quality. With sublime dignity, acute wit and telling grace, Sally Mann’s pictures explore the eternal struggle between the child’s simultaneous dependence and quest for autonomy. This reissue of Immediate Family has been printed using new scans and separations from Mann’s original prints, which were taken with an 8-by-10-inch view camera, rendering them with a freshness and sumptuousness true to the original edition.

Sally Mann was born in Lexington, Virginia, in 1951. Her work has been exhibited around the world and is held by such institutions as The Metropolitan Museum of Art, The Museum of Modern Art and Whitney Museum of American Art, all in New York; San Francisco Museum of Modern Art; and Tokyo Metropolitan Museum of Photography. She has received numerous honors, including a doctorate from the Corcoran College of Art and Design, Washington, D.C., and a Guggenheim Memorial Fellowship.

APERTURE 9781597112550 u.s. $35.00 CAN $45.00
400 x 12 in. / 176 pp / 145 duotone.
October/Photography

NEW APERTURE EDITION – NOW IN PAPERBACK

Sally Mann: Immediate Family

Afterword by Reynolds Price.

First published in 1992, Immediate Family has been lauded by critics as one of the great photography books of our time, and among the most influential. Taken against the Arcadian backdrop of her woodland summer home in Virginia, Sally Mann’s intimate photographs of her children reveal truths that embody the individuality of her own family yet ultimately take on a universal quality. With sublime dignity, acute wit and telling grace, Sally Mann’s pictures explore the eternal struggle between the child’s simultaneous dependence and quest for autonomy. This reissue of Immediate Family has been printed using new scans and separations from Mann’s original prints, which were taken with an 8-by-10-inch view camera, rendering them with a freshness and sumptuousness true to the original edition.

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APERTURE 9781597112567 u.s. $35.00 CAN $45.00
400 x 12 in. / 176 pp / 145 duotone.
October/Photography

Also Available

Sally Mann: The Flesh and the Spirit 9781597111621
Cloth u.s. $55.00 CAN $65.00
Aperture/Virginia Museum of Fine Arts

Publication History

Originally published by Aperture as a hardback, then a paperback, in 1992, and continuously in print since.

This new paperback of the 2014 hardback edition features new reproductions.
Hiroshi Sugimoto: Seascapes

Text by Mieko Shiota

For more than 30 years, Hiroshi Sugimoto has traveled the world photographing its seas, producing an extended meditation on the passage of time and the natural history of the earth reduced to its most basic, primordial substances: water and air. Always capturing the sea at a moment of absolute tranquility, Sugimoto has composed all the photographs identically, with the horizon line precisely bifurcating each image. The repetition of this strict format reveals the uniqueness of each meeting of sea and sky, with the horizon never appearing exactly the same way twice. The photographs are romantic yet absolutely rigorous, apparently universal but exceedingly specific.

The second in a series of luxurious, beautifully produced volumes each focused on specific bodies of Sugimoto’s work, Seascapes presents the complete series of more than 200 Seascapes for the first time in one publication. Some of the photographs included have never before been reproduced. Sugimoto’s work, always capturing the sea at a moment of absolute tranquility, presents the complete series of more than 200 Seascapes for the first time.

Hiroshi Sugimoto (born 1948) was born and raised in Tokyo, Japan, where he studied politics and sociology at Rikkyo University, later retreating as an artist at the Art Center College of Design in Los Angeles. He has been active as a photographer since the 1970s. Some of his major photographic series include the Dioramas, Theaters, Portraits, Lightning Fields, and Seascapes. He currently lives in New York and Tokyo.

Seascapes
Distributed by Bulfinch Press in 2002
Published in an expanded paperback edition with a new preface and images by Bulfinch Press in 2002
This new 2015 edition is a gorgeous return to the design of a photobook classic.

NEW APERTURE EDITION

Joel Meyerowitz: Cape Light

Interview by Bruce K. MacDonald

Cape Light, Joel Meyerowitz’s series of serene and contemplative color photographs taken on Cape Cod, Massachusetts, quickly became one of the most influential and popular photobooks in the latter part of the 20th century after its publication in 1978, breaking new ground both for color photography and for the medium’s acceptance in the art world. Now, more than 35 years later, Joel Meyerowitz: Cape Light is back. This edition features all the now-iconic images, newly remastered and luxuriously printed in a larger format. In Cape Light, everyday scenes—an approaching storm, a local grocery store at dusk, the view through a bedroom window—are transformed by the stunning natural light of Cape Cod and the luminous vision of the photographer. Though Meyerowitz had begun shooting in color on the streets of New York a decade earlier, it was this collection of photographs that brought his sensitive color photography to wider notice. Meyerowitz is a contemporary master of color photography, and this powerful, captivating photobook is a classic of the genre.

Joel Meyerowitz (born 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries throughout the world. The New York native began photographing street scenes in the mid-1960s, and by the mid-1980s became an early advocate of color photography who was instrumental in the legitimization and growing acceptance of color film. Meyerowitz explains his pioneering choice to shoot in color simply: “It describes more things.”

APERTURE
9781597113397 c + w $45.00 on sale $35.00
Hbk, 11 x 9.75 in / 112 pgs / 40 color
October/Photography
Andrew Moore: Dirt Meridian

In Dirt Meridian, Andrew Moore takes to the air to document the High Plains of North Dakota, South Dakota and Nebraska in a series of stunning, large-format photographs. The “meridian” of the title refers to the 100th meridian, the longitude that neatly bisects the US and has long been considered the dividing line between the East and West. Much of the meridian traverses America’s so-called flyover country, those sparsely populated landscapes between the urban centers on either coast. Other parts of the meridian cross contentious zones such as the heavily fracked Bakken formation in North Dakota. Dirt Meridian interweaves two stories: the myths and history of the vast, severe American High Plains alongside portraits of the people who live there today. Throughout the photo essay, Moore worked with ranchers, farmers, crop dusters, game wardens, writers and historians to capture the mythology and reality of the High Plains. Many photographs in this book were taken using a specially modified camera in a low-flying plane; the resulting pictures, with their literal bird’s-eye view, offer a unique perspective on this quintessential, seemingly boundless American landscape.

American photographer Andrew Moore (born 1957) is widely acclaimed for his photographic series, usually taken over many years, recording the effects of time on the natural and built landscape.

DAMiani
9788862084123 - U.S. $50.00 CDN $50.00
Hbk, 13.5 x 11 in. / 140 pp / 73 color Photographs
September/Photography

EXHIBITION SCHEDULE
Omaha, NE: Joslyn Art Museum, Fall 2016

The myth and reality of the High Plains

The great German filmmaker’s lyrical vision of the American West

NEW D.A.P. EDITION
Wim Wenders: Written in the West, Revisited
Text by Wim Wenders. Interviewed by Alan Bergals.

In late 1983, looking for the subjects and locations that would bring the desolate landscape of the American West to life for his iconic film Paris, Texas, German filmmaker Wim Wenders took his Makina Pentax 6 x 7 camera on the road. Driving through Texas, Arizona, New Mexico and California, Wenders was captivated by the unique, saturated, colorful light of the vast, wild landscape of the American West—even in the 20th century, a land associated with cowboys and outlaws, and suffused with the mythology of the frontier. The series he produced, Written in the West, was first exhibited in 1986 at the Centre Pompidou in Paris, and first published in 2000. Roughly three decades later, in this expanded edition, Wenders adds 15 new images of the sleepy town that gave the movie its name—though no footage was ever actually shot there. Modeled with a Fuji 6 x 4.5 camera, the new photographs are poetic documents of an abiding fascination and a search for personal memories.

Andrew Moore (born 1957) is widely acclaimed for his photographic series, usually taken over many years, recording the effects of time on the natural and built landscape.
A nuanced examination of the fraught contemporary politics of race, love and murder in the South

Gillian Laub: Southern Rites

Southern Rites is an original and provocative 12-year visual study of one community’s struggle to confront longstanding issues of race and equality.

In May 2009, the New York Times Magazine published a photo-essay by Gillian Laub entitled “A Prom Divided,” which documented Georgia’s Montgomery County High School’s racially segregated prom rituals. Laub’s photographs ignited a firestorm of national outrage and led the community to finally integrate. One year later, there was newfound hope—a historic campaign to elect the county’s first African American sheriff. But the murder of a young black man—portrayed in Laub’s earlier prom series—by a white town patriarch re-opened old wounds.

Through her intimate portraits and firsthand testimony, Laub reveals in vivid color the horror and humanity of Laub’s photographs ignited a firestorm of national outrage and led the community to finally integrate. One year later, there was newfound hope—a historic campaign to elect the county’s first African American sheriff. But the murder of a young black man—portrayed in Laub’s earlier prom series—by a white town patriarch re-opened old wounds. Through her intimate portraits and firsthand testimony, Laub reveals in vivid color the horror and humanity of...
Salgado’s photographs “do not call for action so much as for a change in consciousness.”

— The New York Times

NEW APERTURE EDITION
Sebastião Salgado: Other Americas
Text by Claude Nori, Sebastião Salgado, Gonzalo Torrente Ballester, Alan Riding

The first edition of Sebastião Salgado: Other Americas was published in 1985 by the French publisher Contrejour, and included photographs from Salgado’s numerous trips through Brazil, Ecuador, Bolivia, Peru, Guatemala and Mexico. The Brazil-born, Paris-based photographer travelled extensively in Latin America between 1977 and 1984 to document the shifting religious and political climate in the region, especially as reflected in Latin America’s rural cultures and traditional lifestyles. Other Americas, Salgado’s first photobook, included portraits of farmers and indigenous people, landscapes and pictures of the region’s spiritual traditions.

An instant classic, the book received countless awards and prizes and has been called “the visual equivalent to the magic of a Gabriel García Márquez tale.” This new edition of Other Americas, an English-language reissue of the 1985 Contrejour edition, brings back into print one of the most powerful visions of life in Central and South America ever recorded.

Brazilian documentary photographer Sebastião Salgado (born 1944) originally trained as an economist. He began his photographic career in 1973, working initially as a photojournalist before turning toward the long-term, socially oriented documentary projects for which he is well known, such as Workers, Migrations and, most recently, Genesis: A UNICEF Goodwill Ambassador since 2001, Salgado has also been involved in rainforest conservation and restoration through his organization Instituto Terra.

APERTURE
9781597113386 u.s. $45.00 / £30.00
Hbk. 9.5 x 12.25 in. / 127 pgs / 48 duotone.
JulyPhotography/Latin American/Caribbean Art & Culture

PUBLICATION HISTORY
 Originally published in France by Contrejour in 1985
 First English edition published in 1986 by Pantheon Books
 This new hardback edition from Aperture features a new essay and text

SERVICE AVAILABLE
 Sebastião Salgado: Workers
 9780893815257 Hbk. u.s. $100.00 / CDN $120.00

SEBASTIÃO SALGADO

OTHER AMERICAS

NEW APERTURE EDITION
Don McCullin
Text by Mark Holborn, Harrods Evans, Susan Sontag

First published in 2001, this retrospective survey offers both an examination of Don McCullin’s photographic career as well as a record of half a century of international conflict. Coinciding with the photographer’s eightieth birthday, this expanded edition of Don McCullin serves as fitting homage to a photographer who dedicated his life to the front line in order to deliver compassionate visual testament to human suffering. With texts by Mark Holborn, Harrods Evans and Susan Sontag, and photographs taken by McCullin in England, Cyprus, Vietnam, the Congo, Biafra, Northern Ireland, Cambodia, Bangladesh and Beirut, this is an essential volume on one of the legendary photographers of the 20th century:

“I have long admired Don McCullin’s heroic journey through some of the most appalling zones of suffering in the last third of the 20th century,” Sontag wrote in her essay. “We now have a vast repository of images that make it harder to preserve such moral defensiveness. Let the atrocious images haunt us.

Seeing reality in the form of an image cannot be more than an invitation to pay attention, to reflect, to learn, to examine the rationalizations for mass suffering offered by established powers.”

British photographer Don McCullin (born 1936) began his professional photographic career in 1959, and dedicated himself to photographing war, conflict, disease and poverty around the world, turning in his later years to landscape and still-life photography in his native England.

APERTURE
9781597113427 u.s. $75.00 / CDN $90.00
Hbk. 11.25 x 12 in. / 362 pgs / 300 duotone.
SeptemberPhotography
Following the publication of Chromes in 2011 and Los Alamos Revisited in 2012, Steidl’s reassessment of Eggleston’s career continues with the publication of The Democratic Forest, his most ambitious project. This ten-volume set containing more than 1,000 photographs is drawn from a body of 12,000 pictures made by Eggleston in the 1980s. Following an opening volume of work in Louisiana, the ensuing volumes cover Eggleston’s travels from his familiar ground in Memphis and Tennessee out to Dallas, Pittsburgh, Miami and Boston, the pastures of Kentucky and as far as the Berlin Wall. The final volume leads the viewer back to the South of small towns, cotton fields, the Civil War battlefield of Shiloh and the home of Andrew Jackson in Tennessee.

The “democratic” in Eggleston’s title refers to a democracy of vision, through which the most mundane subjects are represented with the same complexity and significance as the most elevated. This work has rarely been shown and only a fraction of the entire oeuvre has ever been published; the exhaustive editing process has taken over three years. This gorgeous set includes a new introduction by Mark Holborn and the republication of Eudora Welty’s original essay on the work.

William Eggleston was born in 1937 in Memphis, Tennessee. He took his first black-and-white photographs at age 18. His first color work was shot in 1964 in color negative film, but in the late 80s he began to use color slides. Eggleston was the subject of a landmark solo exhibition at The Museum of Modern Art, New York, in 1976.
Emerging photographers working in a contemporary art context

Photo-Poetics
An Anthology
Foreword by Richard Armstrong. Introduction, text and afterword by Jennifer Blessing.
This catalogue presents an important new trend in contemporary photography, offering an opportunity to define the concerns of a younger generation of artists and contextualize them within the history of art and culture. Drawing deeply on the legacies of conceptual and commercial photography, these artists pursue a largely studio-based approach to still-life photography that centers on the representation of objects, often printed matter such as books, magazines and record covers. The result is an image imbued with poetic and evocative personal significance—a sort of displaced self-portraiture—that resonates with larger cultural and historical meanings. Driven by a deep interest in the medium of photography, these artists investigate the nature, laws and magic of film photography at the moment of its disappearance in our digital age. They attempt to rematerialize the photograph through meticulous printing, using film and other disappearing photo technologies, and by creating photo-sculptures and installations.

Artists include Claudia Angelmayer, Erica Baum, Anne Coller, Minya Daviy Leslie Hewitt, Elad Lassry, Lisa Oppenheim, Erin Shintiff, Kathrin Sonnefeld and Sara VanDerBeek.

GUGGENHEIM MUSEUM PUBLICATIONS
9780892075218 p.b. 80.00 USD 65.00 CDN.
Plbo. 7.75 x 10.25 in. / 148 pgs. / 135 color.
October/Photography/Art
EXHIBITION SCHEDULE
Berlin, Germany: Deutsche Bank KunstHalle, 07/11/15-08/30/15.

Also available
Annie Coller
9783961782527
Hbk. U.S. $35.00CAN $40.00
MCA Chicago.

An accessible survey of post-Internet photographic art
Photography Is Magic
Edited with text by Charlotte Cotton.
Photography Is Magic draws together current ideas about the use of photography as an invaluable medium in the contemporary art world. Edited and with an essay by leading photography writer and curator Charlotte Cotton, this critical publication surveys the work of a diverse group of artists, many working at the borders of the “art world” and the “photography world,” all of whom are engaged with experimental ideas concerning photographic practice and its place in a shifting photographic landscape being reshaped by digital techniques. Readers are shown the scope of photographic possibilities in the context of the contemporary creative process. From Michelle Abeles and Walead Beshty to Daniel Gordon and Matthew Leips, Cotton has selected artists who are consciously reframing photographic practices using mixed media, appropriation and a recalibration of analog processes. Cotton brings these artists together around the idea of magic, the properties of illusion and material transformation that uniquely characterize photography. Beautifully produced and critically rigorous, Photography Is Magic is aimed at younger photo aficionados, students and anyone interested in gaining a deeper understanding of contemporary photography. It includes images and text by more than 80 artists, including Sara Cwynar, Shannon Ebner, Annette Kelm, Josh Kline, Elad Lassry, Jon Nanfan, Shirana Shahbazi and Sara VanDerBeek, among many others.

APERTURE
9780062313317 p.b. $49.95 USD 60.00 CDN.
Plbo. 8 x 10.25 in. / 384 pgs. / 311 color.
September/Photography

Also available
Elad Lassry
9788847460837
Hbk. U.S. $45.00 CAN $55.00
Mousse Publishing.

Shirana Shahbazi: Monetana
9780307444003
Plbo. U.S. $39.95 CAN $50.00
JRP|Ringier.
Alvin Baltrop: The Piers
Edited by James Reid, Tom Waft. Foreword by Glenn O’Brien.
Powerful, lyrical and controversial, Alvin Baltrop’s photographs are a groundbreaking exploration of clandestine gay culture in New York in the 1970s and 80s. During that era, the derelict warehouses beneath Manhattan’s West Side piers became a lawless, forgotten part of the city that played host to gay cruising, drug smuggling, prostitution and suicides.
Baltrop documented this scene, unflinchingly and obsessively capturing everything from fleeting naked figures in mangled architectural environments to scenes of explicit sex and police raids on the piers. His work is little known and underpublished—mainly due to its unflinching subject matter—but while often explicit, his photographs are on a par with those of Nan Goldin, Peter Hujar and Enrique Metinides.
While the outside world saw New York as the glamorous playground of Studio 54, Warhol’s gang andandy Warhol, Jimmy DeSana documented this scene, unflinchingly and obsessively capturing everything from fleeting naked figures in mangled architectural environments to scenes of explicit sex and police raids on the piers. His work is little known and underpublished—mainly due to its unflinching subject matter—but while often explicit, his photographs are on a par with those of Nan Goldin, Peter Hujar and Enrique Metinides.
Alvin Baltrop: The Piers series in one definitive monograph, a powerful tribute to a long-forgotten world at the city’s dilapidated margins.
Alvin Baltrop (1948–2004) was born in the Bronx, New York, and spent most of his life living and working in New York City. From 1969 to 1972, he served in the Vietnam War and began photographing his comrades. Upon his return, he enrolled in the School of the Visual Arts in New York, where he studied from 1973 to 1975. After working various jobs—vendor, jewelry designer, printer—he settled on the banks of Manhattan’s West Side, where he would produce the bulk of his photographic output.
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Jimmy DeSana: Suburban
Edited by Dan Nadel, Laurie Simmons. Text by Elisabeth Sussman, Laurie Simmons.
Jimmy DeSana: Suburban collects in print for the first time DeSana’s surreally lyrical, sexually charged photographs from his series of the same name, made in the late 1970s through the 1980s. DeSana staged photos of nude subjects, male and female, in various strange, evocative poses, entwined with everyday objects and luridly lit with gel-covered tungsten lights. The photographs suggest broad physical comedy as much as sadomasochism.
“I don’t really think of that work as erotic,” DeSana has said of this series. “I think of the body almost as an object. I attempted to use the body but without the eroticism that some photographers use frequently. I think I de-eroticized a lot of it … but that is the way the suburbs are in a sense.” At a moment of growing interest in DeSana’s life and work, this volume (edited by Dan Nadel and DeSana’s longtime roommate and friend Laurie Simmons) offers access to a critical—and previously unpublished—early body of the photographer’s work.

Jimmy DeSana (1949–90) is known for his portraits of the larger-than-life stars of the 1970s and 1980s down-town New York art and music scenes such as Debbie Harry, David Byrne and Laurie Anderson as well as for his staged photographs of the human body. Part of a generation of artists that introduced photography to the New York art scene in the 1980s, DeSana was active up to his death, at age 40, of an AIDS-related illness.

The Piers
Tom Waft

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Sarah Charlesworth: Doubleworld

Introduction by Lisa Phillips. Text by Johanna Burton, Hal Foster, Kate Linker, Margot Norton, Sarah Charlesworth, Barbara Kruger, Laurie Simmons, Sara VanDerBeek, Cindy Sherman. Interview by David Clarkson.

Over the course of a 35-year career, Conceptual artist and photographer Sarah Charlesworth deconstructed the conventions of photography and gave emphasis to the medium’s importance in mediating our perception of the world. Part of a group of artists working in New York in the 1980s that included Jack Goldstein, Sherrie Levine, Richard Prince, Cindy Sherman and Laurie Simmons, Charlesworth studied 1970s Conceptual art and the Pictures Generation, creating work that probed the visual language of mass media and illuminated the impact of ubiquitous imagery on our everyday lives. This fully illustrated catalogue accompanying Charlesworth’s first major survey in New York features series such as zine (1980), a group of 14 large-scale works rephotographed from press images that depict people falling or jumping off buildings, Modern History (1977–79), which pioneered photographic appropriation, the alluring Objects of Desire (1983–88) and Renaissance Paintings (1991), which continued Charlesworth’s trenchant approach to mining the language of photography; Doubleworld (1995), which probes the fetishism of vision in pre-modernist art and marks Charlesworth’s transition to a more active role behind the camera; and her final series, Available Light (2012).

Sarah Charlesworth was born in 1947 in East Orange, New Jersey, and received a BA from Barnard College in 1969. She was the subject of a 1987 retrospective organized by SITE Santa Fe. Charlesworth taught photography for many years at the School of the Visual Arts, New York; the Rhode Island School of Design, Providence; and Princeton University, New Jersey. She died in 2013 in Falls Village, Connecticut.

NEW MUSEUM
9780315557080 • $55.00 • 144 pages • 100 color images

EXHIBITION SCHEDULE
New York: New Museum, 06/24/15–09/20/15

“[Charlesworth] detoxified spectacle … she actually dealt with the aesthetics of reproduction, without abandoning them to make ugly things.”—Dave Hickey

Barbara Kasten: Stages

Edited by Alex Klein. Text by Liz Deschenes, Alex Kitnick, Alex Klein, Jenni Sorkin.

Since the 1970s, Chicago-based artist Barbara Kasten (born 1936) has developed her expansive practice of photography through the lens of many disciplines, including sculpture, painting, theater, textile and installation. Spanning her nearly five-decade engagement with abstraction, light and architectonic form, this publication situates Kasten’s practice within current conversations around sculpture and photography. Kasten was one of the first artists to be invited by Polaroid to use its new large-format film, and it was with this that she made many of her best-known works. In the mid-1980s she stepped out of the studio and began working with large architectural spaces that were symbolic of both economic and cultural capital. Barbara Kasten: Stages is the first major survey of her work. The publication includes a biography of the artist, a conversation between Kasten and artist Liz Deschenes, and new essays by curator Alex Klein, and art historians Alex Kitnick and Jenni Sorkin.

EXHIBITION SCHEDULE
Philadelphia, PA: ICA, University of Pennsylvania, 02/04/15–08/16/15

NEW MUSEUM
9783037644102 • $45.00 • 8.75 x 10.75 in. / 208 pgs / 150 color / 25 b&w images

EXHIBITION SCHEDULE
New York: New Museum, 02/04/15–08/16/15
Photography at MoMA: 1960 to Now


The Museum of Modern Art has one of the greatest collections of 20th-century photography in the world. As one of three volumes dedicated to a new history of photography published by the Museum, this publication comprises a comprehensive catalogue of the collection post-1960s and brings much-needed new critical perspective to the most prominent artists working with the photographic medium of the late 20th and early 21st centuries. At a moment when photography is undergoing fast-paced changes and artists are seeking to redefine its boundaries in new and exciting ways, Photography at MoMA serves as an excellent resource for understanding the expanded field of contemporary photography today. The book begins with an in-depth introduction followed by eight chapters of full-color plates, each introduced by a short essay. Over 250 artists are featured, including Diane Arbus, John Baldessari, Jan Dibbets, Rineke Dijkstra, William Eggleston, Lee Friedlander, Louise Lawler, Zoe Leonard, Helen Levitt, Sigmar Polke, Cindy Sherman, Wolfgang Tillmans, Jeff Wall, Carrie Mae Weems, Hannah Wilke and Garry Winogrand, among many others.

THE MUSEUM OF MODERN ART, NEW YORK
9780060709062 384 pp. $75.00 (US) 232 color plates, 168 B&W plates, 9 1/2 x 12 in. / 248 pgs / Illustrated throughout. October/Photography

A powerful artistic examination of the way we represent war and history from the leading Lebanese contemporary artist.

Walid Raad

Edited with text by Eva Respini. Text by Firbarb Barry Floud, Walid Raad.

Lebanese artist Walid Raad is an influential voice in art from the Middle East. Published for his first comprehensive exhibition in the US, this catalogue surveys three decades of Raad’s practice in photography, video and performance. Beginning with his groundbreaking project The Atlas Group (1989–2004), to his recent work on the history of art in the Arab world (2007–ongoing), it offers an overview of Raad’s career and features his most momentous bodies of work. Raad explores the ways we represent war and history, casting doubt on the veracity of photographic and video documentation. Essays by scholars place Raad’s art in the context of contemporary photography and video, as well as art made in Lebanon since the 1980s; provide an overview of Raad’s performance lectures; and examine Raad’s most recent bodies of work made in the Islamic galleries at the Louvre and Metropolitan Museum of Art, which explore the history, collecting and display of historical and modern art and artifacts from the Arab world and Iran. A special contribution by Raad presents a fictional interview with multiple artists, curators and writers.

Walid Raad was born in 1967 in Chibani, Lebanon, and moved to Beirut as a child. In 1983, at age 16, Raad left Lebanon for the US. He enrolled at the Rochester Institute of Technology to study photography, and earned his Ph.D in Visual and Cultural Studies from the University of Rochester. Raad currently lives in New York and Beirut, and has been an Associate Professor of Art at The Cooper Union since 2002.

THE MUSEUM OF MODERN ART, NEW YORK
9780060709729 384 pp. $75.00 (US) 232 color plates, 168 B&W plates, 9 1/2 x 12 in. / 250 pgs / Illustrated throughout. October/Art/Middle Eastern Art & Culture

EXHIBITION SCHEDULE

Boston: The Institute of Contemporary Art, 2016
Mexico City: Mexico: Museo Jumex, 2016
The Artist as Curator

Collaborative Initiatives in the International Zero Movement 1957–1967

Edited by Tirana Caienello, Mattija Visser. Text by Dirk Pirschmann, Francesca Pola, Anton Meiliken, Johan Pas, Ulrike Schmidt, Andreas Parbery, Stephan Gaiger, Antje Von Grewe, Serge Lamoinne, Saskia Koogler, Tirana Caienello, Tina Rivers, Caroline de W선거로, Thelka Zell.

This massive publication, initiated by the ZERO foundation in Düesseldorf, presents the result of several years of collaboration by an international group of scholars composed of art historians from Belgium, Germany, Italy, the Netherlands and Switzerland. The texts are based on extensive research in various archives in Europe and the United States that has brought to light unpublished material. They reflect the cooperation of the ZERO foundation with other institutions, foundations and private archives. Formed at the beginning of the 1960s, the ZERO group was an international network of like-minded artists from Europe, Japan and North and South America that included among its ranks such artists as Lucio Fontana, Yves Klein, Yayoi Kusama, Piero Manzoni, Almir Mavignier, Jan Schoonhoven and Jeissal Rafael Soto.

EXHIBITION SCHEDULE

Berlin, Germany: Martin-Gropius-Bau, 03/11/15–06/08/15
Amsterdam, Netherlands: Stedelijk Museum, 04/07/15–08/11/15

ZERO: Avantgarde
1956–1965
9789085827059
Hbk, u.s. $70.00
560 pgs / 494 color
July/Aug

ALSO AVAILABLE
ZERO: Counterculture to Tomorrow, 1960s–80s
9789085827042
Hbk, u.s. $65.00
560 pgs / 575 color
Guggenheim Museum.

Alberto Burri: The Trauma of Painting

Edited with text by Emily Braun. Text by Megan Fontenla-Negri, Carol Stringari.

Published to accompany a major retrospective exhibition—the first in the United States in more than 35 years and the most comprehensive ever mounted—this title showcases the pioneering work of Italian artist Alberto Burri (1915–95). Exploring the beauty and complexity of Burri’s process-based works, the exhibition positions the artist as a central and singular protagonist of postwar art. Burri is best known for his series of Savotti (sacks) made of stitched and patched remnants of torn burlap bags, often combined with fragments of discarded clothing. Far less familiar to American audiences are his other series, which this exhibition represents in depth: Catanni (tins), Radi (hunchbacks), Muffe (molds), Bianchi (whites), Legni (woods), Ferri (irons), Combustioni plastiche (plastic combustions), Cretti and Catrami works.

Burri’s work both demolished and reconfigured the Western pictorial tradition, while reconceptualizing modernist collage. Using unconventional materials, he moved beyond the painted surfaces and mark-making of American Abstract Expressionism and European Art Informel. Burri’s unprecedented approaches to manipulating humble substances—and his object picture-objects—also profoundly influenced Arte Povera, Neo-Dada and Process art.

Alberto Burri was born in Italy in 1915. He first garnered attention in the United States in more than 35 years when his work was included in the group exhibition Younger European Painters at the Guggenheim Museum and was also shown at the Frumkin Gallery, Chicago, and at the Stone Gallery, New York. Burri’s first US retrospective was held at the Museum of Fine Arts, Houston (1963). In 1977 a retrospective was presented at the University of California’s Frederick S. Wight Gallery, Los Angeles, and traveled to the Marcon Keogler McKin Bayl Art Institute, San Antonio, Texas, and the Guggenheim Museum (1978). He died in Nice, France, in 1995.

GUGGENHEIM MUSEUM PUBLICATIONS
9780892075140
u.s. $65.00
560 pgs / 515 color
Oct/Aug

From burlap to iron, a lifetime of genre-busting artwork
Joaquín Torres-García: The Arcadian Modern
Edited with text by Luis Pérez-Olmos. Text by Alberto Méndez, Sergio Chejfec, Estela de Diego, Guadalupe Güirre-Guirrere.
Joaquín Torres-García is one of the most complex and emblematic modern masters from the first half of the 20th century, whose work determined transformational paths for modern art on both sides of the Atlantic. Drawing toward both the avant-garde and the primitive, the schematic and the utopian, he participated in some of the most crucial intellectual and artistic discussions of the past century. His close involvement with several early modern and avant-garde movements, from Catalan Noucentisme to Cubism, Ultramontanism, and Neo-Plasticism, make him an unparalleled figure in the history of modernism in the Americas.
Published in conjunction with the first major, all-inclusive retrospective of the artist’s work in the US since the 1970s, this richly illustrated publication presents Torres-García’s long and wide-ranging career, from the early 20th century to the 1940s, and includes drawings, paintings, objects, sculptures and rare manuscripts. Combining a chronological presentation with a thematic approach, the book is structured as a series of chapters interspersed with plates that encompass the artist’s entire oeuvre, followed by an illustrated chronology and an extensive bibliography.
Joaquín Torres-García was born in Montevideo, Uruguay, in 1874. By the turn of the century he had relocated to Spain, where he attended the Escola Municipal d’Arts i Oficis, the Escola Oficial de Belles Arts La Llotja, and the Acadèmia Banys, becoming a central figure in the Catalan artistic scene of the early 20th century. He lived in Madrid, Paris, New York, Lisbon and Villarfarcia-sur-Mer, before returning to Montevideo in 1934, where he established the Asociación de Arte Constructivo, followed by the Talser Torres García, key platforms in his pedagogical enterprise alongside his numerous published writings and conferences. He died in Montevideo in 1949.
THE MUSEUM OF MODERN ART, NEW YORK
9780870700753 • v/s: $60.00 • 978 pages (in English)
Hbk, 8 1/2 x 10.5 in / 1240 pp / 220 color
November/Art in Latin American/Caribbean Art & Culture
EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 10/05/15–02/15/16

Henri Matisse: The Oasis of Matisse
Foreword by Beatriz Rif. Introduction by Bert Robsten, Count Isaac. Text by Patrice Depaepe, Maurice Rummeni.
This substantial new hardcover is published to accompany an exhibition at the Stedelijk Museum in Amsterdam. Readers are transported through the museum’s Matisse works—an array of Eastern nudes, colorful fabrics, carpets, potted plants and idyllic landscapes—plus a selection of additional paintings, sculptures and works on paper by the French master. At the heart of the exhibition is one of the most beloved works in the Stedelijk’s collection: the monumental paper cut-out “The Parakeet and the Mermaid” (1952–53), presented with other Matisse cut-outs and rarely exhibited works in fabric and stained glass inspired by them. Arranged chronologically, the volume guides readers through Matisse’s days in Paris, the birth of Fauvism, his representational work made in Nice, through to his work in Provence and Oceania. The Oasis of Matisse portrays the artist’s output using contextualization with works by his contemporaries, offering a comprehensive overview of his influences. One of modern art’s towering figures, Henri Matisse (1868–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1940s. From the clashing hues of his Fauvist works made in the South of France in 1904–5, to the harmonies of his Nice interiors from the 1930s, to this brilliant final chapter, Matisse followed a career-long path that he described as “construction by means of color.”
EDISION BOOKS
9783863357269 • v.s: $65.00 • 973 pages (in English)
Hbk, 8.5 x 11 in / 238 pages / 240 color images
September/Art
EXHIBITION SCHEDULE
Amsterdam, Netherlands: Stedelijk Museum, 02/08/15–09/16/15
ALSO AVAILABLE
Henri Matisse: The Cut-Outs
9780810970915
Hbk, 9 x 11.75 in / 238 pages / 240 color images
August/Art

A much-anticipated celebration of a visionary who forged a transformational path for modern art in the Americas

An exuberantly designed examination of Matisse and his world across all artistic mediums
A major reappraisal of the artistically prescient 17th-century painter

Zurbarán
A New Perspective
Text by Odile Delenda, María Borobia, Almudena Ros, José Fernández, Enrique Valderrama, Renato Navarrete.

This volume offers the most comprehensive overview in print—and the first substantial English-language monograph in decades—on the great 17th-century Spanish painter Zurbarán. It spans his entire career, from his earliest commissions to key works from his mature period, plus works recently rediscovered over the past few years.

A contemporary of Velázquez, Zurbarán developed an austere vision that combined exacting realism with a palpable mysticism. Though he was sometimes known as “the Spanish Caravaggio” for his harsh use of chiaroscuro, Zurbarán’s particular achievement was his creation of a more austere quietism, and a less foreboding if more melancholy atmosphere—qualities which lent themselves ideally to such genres as still lifes and his portraits of monks and martyrs, and which also ensured his importance for early modernism (especially Cubism).

Examining this beloved painter’s oeuvre across six themed sections, Zurbarán: A New Perspective includes work by a selection of his most talented pupils, and by his son Juan de Zurbarán, also a superb still-life painter.

Francisco Zurbarán (1598–1664) is closely associated with the city of Seville, where he served his apprenticeship, and where his most famous painting, the ca. 1631 "Adoration of the Name of Jesus," now resides, at the Seville Museum. Zurbarán served as court painter to Philip IV, who is said to have revered him as “painter to the king, king of painters.”

FUNDACIÓN COLECCIÓN THYSSEN-BORNEMISZA
9788411136764 u.s. $75.00 / CDN $90.00
Hbk, 10.75 x 9.5 in. / 248 pgs / 127 color

Exploring the allure of the Near East in the Renaissance

The Sultan’s World
The Ottoman Orient in Renaissance Art
Text by Robert Born, Sabine Engel, Surayya Faroqhi, Daniyar Koishinbayzhy, Guðni Magnússon, Mihail Bagh Rasmussen, Günsel Renda.

News of the fall of Constantinople on May 29, 1453, spread throughout Europe like wildfire. The geographic approach of the Ottoman Empire coincided with the emergence of a fascination with this highly-developed culture and its groundbreaking scientific insights. Artists from every corner of Europe traveled to the shores of the Bosporus; trade flourished, as did cultural interchange, giving rise to a great number of works of art that reflect intercultural dynamism. This opulent volume presents examples of the early enthusiasm for the Near East and illustrates the allure that it exercised on Western artists, drawing attention to the influence of the Islamic world on Renaissance thought. Masterpieces by Giovanni Bellini, Vittore Carpaccio, Albrecht Dürer, Titian and other artists are included in this lavish publication.

JEAN CANTZ
9783775739665 u.s. $75.00 / CDN $90.00
Hbk, 9.5 x 12.5 in. / 303 pages / 220 color

EXHIBITION SCHEDULE
Brussels, Belgium: Bozar, 02/27/15–05/31/15
Leendert Blok: Silent Beauties
Color Photographs from the 1920s
Text by Gilles Clément.

Leendert Blok experimented with color photography and the use of the panoramic format. In the 1920s, the Dutch photographer worked in close collaboration with flower producers, providing color prints and autochromes for the display catalogues of the various species they cultivated. Blok portrayed flowers as objects of desire, using the Autochrome Lumière technique. For Blok, photography related above all to the gaze. Muted tones and soft bronze hues reveal a timeless world of flora, in which corolla, petals and buds are sublimated by chiaroscuro. The flowers stand out against a plain dark background, alluding to the famous vanitas genre of the Dutch Golden Age. Tulips, dahlias, daffodils, roses, hyacinths and peonies reveal themselves in all their glorious diversity. Blok’s photographs are reminiscent of botanists’ slides of yore, immersing us in the immanence of plant life, in which each flower becomes a sculpture.

Leendert Blok (1895–1986) was born in Holland and studied journalism in South Africa before returning to Lisse, near Amsterdam, where he established his Photo Technischbureau company, for which he procured work from nearby horticulturalists, producing their display catalogues while experimenting with panoramic formats and color photography. From 1925, when the use of color photography was relatively rare, he began using the autochrome technique, which involved making composite images from three-color separations on glass plates with potato starches. The resulting images could not be duplicated.

Ravishing still lifes made with a camera obscura

Richard Learoyd: Day for Night
Text by Richard Learoyd, Martin Barnes, Nancy Grysspeerdt.

This deluxe, oversized monograph offers the most comprehensive collection of British photographer Richard Learoyd’s (born 1966) color studio images to date—mostly portraits, but also including a handful of exquisite still lifes. The color images are made with one of the most antiquarian of photographic processes: the camera obscura, literally translated from Latin as “dark room.” Learoyd has created a room-sized camera in which the Cibachrome photographic paper is exposed. The subject is in the adjacent room, separated by a lens. Light falling on the subject is directly focused onto the photographic paper without an interposing film negative. The result is a perfectly clear, entirely grainless, larger-than-life image. Learoyd’s subjects, composed simply and directly, are described with the thinnest plane of focus, recreating and exaggerating the way that the human eye perceives; the images recall Dutch Master paintings in tone and composition.

This volume includes more than 150 images, reproduced with the utmost care to capture the luminosity of the originals. It also includes an artist statement by Learoyd, a statement by Nancy Grysspeerdt, one of his subjects; and a text by Martin Barnes, curator of the first solo exhibition of the artist’s work at the Victoria and Albert Museum in London.
Sibylle Bergemann
Edited by Cay Sophie Rabinowitsch. Text by Richard Buckley, Melissa Drier, Sarah Goodrum, Drew Sawyer, Regine Sylvestre, Lynne Tilman.
Sibylle Bergemann (1941–2010) was born and raised in Berlin and first worked as a secretary for Das Magazine. In the mid-1960s, Bergemann met photographer Arno Fischer, whom she married in 1986. Together they nurtured mutual interests in art and culture and gathered in their home/studio a community of visionaries: writers, directors, performers, painters, designers and photographers. In the early 1970s, Bergemann began to photograph for the East German woman’s magazine Gaby. In 1990, she cofounded the Ostkreuz agency, which now represents a score of photographers.
This is the first English-language monograph on Bergemann’s work from the 1970s and 80s. With contributions from outstanding international journalists (Regine Sylvestre) and editors (Richard Buckley and Melissa Drier) to curators (Drew Sawyer) and art historians (Sarah Goodrum), the hardcover is a comprehensive, six-volume set on the fascinating East German photographer.

OSMOS BOOKS
9783958290319 U.S. $65.00 / CDN $85.00
Hbk, 8 x 13 in. / 160 pgs / illustrated throughout. November/Photography/Fashion

Fendi by Karl Lagerfeld
This elaborate object offers an as-yet-unseen insight into Karl Lagerfeld’s working processes as artistic director for Fendi, a position he has remarkably held since 1965. Fendi by Karl Lagerfeld traces Lagerfeld’s unparalleled career at the luxury Roman fashion house, where he has revolutionized the craft of fur (both technically and artistically), and introduced the successful ready-to-wear and accessories (including Dres von Noten, Walter Van Beirendonck and Ann Demeuulemeester—and leading up to the individualistic creations of Martin Margiela, A.F. Vandevorst and Raf Simons). The catalogue also highlights the work of several influential players in various fashion and art disciplines. Additionally, it touches upon the importance of the fashion academies, especially the art academies in Brussels, and documents emerging talent such as Jean-Paul Lespagnard and Christian Wijnants.

KAZIE CARTZ
9783775740319 U.S. $60.00 / CDN $75.00
Hbk, 9.5 x 12.25 in. / 248 pgs / 240 color. October/Fashion

The Belgians
An Unexpected Fashion Story
Text by Nate Bernheim, Lui Cleeck, Laurent Dominonvits, Allena Goyvaerts, Siska Lysens, Veerle Windels, Oscar Van den Bosschaard, Karen Van Grottheimmen.
Surreal, avant-garde and explicit are three keywords that are commonly associated with Belgian fashion. This exhibition catalogue gives a unique historic overview of Belgian fashion, starting with the legendary Antwerp Six—including Dries van Noten, Walter Van Beirendonck and Ann Demeulemeester—and leading up to the individualistic creations of Martin Margiela, A.F. Vandevorst and Raf Simons. The catalogue also highlights the work of several influential players in various fashion and art disciplines.

VOGUE SPAIN
9788498740039 U.S. $125.00 / CDN $150.00
Hbk, 5 vols., 14 x 9.75 in. / 296 pgs / 550 color. September/Fashion/Photography

Over three decades of incredible designs from the hub of the contemporary fashion avant-garde
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<th>NEW PUBLICATION DATE</th>
<th><strong>Arthur Elgort: The Big Picture</strong></th>
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<td>Foreword by Grace Coddington. Text by Martin Harrison.</td>
<td>This is Arthur Elgort’s (born 1940) first comprehensive book, showing his world-renowned fashion imagery alongside his personal work. The Big Picture spans Elgort’s five-decade career and illustrates his longevity as an emulated fashion photographer. His lively and casual shooting style is significantly influenced by his lifelong love of music and dance, particularly jazz and ballet. Elgort’s 1971 debut in British Vogue created a sensation in the fashion world where his soon-to-be iconic snapshot style and emphasis on movement and natural light transgressed norms of fashion photography. Elgort subsequently rose to fame working for such distinguished magazines as American, French and Italian Vogue, Interview, GQ, Life and Rolling Stone and shooting advertising campaigns for fashion labels including Chanel, Valentino and Yves Saint Laurent.</td>
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<th><strong>John Cohen: Cheap Rents ... and de Kooning</strong></th>
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<td>Cheap Rents ... and de Kooning revisits the New York downtown art scene between 1957 and 1963, when the Tenth Street galleries were the center of the art world and inexpensive lofts were still available. John Cohen was there, and by portraying the artists’ haunts — among them the Cedar Tavern, the Club and the Tanager Gallery — and creating a definitive photographic impression of a lively hedonistic, highly sociable scene. Abstract Expressionists, Pop artists and Beat writers could be found at these bars and galleries; Willem de Kooning’s studio was in the middle of the block, and is also documented here. This volume, by one of the leading chroniclers of the era, provides its richest and most intimate portrait. John Cohen (born 1932) is a photographer, musicologist and founding member of the New Lost City RAMblers. He has extensively documented Bob Dylan, the Beat writers and folk musicians in Appalachia. He has been one of the most important “discourser” of traditional musicians and singers, recording Dillard Chansler and Roscoe Holcomb among others.</td>
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<th><strong>Peter Schlesinger: A Photographic Memory 1968–1989</strong></th>
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<td>Edited by Peter Schlesinger, Nick Vogelson. Text by Hilton Als. The photography of artist Peter Schlesinger are a visual diary of an extraordinary life that has intersected with some of the brightest names in the worlds of art, fashion and society. Schlesinger’s remarkable journey began in 1968 when as an 18-year-old student at UCLA he met the artist David Hockney. The two moved to London, where Schlesinger was introduced to the city’s fashionable bohemian society. There, as well as on trips, Schlesinger met and photographed some of the most personalities of the day, including Cecil Beaton, Paloma Picasso, Grace Coddington, Tina Chow, Christopher Isherwood and Manolo Blahnik, to name just a few. This beautifully produced book presents an overview of 30 years of photographic work from Schlesinger’s archives. In addition to intimate portraits, it includes Schlesinger’s evocative still lives, which convey the romance, humor and elegance of their time. This is the first monograph to present the full range of Schlesinger’s photographic work. Peter Schlesinger was born and raised in California. His sculptures and paintings have been exhibited widely and are in the collections of the Parish Art Museum, The Farnsworth Museum, and Manchester Gallery of Art, England. He currently resides in New York City with his partner, the photographer Eric Boman.</td>
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<td>DAMARI</td>
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A photographic journey from swinging London to glorious Hollywood.
Ernst Haas: On Set

Edited with introduction by John P. Jacob. Text by Walter Moser.

This book considers the film stills of Ernst Haas (1921–86), one of the most accomplished photographers of the 20th century, transgressing the borders between still photography and the moving image. Haas worked with a variety of eminent directors—from Vittorio de Sica to John Huston, Gene Kelly and Michael Cimino—and depicted cinema genres from suspense (The Third Man, The Train) to the Western (The Oregon Trail, Little Big Man), and from comedy (Miracle in Milan, Love and Death) to musicals (West Side Story, Hello Dolly). Haas inscribed a temporal, filmic dimension into his stills which, when viewed in a sequence, generate movement and narrative. So accomplished was his mastery of color, light and motion that Haas was frequently asked to photograph large group actions—from the battle scenes of The Charge of the Light Brigade and the dances of West Side Story to the ski slopes of Downhill Racer. On Set elucidates a novel perspective on the sets and the stars Haas photographed, and reveals a little-known but crucial dimension of his oeuvre.

Philippe Halsman’s Jump Book

With this beautiful facsimile edition, Damiani brings the classic 1959 photo-book back into print. Philippe Halsman’s Jump Book gathers nearly 200 Halsman portraits of famous subjects in mid-air. These uniquely witty and energetic images of airborne movie stars, politicians, royalty, artists and authors have become an important part of Halsman’s photographic legacy. For a period of six years in the mid-1950s, Halsman ended his portrait sessions by asking his sitters to jump. Grace Kelly, Marilyn Monroe, Edward Steichen, Audrey Hepburn, Robert Oppenheimer, John Steinbeck, Weegee, Adolph Hitler, Marc Chagall, Salvador Dalí, Brigitte Bardot and Groucho Marx all took the leap of faith. It’s a tribute to Halsman’s powers of persuasion that even Richard Nixon, the Duke and Duchess of Windsor and other figures not famed for their spontaneity were talked into “rising” to the challenge. Philippe Halsman’s Jump Book was first published in 1959, and included a delightful essay by Halsman on the new science of “Jumpology.” “When you ask a person to jump,” Halsman wrote, “his attention is mostly directed toward the act of jumping, and the mask falls, so that the real person appears.” The images are witty, energetic and unexpected.

Portrait photographer Philippe Halsman (1906–79) was born in Riga, Latvia. The Second World War forced Halsman to flee to New York in 1940, where he established himself as an in-demand portrait photographer, shooting covers for virtually every major American magazine.

For a period of six years in the mid-1950s, Halsman ended his portrait sessions by asking his sitters to jump. Grace Kelly, Marilyn Monroe, Marc Chagall, Richard Nixon: they all jumped for Philippe Halsman.

“Haas took visible pleasure in Hollywood’s absurd arresting artifice.”
—New York Magazine
Walter Chandoha: The Cat Photographer

Interview by David La Spina, Brittany Hudak.
Within the genre of commercial animal photography, Walter Chandoha is a master. His photographs of cats in particular have appeared in the pages of National Geographic and Life magazine, and have been absorbed into the public subconscious via countless posters, pet-food packaging, T-shirts and other uses. The Internet is awash with cat pictures, but Chandoha’s cat pictures might be seen as the forefather of them all. Chandoha’s images are striking not only for their singular charm, but also for having established a vocabulary of the animal studio portrait with a signature look—clean, brightly colored backdrops and high-key backlighting of the subjects. Chandoha is a master. His photographs of cats are striking not only for their singular charm, but also for having established a vocabulary of the animal studio portrait with a signature look—clean, brightly colored backdrops and high-key backlighting of the subjects.

I Met a Penguin

By Frank Asch.

Prolific children’s author Frank Asch (born 1946), best known for his Moonbear series, first published I Met a Penguin, one of his first books, in 1972. This reissue brings Asch’s tender tale of interspecies romance back into print in a delightful cloth-bound edition. Readers are introduced to a lion who lives happily with his friends on an island until, one day, his pride is broken by a friend’s criticism of his abilities as a fisherman. The lion drifts out to sea to think. He lands at the South Pole, where he meets what one contemporary reviewer called “a paragon of a penguin.” When the lion finds himself home again, he looks back: “I met a penguin as strong as an elephant, as gentle as a dove, as pretty as a peacock, and I fell in love.”
5 Year Diary: Green Cover
Tamara Shopsin’s classic 5 Year Diary is now available with a green cover. Designed by Shopsin—whose illustration work is regularly featured in The New York Times—and produced by The Ice Plant, the pint-sized 5 Year Diary helps you keep track of the next 60 months of your life in just a few lines a day. Each page of the diary is devoted to one day of the year and subdivided into five sections (each with its own space for notes), so that, as time goes by, past entries can be read as the new ones are written. Handsomely clothbound with a red ribbon bookmark, the diary can be started on any day of any year—even a leap year. In the back of the diary are pages to record the books you’ve read and the places you’ve traveled. As New York Magazine’s Kendall Herbst noted, the 5 Year Diary is an ideal gift for anyone, anytime, as well as the perfect way to “trace your life’s highlights and trim out the minutiae.” Think of it as a sort of CV!/Water to your life.

THE ICE PLANT
9780805828158 u.s. $24.95 CDN $27.50
Hbk, 3.5 x 6.5 in. / 376 pgs.
June/Design/Stationery

We Go to the Gallery
By Miriam Elia
Have you taken children to a gallery recently? Did you struggle to explain the work to them in plain, simple English? With this new Dung Beetle book by artist Miriam Elia—a tribute to and a parody of the much-loved British Ladybird early learning children’s books of the 1960s—anyone can learn about contemporary art and understand many of its key themes. Join John and Susan on their exciting journey through the art exhibition, where, with Mummy’s help, they will discover the real meaning of all the contemporary artworks, from empty rooms to vagina paintings or giant inflatable dogs.

The 2014 limited edition of We Go to the Gallery was threatened with a lawsuit by the copyright law allowing for parody and satire.

Tamar indians the much-loved Brit- byladybird imprint, which was withdrawn following a recent change in U.K. law allowing for parody and satire.

The Photographic’s Playbook
9781597112475
Pbk, u.s. $24.95 CDN $27.50
Aperture

Self Publish, Be Happy
A DIY Photobook Manual and Manifesto
By Bruno Ceschel
An economic and cultural revolution has shaken the photobook world in the last five years: self-publishing. Operating as their own publishers, a generation of photographers have had an instrumental role in today’s photobook renaissance. Self Publish, Be Happy offers a do-it-yourself manual and a survey of key examples of self-published success stories, as well as a self-publishing manifesto and bookmaking tips from the photobook community. The manual portion of this volume offers insight, advice and rudimentary how-to for the photographer interested in self-publishing. The survey offers an overview of the contemporary self-publishing landscape, each case study illustrates a particular theme and genre of self-publishing (such as diary, documentary or conceptual object), and is accompanied by a personal testimony from the artist. Author Bruno Ceschel issues a rallying cry for all those involved in the contemporary photobook revolution, urging photographers to take control of a moment in which the photobook, in all its manifestations, has never before been so omnipresent in our cultural landscape, nor so critical to the photographer’s practice.

Bruno Ceschel is the founder of Self Publish, Be Happy, an organization and website that has been promoting, studying and collecting self-published photobooks since its founding in 2010. Self Publish, Be Happy runs workshops and live events as well as online projects, and its collection, based in London, contains more than 2,000 publications.

AFTER/THEM PUBLISH, BE HAPPY
9781597113441 u.s. $24.95 CDN $27.50
Pbk, 8.25 x 11 in. / 512 pgs / 280 color.
October/Photography/Design

Also available: The Photographer’s Playbook
9781597112475
Pbk, u.s. $24.95 CDN $27.50
Aperture
Maurizio Cattelan & Pierpaolo Ferrari: Toilet Paper, Volume II
Since its very first issue in June 2010, Toilet Paper magazine, the brainchild of Maurizio Cattelan and Pierpaolo Ferrari, has celebrated the rambunctious and repulsive image. In an interview with Vogue Italia, Ferrari said that “the project emerged from a passion/obsession that Maurizio and I have in common. Each picture springs from an idea, even a simple one, and then becomes a complex orchestration of people who build marble statues.” This project is also a sort of mental outburst.”

Each issue of the magazine features full spreads of surrealistic color photographs, shot in the slick style and eye-popping hues of commercial photography, unceremoniously and unmediated by text. Despite Cattelan’s alleged retirement from art, Toilet Paper has shown no signs of slowing down, spanning calendars, books, vinyl records and homewares, as well as the biannual magazine.

In a hotly anticipated follow-up to the first Toilet Paper anthology, Maurizio Cattelan & Pierpaolo Ferrari: Toilet Paper, Volume II presents a selection of the best images from the past five issues of Toilet Paper magazine alongside special projects shot by Cattelan and Ferrari for such publications as Purple, New York Magazine, Kenzo, Le Monde and Dazed & Confused. All are collected in this deluxe hardcover volume, a book as at home on the coffee table as it is in the bathroom.

DAMIANI
9788820942777 u.s. $65.00 / €50.00
Hbk, 9.5 x 12.75 in / 225 pgs
Illustrated throughout.
October/Design/Photography

Guido Mocafico: Mocafico Numéro
Edited by Patrick Remy. Interview by Babeth Dijan.
In 1995, pioneering fashion editor and stylist Babeth Dijan founded Numéro, the now famous Paris-based fashion magazine with an unmistakable aesthetic boldly combining fashion and contemporary art.

Every month since the very beginning of the magazine’s run, Dijan has given photographers Guido Mocafico (born 1962) complete freedom to shoot what he wishes for the closing pages of the magazine.

An established fashion photographer and regular contributor to such publications as Vogue, Harper’s Bazaar and V Magazine, Mocafico comprises radical still lives out of objects like perfume bottles, shoes, watches and jewelry for Numéro, shooting in ways that incorporate the conventions of architecture, landscape and nude photography (and make comparable work in other magazines look like unprintable product shots). These still lifes have become a calling card for the magazine, and the work produced for this experimental forum has sparked some of Mocafico’s most influential series, including Medusa, Movement, Sperm and Stilleben.

Luxurious yet stylistically critical of contemporary vanity, Mocafico’s work for Numéro continues to upset expectations for fashion magazine photography and provide a model for creative experimentation in the genre. Guido Mocafico: Mocafico Numéro compiles all of Mocafico’s provocative still-life photography shot for Numéro to date in a lavish three-volume slipcased edition.

STIEGL
9783958290570 u.s. $195.00 / €150.00
Slip, Pbk, 3 vols, 10.75 x 14 in / 280 pgs / Illustrated throughout.
December/Photography/Fashion

Colors
A Book About a Magazine About the Rest of the World
Foreword by Francesco Bonami. Interviews with Luciano Benetton, Maurizio Cattelan, and Gianluca Tomassini.
Colours explores the very best of more than 20 years of the influential magazine of the same name, a quarterly Italian publication “about the rest of the world.” Founded in 1991 by photographer Oliviero Toscani and art director Tiber Kalman, each issue of Colours focuses on a single topic and follows it around the world, relying on images as heavily as text to tell stories. Some have called it the magazine of the MTV generation, Kalman himself described it as “a mix of National Geographic and Life on acid.”

In keeping with the structure of its unruly subject, the book treats itself as a book, organizing content thematically to highlight the “Tumult antiterm” nature of the publication. Material is grouped under headings such as “That’s Amore” (on physical and emotional love of all kinds), “Bang!” (on weapons, violence, last and shock), “Elvis” (on fame, excess, degeneration, disguise and kitsch) and “I Want to Believe” (on faith, cult, and what we worship now).

An attempt to tell the story of Colours in its own words—and make work carried out in the past speak to the present day—this volume recombines text and images from different issues, pulled from the entire 25-year history of the magazine. With a foreword by Francesco Bonami, this volume is a fitting representation of the antics and intelligent spirit that defines the magazine.

DAMIANI/ARBICA
9788820942446 u.s. $50.00 / €40.00
Hbk, 9.75 x 13.5 in / 240 pgs
Illustrated throughout.
October/Design/Fashion/Photography

Karl Lagerfeld & Babeth Dijan: Numéro Couture
This book features Karl Lagerfeld’s most beautiful photographs of haute couture garments shot for French fashion magazine Numéro, to celebrate its 15 years of collaboration with the famous fashion designer. Who else but Lagerfeld could better reveal the timeless and iridescent beauty of couture? With all his innate imagination and indulgence, Lagerfeld has immortalized the iconic models of our time within the covers of Numéro: Cara Delevingne, Linda Evangelista, Natasha Poly, Anja Rubik, Lara Stone, Stella Tennant, Natalia Vodianova—all these and more have participated in his games, often framed by sumptuous decors worthy of the greatest Hollywood productions. Lagerfeld’s spectacular stagings visualize our most daring fantasies of female archetypes, from fairy-tale princesses to contemporary muses.

STIEGL
9783958290570 u.s. $95.00 / €85.00
Slip, Hbk, 11 x 14 in / 320 pgs / Illustrated throughout.
December/Photography/Fashion

EXHIBITION SCHEDULE
Paris, France: Studio des Arcades, 08/15

Stefan Strannegard
Beauty
Cooper Hewitt Design Triennial
Edited with introduction by Andrea Lipps and Ellen Lupton.
Foreword by Caroline Baumann.
Interviews by Andrea Lipps, Ellen Lupton, Suvi Salonen.

Beauty—the book, born out of Cooper Hewitt, Smithsonian Design Museum’s 2015 Triennial of the same name, curated by Andrea Lipps and Ellen Lupton—showcases some of the most exciting and provocative design created around the globe during the past three years. These pages aim not to emphasize the hidden beauty in the everyday—a beloved teapot or favorite shoe—but to locate transformational beauty in contemporary design that is exuberant, ethereal, atmospheric, experiential, exceptional or sublime. Sixty-two designers represent a vast range of disciplines from architecture, fashion, digital, graphic, and product design, to interiors, hair, nail and lighting design. The objects featured cause us to take pause, catch our breath and get lost in our pursuit to understand or explain them. Designed by the innovative Kimberly Veraella, the book is itself a tactile, fluid and provocative interpretation of beauty. Veraella’s design provides unexpected points of entry, playing with the concepts of beauty by using reflective surfaces, hot pink thread weaving pages together and a “heart” of the book, from which all else flows.

Seeking the sublime in the most innovative new design across all categories
A dozen conversations with curators examine the international state of the art

Talking Contemporary Curating


Since the publication of Thinking Contemporary Curating in 2012, art historian Terry Smith has continued his travels through the globalizing art world, talking to curators. The dozen searching conversations in this book—with Carmen Erazo, Claire Bishop, Zdenka Badovinac, Mari Kamataki, Mari Carmen Ramirez, Oksjoi Enzewor, Germano Celant, Jurgen Hoffmann, Hans Ulrich Obrist, Maria Lind, Zoe Butt and Boris Groys—provide a vivid sense of contemporary curatorial thought at work. They show curators deeply immersed in thinking about the exigencies of practice, the contexts of exhibition-making, the platforms through which art may be made public, and about what their work can contribute toward understanding what it means to be alive today.

Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh. In 2010 he was named Australia Council Visual Arts Laureate by the Australian Government, and won the Mother Award for art criticism conferred by the College Art Association (CGA). He is the author of Making the Modern: Industry, Art and Design in America (University of Chicago Press, 1993); The Architecture of Aftermath (University of Chicago Press, 2006); What is Contemporary Art? (University of Chicago Press, 2009); Contemporary Art: World Currents (Laurence King and PearsonPrentice-Hall, 2011); and Thinking Contemporary Curating (Haus der Kunst and Independent Curators International, 2012).

INDEPENDENT CURATORS INTERNATIONAL

9780983650051. $19.95. Pbk. 5.5 x 8 in. / 304 pgs. October 2012. Thinking Contemporary Curating (Haus der Kunst and Independent Curators International, 2010).


Exhibit Russia is the first publication to reveal how the Russian art scene connected to the rest of the world during the turbulent decade following the adoption of the economic reforms known as perestroika. Focusing on these major group exhibitions and events which enthralled Russian artists to international attention, or introduced Russian publics to Western art stars, the book provides readers with a unique perspective into the downturn of the global art world. First-hand accounts from leading curators, artists and writers of the time describe the stories behind each exhibition, which are illustrated with reprinted articles from magazines, including Flash, Art in America and Moscow Art Magazine. The book concludes with a chronology, in which exhibitions are listed in relation to the key historical moments of the decade.


9789661010248. $34.95. Pbk. 8.25 x 11 in. / 390 pgs / 200 color / 110 b&w. November 2011.

Also Available

A Brief History of Curating

9780968035906. Pbk. u.s. $24.95 / £17.50. JUP/JP/Propr

Thinking Contemporary Curating

9780983650051. Pbk. u.s. $19.95 / £15.00. Independent Curators International

Grammar of Freedom/Five Lessons

Works from the Arteast 2000+ Collection

Edited by Kate Fowle, Snejana Krasnova, Ruth Addison. Introduction by Kate Fowle. Preface by Dasha Zhukova. Text by Yulia Alexeieva, Zdenka Badovinac, Andrey Misiano, Viktor Misiano, Snejana Krasnova, Taja Pogran.

In the summer of 2013, the curators of Moscow’s Garage Museum of Contemporary Art and Lubljana’s Moderna Galerija began to discuss mounting an exhibition in Moscow of the Arteast 2000+ Collection, the first museum collection focused on Eastern European postwar avant-garde artists. As Kate Fowle writes in her introduction, “Never before in Russia there had been an exhibition dedicated to presenting art from Eastern Europe in a way that integrated Russian artists into the story.”

Grammar of Freedom/Five Lessons begins an inquiry into the network of artistic influences in the “Former East.” The show and the catalogue propose a “grammar,” or set of tools, that sheds light on how artistic strategies have created resistance to—or provided alternative commentaries on—a range of social and political situations. More than 60 artists and art collectives from Eastern Europe and countries of the former USSR are included, with works ranging from the 1980s up to the present day. Featured artists include Militia Abramovic, Geta Bratescu, Ion Grigorescu, Sarra Ivalovici, Ilya and Emilia Kabakov, Dan Perjovschi and Mladen Stilinovic, among others.

GRAMMAR OF FREEDOM/FIVE LESSONS

9788020410611. u.s. $29.95 / £20.00. Pbk. 7.75 x 10.25 in. / 200 pgs / 116 color / 23 b&w. November 2011.

Garage Museum of Contemporary Art

9788020410611. u.s. $29.95 / £20.00. Pbk. 7.75 x 10.25 in. / 200 pgs / 116 color / 23 b&w. November 2011.

We are delighted to welcome GARAGE PUBLISHING to the ARTBOOK/I.A.P. list. Founded in 2008, Garage Museum of Contemporary Art is the first philanthropic institution in Russia to create a public mandate for contemporary art and culture. Garage Publishing produces books about Garage Archive Collection, as well as exhibition catalogues.
Soviet vernacular architecture across 18,000 miles in 14 countries

Soviet Bus Stops
Edited by Damon Murray, Stephen Sorrell. Foreword by Jonathan Meades. Text by Vera Kavalkova-Hlaváčková.
Photography by Christopher Henegy.

Photographer Christopher Henegy first noticed the unusual architecture of Soviet-era bus stops during a 2002 long-distance bike ride from London to St. Petersburg. Challenging himself to take one good photograph every hour, Henegy began to notice surprisingly designed bus stops on otherwise deserted stretches of road. Twelve years later, Henegy had covered more than 18,000 miles in 14 countries of the former Soviet Union, traveling by car, bike, bus and taxi to hunt down and document these bus stops. The local bus stop proved to be fertile ground for local artistic experimentation in the Soviet period, and was built seemingly without design restrictions or budgetary concerns. The result is an astonishing variety of styles and types across the region, from the strictest Brutalism to exuberant whimsy. Soviet Bus Stops is the most comprehensive and diverse collection of Soviet bus stop design ever assembled, including examples from Kazakhstan, Turkmenistan, Uzbekistan, Kyrgyzstan, Tajikistan, Ukraine, Moldova, Armenia, Abkhazia, Georgia, Lithuania, Latvia, Belarus and Estonia. Originally published in a quickly sold-out limited edition, Soviet Bus Stops, named one of the best photobooks of 2014 by Martin Parr, is now available in a highly anticipated, expanded smaller-format trade edition.

FUEL PUBLISHING
9780993191107 | $32.50 | CDN $40.00
Hbk, 8 x 8.5 in. | 152 pgs | 160 color.
September/Architecture/Photography

CULTURAL HISTORY

Russian Criminal Tattoo Encyclopedia Volume I
9780993191121 | $32.95 | CDN $40.00
Hbk, 8 x 8.5 in. | 100 pgs | 160 color.

CCCP COOK BOOK
True Stories of Soviet Cuisine
Edited by Damon Murray, Stephen Sorrell. Text by Olga and Pavel Syutkin.

As the Soviet Union struggled along the path to communism, food shortages were commonplace, and both Party authorities and Soviet citizens had to apply every ounce of ingenuity to maximize often-inadequate resources. The stories and recipes contained in the CCCP-Cook-Book reflect these turbulent times: from basic subsistence meals consumed by the average citizen (like okroshka, a cold soup made with the fermented beverage kvass) to extravagant banquets held by the political elite (sucking pig with buckwheat), with a scattering of classics (beef stroganoff) in between. Each recipe is introduced with a historical story or anecdote from the period, and illustrated using images sourced from original Soviet recipe books collected by the authors, food historians Olga and Pavel Syutkin.

Many of the sometimes extraordianry-looking pictures depict dishes whose recipes used unobtainable ingredients, placing them firmly in the realm of "aspirational" fantasy for the average Soviet household. However, the editors have made it possible for the reader to create these dishes today in their own homes and to share them through the joy of the cooking process.

FUEL PUBLISHING
9780993191114 | $32.50 | CDN $40.00
Hbk, 5 x 8 in. | 192 pgs | 150 color | 27 b&w.
September/Cookbooks
than ever

Come Alive!: The Spirited Art of Sister Corita

Text by Julie Ault, Daniel Berrigan.

At 18, Corita Kent (1918–86) entered the Roman Catholic order of Sisters of the Immaculate Heart of Mary in Los Angeles, where she taught art and eventually ran the art department. After more than 30 years, at the end of the 1960s, she left the order to devote herself to making her own work. Over a 35-year career she made watercolors, posters, books and banners—and most of all, serigraphs—in an accessible and dynamic style that appropriated techniques from advertising, consumerism and graffiti. The earliest, which she began showing in 1951, borrowed phrases and depicted images from the Bible; by the 1960s, she was using song lyrics and beach music publicity slogans as raw material.

In her first major show, at the Esquire Gallery in New York, she was featured alongside Pop artists of the 1960s, battling the political and religious establishments, revolutionizing graphic design and making some of the most striking—and joyful—art of 1960s protest art, more relevant than ever.

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A funny and inclusive exploration of how design brings people together.

Design for People
Stories About How (and Why) We All Can Work Together to Make Things Better
Edited by Scott Stowell, Chappell Elison, Bryn Smith, Alice Twemlow. Introduction by Alice Twemlow.
Text by Pierre Bernard, Charles Harrison, Maria Kalman, Emily Pilloton, Scott Stowell, Michael Van Valkenburgh, Alissa Walker, et al.

Most design books focus on outcome rather than on process. Scott Stowell’s Design for People is groundbreaking in its approach to design literature. Focusing on 12 design projects by Stowell’s design firm, Open, the volume offers a sort of oral history as told by those involved with each project—designers, clients, interns, collaborators and those who interact with the finished product on a daily basis.

In addition to the case studies, the book features texts from influential figures in the design world, including Alice Twemlow, chair and co-founder of the School of Visual Arts’ MFA Design Criticism program; plus contributions from Pierre Bernard, revolutionary French graphic artist and designer; Charlie Harrison, pioneering industrial designer; Maria Kalman, artist and designer; Emily Pilloton, design activist and author of Design Revolution; Michael Van Valkenburgh, landscape architect and professor at Harvard’s Graduate School of Design; and Alissa Walker, design writer and urban advocate.

Complete with a comprehensive index and a very personal glossary, and illustrated with sketches and presentations, Design for People is an kaleidoscopic portrait of what it means to make graphic design today.

Since 1998, Scott Stowell (born 1968) has been doing business as Open—and has grown by not growing that much, specialized in not really specializing in anything in particular, and (according to the Cooper Hewitt Museum) embraced “an open notion of the term ‘office,’ inviting different participants to every project.” In 2008, Stowell won the National Design Award for Communication Design.

2015 SPRING-SUMMER SUPPLEMENT
Mina Stone: Cooking for Artists
Chef Mina Stone has been cooking delicious lunches at Urs Fischer’s Brooklyn-based art studio for the past five years and producing private gallery dinners in the New York art world since 2006. Cooking for Artists presents more than 70 of Stone’s family-style recipes inspired by her Greek heritage and her love of simple, fresh, seasonal food. The book is designed by Fischer and includes drawings by Hope Atherton, Darren Bader, Matthew Barney, Alex Esfjölt, Urs Fischer, Cassandra MacLeod, Elizabeth Peyton, Rob Pruitt, Peter Regli, Josh Smith, Spencer Sweeney and Philippos Theodorides—all members of the community of artists that delights in Stone’s cooking.

Mina Stone: Cooking for Artists
100 Products That Empower People
781-803-9775
Hbk, u.s. $34.95

Design Revolution
Edited by Scott Stowell
100 Products That Empower People
781-803-9775
Hbk, u.s. $34.95

All bookstores and websites.

also available
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781-803-9775
Hbk, u.s. $34.95

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Mina Stone: Cooking for Artists
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781-803-9775
Hbk, u.s. $34.95

Also available
Design Revolution
781-803-9775
Hbk, u.s. $34.95

Available at all bookstores and websites.
Edited with text by Dan Nadel.

This is the first complete presentation of the artists’ books, posters, prints and ephemera produced by The Hairy Who (Chicago, 1966–69), which was composed of Jim Falconer (born 1943), Art Green (born 1941), Gladys Nilsson (born 1940), Jim Nutt (born 1938), Suellen Rocca (born 1940) and Karl Wirsum (born 1939).

Over the course of five exhibitions in Chicago, San Francisco and Washington, DC, The Hairy Who represented a de facto rebuke to the chilly ironies of Pop and forged new ways of crafting figurative painting. As likely to use plexiglas as canvas and employing a language based on verbal confusion, visual puns and an almost ecstatic use of line and color, the members of the Hairy Who produced publications, posters and even buttons, and their exhibitions were immersive environments unequalled at the time.

The Hairy Who has enjoyed a renewed popularity recently, thanks to a documentary film and multiple exhibitions by the contributing artists. This publication presents all of the printed works related to the Hairy Who exhibitions—important documents in the history of contemporary art and artists’ books. Formatted like comic books, they are among the very first full-color self-published artists’ books, containing work made especially for publication. Studying these works is important to an understanding of post-1960 art and artists’ books.

The history of Chicago’s groundbreaking artists as told through rare artists’ books and ephemera
John Cage: Diary
How to Improve the World (You Will Only Make Matters Worse)

Edited by Richard Krafft, Joe Biel

Composed over the course of 16 years, John Cage’s Diary: How to Improve the World (You Will Only Make Matters Worse) is one of his most prescient and personal works. A repository of observations, anecdotes, jokes, and koan-like stories, the diary registers Cage’s assessment of the times in which he lived and his often uncanny predictions about the world we live in now. With a great sense of play as well as purpose, Cage traverses vast territory, from postwar music to Watergate, from domestic minutiae to ideas on how to feed the world. Uncanny predictions about the world we live in now. With a great sense of play as well as purpose, Cage traverses vast territory, from postwar music to Watergate, from domestic minutiae to ideas on how to feed the world.

A classic artist’s book restored to its original Fluxus beauty

FACSIMILE EDITION
Yoko Ono: Grapefruit

Yoko Ono is a seminal figure in the development of Conceptual art, performance and Fluxus, as well as film and new music. Her artist’s book (Grapefruit), first published in 1964 in Tokyo by Watanabe Press in an edition of 550 copies, contains more than 150 works divided into five sections: MUSIC, PAINTING, EVENT, POETRY, OBJECT. These works—conceptual instructions—are the culmination of a process that dispersed with the physical and arrived at the idea. Since the initial publication of Grapefruit, numerous expanded editions have been produced in many different languages. Today first-edition copies are nearly impossible to find. The Museum of Modern Art has now produced a facsimile of that first edition, making it available again in its original form. This edition is produced from the copy of the 1964 book in The Museum of Modern Art Library. It is an exact replica of Grapefruit as Ono first envisioned it. Born in Tokyo in 1933, Yoko Ono moved to New York in the mid-1950s and became a critical link between the American and Japanese avant-gardes. Ono’s groundbreaking work greatly influenced the international development of Conceptual art, performance art and experimental film and music. In celebration of Ono’s 80th birthday in 2013, the Schirn Kunsthalle Frankfurt organized a major traveling retrospective.

THE MUSEUM OF MODERN ART, NEW YORK
9780870700798
$v.s. $150.00
Slip, Pbk, 5.5 x 5.5 in. / 180 pages / Limited Edition of 500 copies. Judy Chicago’s Book/Asian Art & Culture/Limited Edition

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 05/17/15–09/07/15

Also Available
Yoko Ono: One Woman Show, 1959–1971
9780870700661
Clth, v.s. $50.00
The Museum of Modern Art, New York

Yoko Ono: Grapefruit, 1964

John Cage at his most personal and playful
Paper Airplanes: The Collections of Harry Smith
Catalogue Raisonné, Volume I
Edited by John Klacsmann, Andrew Lampert. Photographs by Jason Fulford.

Film maker, painter, anthropologist, musician, and occultist—Harry Smith (1923–1991) was an incomparable polymath and seminal figure in the realms of beat culture and avant-garde art. Smith’s kaleidoscopic experimental films have influenced generations of artists and cinephiles, while his landmark three-volume compilation, the Anthology of American Folk Music (1952), laid the foundation for the folk music revival of the 1950s and 1960s. In addition to his eclectic artwork, Smith is renowned for his vast collections of curious objects. The Collections of Harry Smith, Catalogue Raisonné series spotlights and indexes his erudite research obsessions.

Volume one features richly detailed photographic documentation of 251 paper airplanes gathered by Smith from the streets of New York City over an approximately 20-year period. Whimsical and weird, the paper airplanes rank among Smith’s most mysterious collecting pursuits. This extensive compendium presents the fruits of his extraordinary aeronautic pursuit and highlights the tangled history and myths that accompany them.

JULIUS BOOKS/ANTHOLOGY FILM ARCHIVES
9780989531130 u.s. $35.00 ca $40.00
Pbk, 6 x 9 in / 240 pgs / 500 color
OctoberArt/Design

String Figures: The Collections of Harry Smith
Catalogue Raisonné, Volume II

Edited by John Klacsmann, Andrew Lampert. Text by John Cohen, Terry Winters.
Photographs by Jason Fulford.

Volume two of The Collections of Harry Smith focuses on Smith’s erudite study of string figures, an age-old form of spiritual and recreational play that he passionately chronicled in multiple mediums. This immersive volume contains photographs of the extant mounted string figures created by Smith alongside interviews, film stills and selections from his unpublished anthropological research. Additional contextual materials include an introductory essay and a conversation between musician, photographer and filmmaker John Cohen, a longtime colleague of Smith, and painter Terry Winters.

JULIUS BOOKS/ANTHOLOGY FILM ARCHIVES
9780989531146 u.s. $35.00 ca $40.00
Pbk, 6 x 9 in / 152 pgs / 125 color
OctoberArt/Design/Film & Video

Mike Mandel: Good 70s
Edited by Mike Mandel, Jason Fulford, Sharon Horpean Gallagher. Text by Sandra S. Phillips.

Mike Mandel is best known for his project Baseball: Photographer Trading Cards, as well as his collaborations with the late Larry Sultan. Mandel employs conceptual structures and social commentary underneath a playful presentation. For the Baseball: Photographer Trading Cards, Mandel traveled across the U.S. in 1974, posing 134 photographers and curators as ball players, and photographing them. Participants included famous figures (Ansel Adams, Imogen Cunningham, Harry Callahan, Minor White, Aaron Siskind, William Eggleston, Ed Ruscha, John Stankowski) as well as lesser-known artists. Cards were made of each participant, and included “stats” such as height, weight, home, favorite camera and a personal statement. The original cards were sold in packs of ten.

This boxed collection contains facsimiles of Mandel’s original publications, long out of print, including the Baseball: Photographer Trading Cards, Myself. Timed Exposures, Seven Never Before Seen Portraits of Edward Weston, plus previously unpublished work such as Motel Postcards, People in Cars and Mrs. Kilpatrick, and ephemera from the projects, including selected facsimile contact sheets from the baseball photo shoots, a letter to Mandel from Charles Wilson regarding Edward Weston and a pack of ten of the original 1975 baseball cards.

Mike Mandel (born 1950) is an artist who has been working primarily with photography since the early 1970s. He teaches at the School of the Museum of Fine Arts, Boston, and is a recent visiting lecturer in the Department of Visual and Environmental Studies at Harvard. A retrospective of his work is scheduled for 2017 at SFMOMA.

D.A.P./JULIUS BOOKS
9780989531146 u.s. $125.00 ca $150.00
Boxed, 6 vols., 9.5 x 12.75 in / 227 pgs / 50 color / 250 b&w / 1 poster / 11 contact sheets / 135 boxed cards / Limited Edition of 1,000 copies
October/Photography
The photographic image as forensic evidence in 11 historic cases

Images of Conviction
The Construction of Visual Evidence


Images of Conviction presents, through 11 cases, how the photographic image is constructed to become evidence.

From the scientific methods developed by Alphonse Bertillon, a criminologist who worked for the Préfecture de Police de Paris in the late 19th century, to the first aerial images of the front taken by the army during World War I, to the shots allowing the victims of Stalin’s Great Purge to be identified—for over 150 years photography has served as proof, testifying to crime and thus seeming to deliver truth.

In the 11 cases presented here, each one situated within its historical and political context, the question of the status of images is acutely posed. Whether it be the victims of Stalin’s Great Purge to be identified—for over 150 years photography has served as proof, testifying to crime and thus seeming to deliver truth. The victims of Stalin’s Great Purge to be identified—for over 150 years photography has served as proof, testifying to crime and thus seeming to deliver truth. The victims of Stalin’s Great Purge to be identified—for over 150 years photography has served as proof, testifying to crime and thus seeming to deliver truth.

Parchman Farm
Photographs and Field Recordings: 1947–1959
By Alan Lomax.

Introduction by Anna Loma Wood. Text by Bruce Jackson.

In 1947, 1948 and 1959, renowned folklorist Alan Lomax (1915–2002) went behind the barbed wire into the Mississippi State Penitentiary at Parchman. Armed with a reel-to-reel tape deck and, in 1959, a camera—Lomax documented as best an outsider could the stark and savage conditions of the prison farm, where the black inmates labored “from can’t to can’t,” chopping timber, clearing ground and picking cotton for the state.

They sang as they worked, keeping time with axes or hoes, adapting to their condition the slavery-time hollers that sustained their forebears and creating a new body of American song. There’s was music, as Lomax wrote, that “testified to the love of truth and beauty which is a universal human trait.” Their songs participated in two distinct musical traditions: free world (the blues, hollers, spirituals and other songs they sang outside and, when the situation permitted, sang inside as well) and the work songs, which were specific to the prison situation.

A chilling account of how slavery persisted well into the 20th century in the institutionalized form of the chain gang, Parchman Farm includes two CDs with 44 of Lomax’s remastered audio recordings and a book of more than 70 of Lomax’s photographs, many published here for the first time.

DUST-TO-DIGITAL
9780981734293 u.s. $40.00 isbn 0 10 00
2 Sip, Hrs. 6:00 x 0:50
77 color/2 Audio CDs.
July/Music/Photography

Lead Kindly Light
Pre-War Music and Photographs from the American South

Edited with text by Sarah Bryan, Peter Honig.

A portrait of the rural American South between the dawn of the 20th century and the Second World War, Lead Kindly Light brings together two CDs of traditional music from early phonograph records and a handsome clothbound volume of never-before-published vernacular photography from the region. North Carolina collectors Peter Honig and Sarah Bryan, a husband-and-wife team, have spent years combing the backroads, from deep in the Appalachian mountains to the cotton and tobacco lowlands, in search of the evocative music and images of the pre-War South. The music of Lead Kindly Light (which borrows its name from a 1927 recording by the Lovelace Twills Quartet) presents outstanding lesser-known recordings by early stars of recorded country music, as well as rarely and never-reissued treasures by obscure country, blues and gospel artists—46 recordings in all, recorded between 1924 and 1939, from the 78 RPM collection of Peter Honig. The images from Sarah Bryan’s vernacular photography collection, mainly pictures of the rural and small-town South found in the Carolinas, Virginia and Tennessee, are richly textured depictions of family life, work and leisure, and fine exemplars of the often accidental beauty of the vernacular snapshot.

DUST-TO-DIGITAL
9780981734240 u.s. $40.00 isbn 0 10 00
2 CDs, 6:00 x 0:50
77 pages/2 Audio CDs.
July/Music/Photography

Also Available
Victoria Favorites
9780981734220
2 CDs, u.s. $40.00 isbn 0 10 00
Dust-to-Digital
Matthew Brookes: Les Danseurs
Introduction by Marie-Agnès Gillot.
For his first book, photographer Matthew Brookes has turned his lens upon the professional male ballet dancers of Paris. Over the course of a year, he took these dancers out of their regular environment of rehearsals and performances and photographed them in a raw space in which they were allowed to explore the physicality of dance in its purest form. This series of portraits depicts the dancers’ responses upon being asked to interpret birds falling from the sky. The introduction is by Parisian prima ballerina Marie-Agnès Gillot, who has worked with these dancers over the years and watched them grow and develop. Brookes was born in England, grew up in South Africa, and is presently based between Paris and New York.

RÖMII
9788862084338 u.s. $45.00 / ca $55.00
Hbk, 8.5 x 11.25 in / 72 pgs / illustrated throughout.
September/Photography/Performing Arts

The World of Tim Burton
Text by Tim Burton, Jenny He, Patrick Blümel.
His films are cut classics: Beetlejuice, Edward Scissorhands, The Nightmare before Christmas, Alice in Wonderland. Less well known, but no less relevant, is the artwork that Tim Burton creates outside of Hollywood. His drawings and paintings, poems and short stories delight his fans just as much as his adventures on the silver screen. In the spirit of Surrealism, Burton playfully blends elements from popular culture—cartoons and comic books—and B-movies, as well as gothic culture. This catalogue affords fascinating insight into the bizarre, magical imagination of this exceptional multimedia artist. And like the title of his new film, these pictures leave the viewer in amazement, inspired, with Big Eyes.

RÖMII
9783775740296 u.s. $30.00 / ca $55.00
Hbk, 9 x 9 in / 122 pgs / 300 color.
September/Film & Video/Art

NEW PUBLICATION DATE
Frances Ha: A Noah Baumbach Picture
Text by Noah Baumbach, Greta Gerwig.
Frances Ha is a modern comic fable that captures the trials and tribulations of a young woman trying to make it in New York City. Like an endearing comedy of errors, Frances throws herself headlong into her dreams, even as their possible reality diminishes. Directed by Noah Baumbach, the film is a beautiful homage to classic French cinema, but its character feels quintessentially New York. Capturing the romantic spirit of the film in print, Frances Ha tells the story through moments. Edited down to one frame per scene, the book follows a strict structure laying out 688 stills.

RÖMII
9780870707605 u.s. $19.95 / ca $30.00
Hbk, 9.5 x 9 in / 794 pgs / illustrated throughout.
June/Photography/Film & Video

A spooky trove of movie-making artifacts selected by Tim Burton himself
Brakhage's Childhood
By Jane (Brakhage) Wodening
Brakhage's Childhood recounts the story of visionary American filmmaker Stan Brakhage's (1933-2003) life up to age 12. In 1963 Stan and Jane Brakhage began a series of interviews wherein Stan described his life and Jane took notes. Each session yielded a chapter and each chapter usually a place. After each interview Jane organized, wrote and edited the stories. After two years they had 23 chapters in 100,000 words. “He had the most amazing memory I ever encountered,” says Jane, who writes: “This is a biography of a child, taken from the memory of that child grown up. I can only assert that we stopped the interviews, stopped the book, stopped the marriage, at exactly the right moment. Stan and I worked together a lot in a medium, this time, we worked together in my medium.” In the end, writes Tony Pipolo in the afterword, “[Jane] created a masterfully fiction about a fiction that reveals undeniable truths, assuming an autobiographical posture at once commanding and equivocal, a chronicle of semi-Dickensian misfortune by piecemeal observations about an American childhood bearing the mark of its author's writing style, demonstrated in books written during and after her life with Stan Brakhage.” Brakhage's Childhood is a remarkable achievement conceptually, intellectually and aesthetically, and provides crucial insight into the early life of one of America's most inspired and complex experimental filmmakers.

If Films Could Smell
By Roddy Bogawa.
If Films Could Smell is at once an assemblage of interviews and writings by Roddy Bogawa (born 1962) from his nearly 30 years as a filmmaker and artist, and a time capsule of the independent film scene and art world of the 1990s as told through articles, diary entries, letters, emails, photographs, script notes and assorted bric-a-brac from Bogawa’s archives. As with many of Bogawa’s films, it’s a collage that doesn’t try to hide its seams, a jumble of ideas both realized and unrealized, an exploded diagram and a manifesto. The title conveys his interests in personal and cultural memory, and how these intersect with one’s identity. Bogawa’s work has been variously described as “experimental,” “Asian American” and “independent cinema.” This volume lays out these labels and dissects them, sometimes humorously. Straddling genres, If Films Could Smell is a document of possibility and provocation.

And China Has Hands
By H.T. Tsang.
Edited with afterword by Floyd Cheung. Originally published in 1937, And China Has Hands, the final published novel of literary gadfly and political radical HT. Tsang (1889–1971) (author of The Hanging on Union Square), takes place in a 1930s New York defined as much by chance encounters as by economic inequalities and corruption. Combining the pointed, political clarity of Gertrude Stein with his very own characteristic humor, Tsang shows us the world of 1930s New York through the eyes of Wan-Lin Wmp, a newly arrived, nearly penniless Chinese immigrant everyman. Written with a poignant simplicity that mirrors Wong’s own alienation in a foreign land, this unusually intimate portrait of coming to race and class consciousness, set against the backdrop of the Great Depression, illuminates the challenges endured by generations of Chinese who tried to assimilate into an alien culture, pining in utter obscurity for their homeland.

Life Is Work
Kaneto Shindo and the Art of Directing, Screenwriting, and Living 100 Years Without Regrets
By Kaneto Shindo.
Edited by Ken Provencher. Translated by Marie Isla. Foreword by Benicio del Toro.
Until his death in 2012 at age 100, legendary filmmaker Kaneto Shindo was a living link to more than 70 years of Japanese cinema history. Screenwriter of more than 200 films and director of more than 40, Shindo earned international praise for his masterpieces and a pre-emptive observation about an American childhood bearing the mark of its author's writing style, demonstrated in books written during and after her life with Stan Brakhage.” Brakhage's Childhood is a remarkable achievement conceptually, intellectually and aesthetically, and provides crucial insight into the early life of one of America's most inspired and complex experimental filmmakers.

NEW PUBLICATION DATE
Lydia’s Funeral Video
By Sam Chansce.
Illustrations by Matt Huyhn. Lydia’s Funeral Video is a one-woman play written and performed by Sam Chansce, a writer, performer, educator and art organizer based in New York and San Francisco. In this apocalyptic satire, devout bank clerk Lydia Clark-Lin has 28 days to terminate an unplanned pregnancy, shoot her own funeral video and do some stand-up comedy. As the camera rolls and Lydia gamely sells about her grim task, a story emerges that is at once hilarious and unnerving. This publication unites the full theater script of Lydia’s Funeral Video with a new counterpoint narrative that enhances the dynamic realization of a live theater experience in book form. It also includes development and production notes that chart the daunting process of developing a solo performance, along with project documentation and community response and engagement. Seamlessly weaving questions of race and gender identity into an existential framework, Lydia's Funeral Video is bold, unpredictable storytelling at its inventiveness and unsettling best.

If Films Could Smell
By Roddy Bogawa.
If Films Could Smell is at once an assemblage of interviews and writings by Roddy Bogawa (born 1962) from his nearly 30 years as a filmmaker and artist, and a time capsule of the independent film scene and art world of the 1990s as told through articles, diary entries, letters, emails, photographs, script notes and assorted bric-a-brac from Bogawa’s archives. As with many of Bogawa’s films, it’s a collage that doesn’t try to hide its seams, a jumble of ideas both realized and unrealized, an exploded diagram and a manifesto. The title conveys his interests in personal and cultural memory, and how these intersect with one’s identity. Bogawa’s work has been variously described as “experimental,” “Asian American” and “independent cinema.” This volume lays out these labels and dissects them, sometimes humorously. Straddling genres, If Films Could Smell is a document of possibility and provocation.

And China Has Hands
By H.T. Tsang.
Edited with afterword by Floyd Cheung. Originally published in 1937, And China Has Hands, the final published novel of literary gadfly and political radical HT. Tsang (1889–1971) (author of The Hanging on Union Square), takes place in a 1930s New York defined as much by chance encounters as by economic inequalities and corruption. Combining the pointed, political clarity of Gertrude Stein with his very own characteristic humor, Tsang shows us the world of 1930s New York through the eyes of Wan-Lin Wmp, a newly arrived, nearly penniless Chinese immigrant everyman. Written with a poignant simplicity that mirrors Wong’s own alienation in a foreign land, this unusually intimate portrait of coming to race and class consciousness, set against the backdrop of the Great Depression, illuminates the challenges endured by generations of Chinese who tried to assimilate into an alien culture, pining in utter obscurity for their homeland.

Life Is Work
Kaneto Shindo and the Art of Directing, Screenwriting, and Living 100 Years Without Regrets
By Kaneto Shindo.
Edited by Ken Provencher. Translated by Marie Isla. Foreword by Benicio del Toro.
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Rakkóx the Billionaire & The Great Race

By Paul Scheerbart.

Introduction and translation by W. C. Bamberger. Illustrations by Félix Vallotton.

Two novellas from the inventor of perpetual motion and gastronomist of German science fiction. Rakkóx the Billionaire (1901), a “Protest Novel,” tells the tale of a multibillionaire who abandons his materialistic aspirations and instead fantasizes about becoming a rich and famous author. The Great Race (1900), a “Development Novel in Eight Different Stories,” describes an intergalactic competition among worm spirits who wish to separate from their stars and achieve true autonomy in a ferocious race of winged sleds, cannon-airships, sky-high wheel-shaped vehicles and intergalactic competition among worm spirits who wish to separate from their stars and achieve true autonomy in a ferocious race of winged sleds, cannon-airships, sky-high wheel-shaped vehicles and 100-mile-tall stilt machines, whose winners will be transformed into gods. Vexing from humorous, aggressive slapstick to ethereal visions of cosmic philosophy, Scheerbart’s fiction offers something of a cartoon space odyssey, and resembles that of no other writer, either of his time or our own.

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October/Fiction & Poetry

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Wakeland Press

Exemplary Departures

By Gabrielle Wittkop.

Afterword and translation by Annette David.

Exemplary Departures consists of five exquisitely wrought novellas depicting five “exemplary” deaths in various exotic locations around the globe: a gentleman spy disappears with his secrets into the Malaysian jungle; a young woman anonymizes atop a ruined castle overlooking the Rhine; a writer succumbs to alcoholism in the streets of Baltimore; a salesman expires in an uncertain space between dark fantastical taboos and interplanetary satires that were to influence the “wise clown” by his contemporaries, he opposed the naturalism of his day with fantastical aggressive slapstick to ethereal visions of cosmic philosophy, Scheerbart’s fiction offers something of a cartoon space odyssey, and resembles that of no other writer, either of his time or our own.

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MURDER MOST SERENE

By Gabriella Wittkop.

Introduction and translation by Louise Rogers Lalaurie.

In the last days of the Venetian Republic, the successive vices of Count Alvisi Larici suffer mysterious, agonizing deaths. Murder Most Serene offers a surreal portrait of a beautiful but corrupt city-state and its equally extravagant and corrupt inhabitants. Redolent of darkness, death, poison and transgression, it is also an over-the-top, tongue-in-cheek Venetian romp. Rich in historical detail and bustling with beguiled patricians, Gabrielle Wittkop’s chilling memento mori seamlessly intertwines the mystery in which it is garnered for a scintillating depiction of physical, moral, societal and institutional corruption, in which the author plays the role of puppeteer—“present, masked as convention dictates, while in a Venice on the brink of downfall, women gorged with venom bustle like vespasians.”

Satisfied that her to the Marquis de Sade, Gabriella Wittkop (1920-2002) was a French author who wrote a remarkable series of novels and travelogues, all laced with sardonic humor and dark sexuality, with recurrent themes of death, disease and decapitude. After meeting Justus Wittkop, a German deserter, in Paris under the Occupation, she hid him from the Nazis and then married him after the war, in what she described as an “Intellectual alliance,” given he was homosexual. He would commit suicide in 1986, with her approval, after being diagnosed with Parkinson’s. Her first novel, The Necrophiliac, appeared in 1972, but a number of her books have only been made available since her own suicide in 2002, after she was diagnosed with lung cancer.

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October/Fiction & Poetry

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Futurist Novel
By Bruno Corra.

Introduction and translation by John Walker. Illustrations by Rosa Rosa.

Sam Dunn is Dead was described by its author Bruno Corra (1892–1976) as a “Futurist Novel” and was first published in book form by Filippo Marinetti’s Edizioni Futuriste in 1917. Yet one will search in vain for any mention of this work in anthologies of Futurism. The novel’s existence is doubtless because it is so unlike anything else produced by Futurism (an ardent, masculine, positive and absurdly serious movement).

Sam Dunn is Dead, a small masterpiece of black humor, is none of these things. Not only is Sam Dunn at once funny, despairing, cerebral and ludicrous, it also traces a history in miniature of the modern spirit. The group’s esoteric program united narcotic and parapsychological practices with asceticism, revolutionary politics (the Russian Revolution was barely a decade old) and a prophetic mode of poetry which they identified in antecedents such as Rimbaud and Mallarmé. In this definitive collection, the theories of the Grand Jeu are presented in the group’s own words for the first time, through the essays and articles which formed the bulk of their magazine.

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October
Fiction & Criticism

The Nose
By Nikolai Gogol.

Illustrations by Rick Buckley.

The Nose, one of Nikolai Gogol’s most important and influential tales, is now available in this gorgeously produced volume, illustrated with photographs by British artist Rick Buckley. Taking on a life of its own, the nose of a St Petersburg official leaves its rightful place to cause havoc in the city. The novel ends with the author seemingly addressing the reader directly, refusing to resolve the story he has narrated. Written between 1835 and 1836, and a key precursor to absurdist and Magical Realist strains in 20th-century fiction, this fantastic tale is extended in Buckley’s photographs, which document a Gogol-inspired street intervention for which he fixed plantation signs on to buildings all over London. This edition of The Nose is part of the Four Corners Familiars series, in which contemporary artists produce a new edition of a classic novel or short story.

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August
Fiction & Poetry

The Overcoat
By Nikolai Gogol.

Photographs by Sarah Dobai.

Published as part of the Four Corners Familiars series, this beautiful edition of the great Russian author Nikolai Gogol’s The Overcoat, a short story originally published in 1842, includes newly commissioned artwork from Sarah Dobai. This influential story—in which a lovely government clerk’s life is briefly transformed by the extravagant purchase of a new coat—has been adapted into a variety of stage and film interpretations; as Fyodor Dostoevsky remarked on the story’s impact in Russian literature, “We all come out from Gogol’s ‘Overcoat.’” Artist, filmmaker and photographer Sarah Dobai responds to the story’s preoccupation with material desire and illusion; the text is printed alongside her photographs of shop windows in London and Paris, showing ready-made stilts of merchandise and mannequins in window displays. Combining contemporary visual work with a belated 19th-century classic, this special edition of The Overcoat reimagines Gogol for a new generation.

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The Great Game
Writings from Le Grand Jeu

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Le Grand Jeu describes a politico-mystical outlook which combined a critique of the apathy and repression of contemporary Western society with a quest to take leave of the individual ego and to reconnect with a collective Universal Mind. The group’s esoteric program united narcotic and parapsychological practices with asceticism, revolutionary politics (the Russian Revolution was barely a decade old) and a prophetic mode of poetry which they identified in antecedents such as Rimbaud and Mallarmé. In this definitive collection, the theories of the Grand Jeu are presented in the group’s own words for the first time, through the essays and articles which formed the bulk of their magazine.

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Sam Dunn is Dead, a small masterpiece of black humor, is none of these things. Not only is Sam Dunn at once funny, despairing, cerebral and ludicrous, it also traces a history in miniature of the modern spirit. It commences with a description of its eponymous hero, a languid 1890s poet who is about to unleash a thoroughly contemporary apocalypse upon the world. Subsequent chapters could be mistaken for Dadaist or Surrealist texts (but written a decade before their time), and then the whole edifice is fatally undermined by forces that are both banal and unusual (to avoid revealing too much). Corra subsequently considered his novel a failure, but today his sensibility to the great undertow of history seems alarmingly prescient, and neither opinion should interfere with the reader’s simple enjoyment of this novel’s deliciously ebullient nihilism.

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October
Fiction & Criticism
The “Berlin Chronicle” 

Notices

By Walter Benjamin.

Translated by Carl Skoggard.

A companion volume to Walter Benjamin’s (1892–1940) memoir Berlin Childhood circa 1900. The “Berlin Chronicle” Valerie is now in a new translation by Carl Skoggard. The German-Jewish philosopher, theorist and critic Walter Benjamin began to narrate on his comfortable Berlin childhood in 1932, not long before he would flee Germany for good to escape the Nazis. The resulting “Berlin Chronicle” notices—40 in all—do not result in a linear narrative but instead remain fragmentary recollections of Benjamin’s young years, from his early childhood to the threshold of adulthood. More generally, they are a series of profound explorations of memory and of the ways memory relates to place. Rich in and of themselves, these notices greatly illuminate “Berlin Childhood circa 1900,” written by Benjamin months later. This translation, in a charming pocket-sized format, comes with an extensive commentary, a historical map of Berlin and numerous illustrations.

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Pbk, 4.75 x 6.5 in. / 294 pgs / 14 b&w

October/Fiction & Poetry

Sonnets

By Walter Benjamin.

Translated with text by Carl Skoggard.

Walter Benjamin’s sonnets, written to mourn his friend Fritz Harnis, constitute an important though little-known part of the philosopher’s literary achievement and a unique contribution to the history of the German sonnet. Benjamin would add to their number over a decade, having begun his project soon after the outbreak of World War I and the suicide of his friend. They were among the writings that Benjamin, forced to flee France, entrusted to Georges Bataille in 1940 for safekeeping. Here, for the first time, readers of English are offered translations of all 73 “Heine sonnets” along with the original German text and an extensive commentary. The Introducatory Essay examines the poems’ biographical context as well as Benjamin’s bold approach to sonnet writing. These poems weave the deeply personal together with Benjamin’s evolving religious and philosophical perspective—shedding new light on the emergence of the man and the thinker.

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October/Fiction & Poetry

Hippis Minör or The Art of Cunning

A New Translation of Plato’s Most Controversial Dialogue

Edited by Paul Chadwick Fletcher. Karen Marr, Introduction by Paul Chadwik Fletcher. Translated by Dikies Jonevon, Transl. by Sarah Ruden. Text by Richard Fletcher. One of Plato’s most controversial dialogues, Hippis Minör details Socrates’ claims that there is no difference between a person who tells the truth and one who lies, and that the good man is the one who willingly makes mistakes and does wrong. But what if Socrates wasn’t merely championing the art of lying—as the dialogue has been traditionally interpreted—but, rather, advocating the power of the creative act? In this new translation by Sarah Ruden, Hippis Minör is rendered anew as a provocative dialogue about how art is a form of wrong-doing. The accompanying introductory essay by artist Paul Chadwick Fletcher argues that an understanding of the dialogue makes life more ethical by paradoxically teaching one to be more cunning.

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September/Fiction & Poetry

How to Train Your Virgin

By Cara Benedetto.

Josey, a midcareer artist going through early menopausal life, was about to leave her husband when she was convinced to return instead. A chance encounter with Trish, a sexy young woman fond of watching porn in public, Josey’s spirit kicks in again. She and Trish experience a passionate affair, but will it last through the summer? Will Josey get her career back on track or will she choose to spend her time with Trish?

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September/Fiction & Poetry

I Would Do Anything for Love

New Loves #5

By Al Bedell.

Cindy Nicole Scott is a high school freshman dealing with a 20-something whose wayward lover, driving cross-country with her tech-in-ravaged love, and her increasing fraught relationship with her best friend. L.i.P. She drinks, she goes to parties, she watches TV, she loses her virginity with the fervor of unbridled youth. But will our heroine make it to sophomore year?

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September/Fiction & Poetry

My Wet Hot Drone Summer

New Loves #4

By Lex Brown.

Mia is on the lam from her wayward mom, a mysterious synth. She drinks, she goes to parties, she watches TV, she loses her virginity with the fervor of unbridled youth. But will our heroine make it to sophomore year?

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September/Fiction & Poetry

Burning Blue

New Loves #6

By Cara Benedetto.

Josey’s midcareer artist going through early menopausal life, was about to leave her husband when she was convinced to return instead. A chance encounter with Trish, a sexy young woman fond of watching porn in public, Josey’s spirit kicks in again. She and Trish experience a passionate affair, but will it last through the summer? Will Josey get her career back on track or will she choose to spend her time with Trish?

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September/Fiction & Poetry

ALSO AVAILABLE

God, I Don’t Even Know

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Badlands Unlimited

How to Train Your Virgin

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Aperture Magazine
Edited by Michael Famighetti.
Aperture is a sophisticated guide to the world of contemporary photography that combines the finest writing with inspiring photographic portfolios. Presenting fresh perspectives accessible to the photo practitioner and the culturally curious alike, each issue examines one theme at the heart of contemporary photography, explored in two sections: Words, focused on ideas, interviews and debate, and Pictures, devoted to an immersive selection of portfolios. Columns include Redux, The Collectors, Curriculum and Object Lessons.

The Fall edition, The Interview Issue, features in-depth conversations with a selection of influential photographers of an older generation, who continue to produce and publish, about their lifelong engagement with photography. The Winter issue, Performance, looks at how photography can be conceived as a live performance, in addition to considering the medium’s essential role in the history of performance-based art.

Osmos Magazine: Issue 07
Edited by Cay Sophie Rabinozvitz. Contributions by Carter Mull, Tom McDonough, Bruce Mazer, Anton Starinkewitz.
Osmos Magazine is “an art magazine about the use and abuse of photography,” explains founder and editor Cay Sophie Rabinozvitz (formerly of Parkett and Fantomet). Nourishing contemporary perspectives in photography and the visual arts, the issue delivers a unique view with content divided into recurring thematic sections—some traditional, such as “Portfolio,” “Stories” and “Reportage”—and others more idiosyncratic, such as “Eye of the Beholder,” where gallerists discuss the talents they showcase; and “Means to an End,” about the side effects of nonartistic image production.

Matador Q
Volume Q of Matador is entirely devoted to photography and pays tribute to one of the greatest photoeditors in history: Robert Pledge, founder of the renowned agency Contact Press Images. Pledge selected for this issue 12 spectacular works by photographers such as Sebastião Salgado, Catherine Leroy, Edward Burtynsky, Stephen Dupont, Annie Leibovitz and Sammy Baloji. Alongside these works, Matador Q presents a sketchbook by Joan Fontcuberta which includes 14 unpublished photographs from the Gastropoda series.

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La Fabrica
Secret Behavior: Issue 03
Exhibitionism
Edited by James Gallagher, Keith Newton, Mike Newton, Morgan Taylor.
The third issue of Secret Behavior revolves around the theme of Exhibitionism. It features Nicola Canavan’s “P:aking the Skin:” an encompassing display of female sexuality, as well as a light-hearted nod to today’s nudes selfies, and a huge selection of intimate art, poetry and fiction. Some of the talent featured in this issue includes Miguel André, Aneta Bartos, Sheale Bonk, Paul Burgess, Nicola Canavan, Julia Cohn, Louisa Colborne, Jen Davis, Matthias Herrmann, Philipp Jauquier, Slava Khrypyn, Jeremy Sigler and many more.
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Pbk. 8 x 11 in. / 118 pp / Illustrated throughout.
October/Journal/Art

Toilet Paper: Issue 12
Edited by Maurizio Cattelan, Pierpaolo Ferrari.
Toilet Paper is an artists’ magazine created and produced by Maurizio Cattelan and Pierpaolo Ferrari, born out of a passion or obsession they both cultivate: images. The magazine contains no text; each picture springs from an idea, often simple, and through a complex orchestration of people it becomes the materialization of the artists’ mental outbursts. Since the first issue in June 2010, Toilet Paper has created a world that displays ambiguous narratives and a troubling imagination. It combines the vernacular of commercial photography with twisted narrative tableaux and surrealist imagery.
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October/Journal/Photography

Kenzone: Volume IV
Edited by Maurizio Cattelan, Pierpaolo Ferrari, Humberto Leon, Ceni Lim.
Kenzone is a collaboration between Toilet Paper magazine and Kenzo. Named after Kenzo’s online blog, this fourth issue of Kenzone has been published in a limited run of 2.400 numbered copies. Toilet Paper was founded in 2010 by Maurizio Cattelan and Pierpaolo Ferrari with the art direction of Micof Taita as a picture-based magazine. Photos published in the magazine have been applied to a variety of products and media, exploring multiple possibilities for images to live beyond the pages. Here, the Toilet Paper creative team met with Kenzo and selected the advertising campaigns for the Fall-Winter 2013, Spring-Summer 2014, Fall-Winter 2014 and now Spring-Summer 2015 seasons.
DAMIANI
9788892584383
u.s. $30.00 cdn $35.00
Pbk. 85 x 11 7/8 in. / 40 pp / Illustrated throughout.
July/Journal/Text

Parkett No. 97
Edited by Rux Curiger.
Founded in 1984, Parkett has long been an important source of information on international contemporary art. Each biannual issue is a collaboration with four artists, in which their work is explored in richly illustrated essays by leading writers and critics. The artists also create exclusive limited editions, available to Parkett readers. Recent artists featured in Parkett include Jeremy Deller, Wael Shawky, Duyan Singh and Rosemarie Trockel (nos. 95); Tadahiro Aitken, Urs Fischer, Cyprien Gaillard, Ragnar Kjartansson and Shirono Shabashi (94); and Valentin Carron, Frances Stark, Adrian Villar Rojas and Dolk Yoo (95). Additional texts have focused on the role of robots in contemporary art (95), the challenges of exhibiting performance art (95) and the effects of new technologies and social media on the live arts (94).
PARKETT PUBLISHERS
9783967962572
u.s. $45.00 cdn $55.00
Pbk. 8 x 10 in. / 300 pp / Illustrated throughout.
January/Journal/Art

Conjunctions: 65, Sleights of Hand
The Deception Issue
Edited by Bradford Morrow.
Children deceive, as do grownups, and many are the moments when all of us even deceive ourselves. People of every age and stripe, whether rarely or often, dissimulate, bluff and beguile. The honest magician’s livelihood is based on deception; so is the dishonest thief’s. Conjunctions: 65, Sleights of Hand, published in October, features an extraordinary range of contributors, including Christopher Hitchens, Francine Prose, and many others. It also includes a special section on “Theft,” an exploration of intellectual property in the modern world, with essays by Walter Benn Michaels, William Winter and many others.

CABINET
9781933986781
u.s. $12.00 cdn $15.00
Pbk. 7.25 x 9.5 in. / 112 pp / 70 color / 30 b&w.
December/Journal/Art

Cabinet 58: Theft
Edited by Sina Najafi.
Across history, the morality of taking what belongs to another has been of concern to both theologians and lawmakers. Yet theft necessarily raises the question of what constitutes ownership, opening onto a long-standing philosophical debate about the relationship between property, freedom and virtue that stretches from Plato through Aquinas, Kant and Marx to contemporary theorists of intellectual property. And the different kinds of stealing—ambuscade, fraud, extortion, piracy, shoplifting—are as expansive as the categories of things (objects, ideas, images, styles, identities) that are understood to require protection from thievery. Cabinet 58, with a special section on “Theft,” includes Susan Brewer on intellectual property debates in the agricultural and pharmaceutical industries; Melé Haman on “ucth theft” in the Caribbean; and Anton Sears on the diversionary techniques of the pickpocket. Elsewhere in the issue: Luke Healey on the aesthetic and political of the soccer player’s dive; and Margaret Wertheim on the Online Encyclopedia of Integer Sequences.
CABINET
9781933986984
u.s. $12.00 cdn $15.00
Pbk. 7.25 x 9.5 in. / 112 pp / 70 color / 30 b&w.
October/Journal/Art

Cabinet 59: The North
Edited by Sina Najafi.
The idea of the North in modernity—its associations with sparseness and scarcity, to hardships and remote-ness—has fed countless narratives of journeying to places and states unknown. In classical antiquity, however, the north was a place of perfection. In the 5th century B.C.E, Pindar wrote of the wonders of Hyperborea—a northerly land whose natives lived unaffected by “sickness or runnous old age,” by “toil or battles.” The poet also claimed this kingdom could be found “neither by ship nor on foot,” and it is this mix of territorial encounter and lyric indeterminacy that continues to characterize our idea of the North. Cabinet 59, with a special section on “The North,” includes Jessica Rawson on five centuries of expeditions in search of the Northwest Passage; Joe Duncan on the US government’s rush to exploit Arctic resources made newly accessible by global warming; and Bettina Sierra on the attempts to recreate the atmospheric effects of the aurora borealis.
CABINET
9781933986871
u.s. $12.00 cdn $15.00
Pbk. 7.25 x 9.5 in. / 112 pp / 70 color / 30 b&w.
December/Journal/Art

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Secret Behavior: Issue 02
9780989745611
Pbk. u.s. $16.00 cdn $20.00
Secret Behavior LLC

 ALSO AVAILABLE
Toilet Paper: Issue 10
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 ALSO AVAILABLE
Parkett No. 96
9783967962565
Pbk. u.s. $45.00 cdn $55.00

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Kenzone: Volume IV
Parkett

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Conjunctions: 65, Sleights of Hand
Parkett

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Cabinet 58: Theft
Parkett

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Cabinet 59: The North
Parkett

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Parkett

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Cabinet 58: Theft
Parkett

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Cabinet 59: The North
Parkett

 AVAILABLE ONLINE
JOURNALS
artbook.com
86
87
artbook.com
Ed Ruscha: Los Angeles Apartments

Memories That Smell Like Gasoline

By David Wojnarowicz.

Not content to be a tremendous photographer, painter, filmmaker, performance artist and activist David Wojnarowicz (1954–92) was also the author of three classic books: Close to the Knives, The Waterfront Junkies and Memories That Smell Like Gasoline, now back in print from Artspace. This volume collects four tales—“Into the Drift and Swail,” “Diving Time in a Disposable Body,” “Spiral” and the title story—interspersed with ink drawings by the artist. “Sometimes it gets dark here behind these eyes I feel like the physical equivalent of a screen. The high-way at night in the headlights of this speeding car is the only motion that lets the heart unravel and in the wind of the road the two story framed houses ap- pear one after the other like some cinematic stage set.” From these opening sentences of the book (“Into the Drift and Swail”), Wojnarowicz lets loose a salvo of ideas, as every new subject—leaves, the design and edit for this volume revisits the artist’s origi- nal intention for the work, and is based on a maquette originally prepared in 1988 by Koudelka and graphic designer Milan Kopriva. Koudelka intended to publish the work in Prague, but was forced to flee Czechoslovakia, landing eventually in Paris. In 1975, Robert Debapprox. Apostol and Koudelka collaborated to publish Giloes, a 6 quvo voyage (Giloes, in the Eng- ish-language edition), a selection of 80 photographs taken in various Roman settlements around East Sy- lvania. Giloes includes more than 30 never-before-published images.

APERTURE

9781093519278

u.s. $34.95 / €30.00

Hbk, 8 x 5 ¼ in. / 296 pgs / 120 color / 30 bw.

Available/Architecture

KouDeka: Gypsies

Text by Vlach Guy.

Aperture’s new edition of Koudelka: Gypsies rekindles the energy and astonishment of this foundational body of work by mas- ter photographer Josef Koudelka (born 1938). Lavisly printed in a unique quadratone mix by artisanal printer Gerhard Sklad, it offers an expanded look at Čikai (Czech for “gypsies”) – 109 photographs of Roma society taken between 1962 and 1971 in then Czechoslovakia (Bohemia, Moravia and Slovakia). Romania, Hungary, France and Spain. The design and edit for this volume revisits the artist’s origi- nal intention for the work, and is based on a maquette originally prepared in 1988 by Koudelka and graphic designer Milan Kopriva. Koudelka intended to publish the work in Prague, but was forced to flee Czechoslovakia, landing eventually in Paris. In 1975, Robert DeB

swisart book.com

Expanding Architecture: Design as Activism


Expanding Architecture presents a new generation of creative de- sign carried out in the service of the greater public and the greater good. Questioning how design can improve the daily lives, editors Bryan Bell and Kata Kuciak create a roadmap for architectural thinkers—or “public interest architects”— that might function akin to public-interest law or medicine by expanding archi- tecture’s all too often elite client base. With 30 essays by practicing architects and designers, urban and community planners, histori- ans, landscape architects, environ- mental designers and members of other fields, this volume presents recent work from around the world that illustrates the ways in which design can address issues of social justice.

METROPOLIS BOOKS

9781325125678

u.s. $34.95 / €30.00

Hbk, 6 5 x 9 in. / 288 pgs / 120 color / 30 bw.

Available/Architecture

Luke Stephenson: An Incomplete Dictionary of Show Birds

Foreword by Michael Smith.

“it all started very innocently / I suppose, but then it gradually turned into an obsession... .” The first inkling of this obsess- ion came when British photographer Luke Stephenson (born 1983) met an artist who photographed pigeons—side on, against a blank background. Impressed by the simplicity of these images, Stephenson began to photograph birds. His first subjects belonged to the treasurer of the Anti- war Campaign, but was forced...
Joel Sternfeld: Sweet Earth
"Sweet Earth continues Sternfeld’s formal investigation into what he terms ‘knowability’, but the result, appropriately enough, is more accommodating. A history of endeavor, hope and resilience resides in these places, in these photographs; the texts offer a kind of hospitality, an invitation to step inside, to share in it.”
— Geoff Dyer, The Guardian
STEIDL
9783958290174 u.s. $65.00 cn $95.00 Cth, 12 x 10 in / 132 pps / 60 color. January/Photography

Lewis Baltz: The New Industrial Parks
As a young photographer, California native Lewis Baltz (born 1946) became fascinated by the man-made landscapes that were fast taking over agrarian Southern California. His photos from this period, The New Industrial Parks, were first published in 1974. The acclaimed series unflinchingly details the landscape of construction sites and suburban sprawl.
STEIDL
9783958290198 u.s. $65.00 cn $95.00 Cth, 9 x 10.5 in / 272 pps / 26 duotone / 138 color. January/Photography

Joel Sternfeld: Oxbow Archive
"The photographs in this book seem to express everything that Sternfeld believes in and holds dear. These pictures come from a moral sense of the fragility of the landscape, and from a belief in what photography can do to express the temporary nature of the Earth—and, possibly, to assist in its preservation.”
— Liz Jobey, The Guardian
STEIDL
9783958290198 u.s. $75.00 cn $90.00 Cth, 12.75 x 11.25 in / 144 pps / 77 color. January/Photography

Edward Burtynsky: China
Text by Marc Mayer, Ted C. Fishman, Mark Kingwell.
“Canadian photographer Edward Burtynsky documents the dumping grounds for the hand-recycling of the world’s e-waste; the unprecedented migrations of millions of humans toward brand-new urban environments; and the ecological footprint of Three Gorges Dam.”
— Jim Casper, LensCulture
STEIDL
9783958291017 u.s. $65.00 cn $90.00 Cth, 15 x 12 in / 148 pps / 60 color December/Photography/Asian Art B Culture

Mitch Epstein: Work
Text by Eliot Weinberger, Mia Fineman, Susanne Lange, Gabriele Scholl-Latour, Martin Hoelleitner.
Mitch Epstein: Work covers each of Epstein’s major projects—Commotion Practice, Vietnam, The City, Family Business and American Power—each accompanied by a short essay by the artist, along with a DVD of his film, Dad.
STEIDL
9783958290181 u.s. $50.00 cn $60.00 Cth, 9 x 10.5 in / 272 pps / 26 duotone / 138 color. January/Photography

Bruce Davidson: Circus
Edited by Michael Mack. Text by Sam Holmes.
“Davidson’s focus isn’t so much on the show-biz side as on the prosaic reality of the lives of the circus folk. Some of these photographs have become iconic; here they are presented as intended ... incisive, beautifully composed, all rich tones and glowing highlights, with grain actually adding to the impact.”
— Geoff Wittig, The Online Photographer
STEIDL
9783958290174 u.s. $60.00 cn $70.00 Cth, 11.75 x 11.5 in / 104 pps / 131 tritone. January/Photography

Bestselling photobooks back in print from Steidl
Joseph Szabo: Rolling Stones Fans
Limited Edition

This new collector’s edition of Rolling Stones Fans is limited to 20 copies and includes the numbered 10 x 13-inch print “Delight,” signed by Joseph Szabo (born 1944). In 1978, two of Szabo’s high school students invited him to join them at a Rolling Stones concert at JFK Stadium in Philadelphia. Sensing a promising photo opportunity, Szabo agreed, packing three 35mm cameras and plenty of black-and-white film. Some 90,000 Rolling Stones fans converged on the stadium for the concert, where Szabo captured them drinking, kissing, smoking, dancing and hanging out. Their young subjects transported by the music, the drugs, the alcohol and the community, Szabo’s Rolling Stones fans photographs show unguarded moments of absorption and abandon in the sublimity of the rock and roll gig. Szabo recently returned to the contact sheets and found many unseen images for this new edition.

Derek Ridgers: 78–87 London Youth
Limited Edition

Foreword by John Maybury.

The new collector’s edition of Derek Ridgers’ 78–87 London Youth includes a numbered C-print, signed by Ridgers, titled “Tanod Barry, Kings Road 1963.” Taken in the streets, clubs, basements and bars of London between 1978 and 1987, these photographs in this volume celebrate the many mutations in London’s youth culture. Ridgers (born 1950) has documented the perennial youth ritual of dressing up and going out since he first picked up a camera in 1975. These photographs capture punk’s evolution into goth, the skinline revival and the New Romantic scene, and the eventual emergence of Acid House and the new psychedelia. Among those portrayed are Boy George, Nanette Chary, Leigh Bowery and his boyfriend Trojan, Michael Alig, John Galliano, Hamish Bowles, Garth-Wyn Evans, Steve Strange, and Martin Kemp and Steve Norman of Spandau Ballet. Ridgers has been the subject of major exhibitions worldwide, including at the Pompidou Centre, Paris, the Victoria and Albert Museum, London, and the Studio Museum, Harlem.

Mercedes-Benz 300 SL
Milestones of Motor Sports, Vol. 1

Text by Günter Engel. In 1955, Mercedes-Benz won The Sports Car World Championship with the racing car 300 SL (W 196 S). In addition to the titles achieved that same year in The Formula 1 World Championship and The European Touring Car Championship, this success is proof of the unprecedented dominance of a single manufacturer on the stage of international automobile racing. Stirling Moss and Juan Manuel Fangio, the most successful drivers of their era, had impressive victories in the 300 SL at the most demanding road races in the world, triumphs that continue to afford this unparalleled racing car lasting fame to this day.

This first volume of the Milestones of Motor Sports limited edition series provides exhaustive and authentic documentation of the technical development of the W 196 S. All the races, as well as the biography of each individual vehicle, are presented with the aid of exclusive images and illustrations.

HATJE CANTZ
9783775740027 u.s. $300.00 ISBN 9783775740034 CDN $360.00 Slip, Hbk, 11 x 14.5 in. / 528 pgs / 516 color. SeptemberDesign/Limited Edition

Mercedes-Benz 300 SL
Rennsportwagen
Milestones of Motor Sports, Vol. 2

Text by Günter Engel. The 300 SL (W 194) is the first racing car with which Mercedes-Benz renewed its participation in international automobile racing in the postwar period. The car has proven itself in top-ranking racing positions, such as in the 24-hour endurance race in Le Mans, or the Carrera Panamericana in Mexico. Since 1952, this Stuttgart-based make has secured a place in the worldwide motor sports scene. The racing car achieved particular fame for its unusual gull-winged doors, which turned the production sports car 300 SL, introduced in 1954 and directly derived from the W 194, into a lasting icon of automobile history. This exclusive publication is the second installment of the Milestones of Motor Sports series, and it draws from the numerous archives of Mercedes-Benz Classic. The complete profiles and driving histories of each car are presented in great detail, with some images and documentation that have never before been published.

HATJE CANTZ
9783775740034 u.s. $300.00 ISBN 9783775740041 CDN $360.00 Slip, Hbk, 11 x 14.5 in. / 298 pgs / 252 color. NovemberDesign/Limited Edition

Limited Editions
Shit and Die: Maurizio Cattelan Photographed by Ari Marcopoulos

Limited Edition
Edited by Maurizio Cattelan, Myriam Ben Salah, Marta Papini.

Published on the occasion of the exhibition Shit and Die (curated by Maurizio Cattelan, Myriam Ben Salah and Marta Papini), Shit and Die: Maurizio Cattelan Photographed by Ari Marcopoulos is printed in a limited edition of 25 copies, and includes a portrait of Maurizio Cattelan photographed by Ari Marcopoulos, the book Shit and Die edited by Maurizio Cattelan, Myriam Ben Salah and Marta Papini, and the zine by Marcopoulos.

Shit and Die explores the human condition and its torments, featuring an array of established and emerging visual artists such as Davide Balula, Guy Ben-Ner, Petrit Halilaj, Dorothy Iannone, Yan Pei-Ming, Carol Poma, George Condo, Martin Creed, Jim Shaw and Andra Ursuta.

DAMIABI

Richard Serra: Notebooks Volume 2

Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks and sketchbooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and ideas, some of which the artist has developed into sculptures and drawings. Serra has personally selected three of his sketchbooks, two of which were made in Iceland in 1989, plus a very recent one from Qatar, reproduced here in facsimile.


2015 Spring-Summer Supplement

John Gossage: pomodori a grappolo

Limited Edition
Text by Jonathan Safran Foer.

This is a signed limited edition of pomodori a grappolo, a set of three interconnected books by photographer and booksignmaker John Gossage (born 1948). Each book gathers images made in Northern Italy and Sardinia between 2009 and 2011, and each includes a short text by Marlene Klein. The written pieces—two stories and one epilogue—have been created in response to Gossage’s pictures. A unique approach runs through all the details of the books, from the way elements repeat—or don’t—to the choice of materials and color. Since these three books are each a different trim size but include photos that are reproduced at the exact same size, the collective project functions as a study of how ink on paper can inform perception. This signed limited edition of the books, held together in a “disorderly” way with magnets, further explores these concepts. The books come in a custom box filled with green peanuts.

RADIUS BOOKS
9781934435953 u.s. $150.00 eu $140.00 575001 65 b&w / 288 pgs / 150 color / Limited Edition of 250 Signed & Numbered Copies. July/Photography/Limited Edition.

Hiroshi Sugimoto: The Long Never

Text by Jonathan Safran Foer.

The Long Never is a special-edition book containing 65 artworks by Hiroshi Sugimoto (born 1948). Composed of photographs from five series—Marines, Dioramas, Pre-Photographic Time Recording Devices, Lightning Fields and Beaches—the sequence of images in this book conjures a natural history of the planet, perhaps even one untouched by humans. The black-and-white photographs are hand-tipped onto the pages of the book, which is wrapped in silk cloth. Celebrated author Jonathan Safran Foer has written an original story for the volume. Foer’s text sits on the page underneath each artwork, so the reader must lift up each photograph in order to read the story. The Long Never is limited to an edition of 360 copies. It is housed in a custom-made brushed aluminum slipcase. Each copy contains a colophon with the number of the edition and is signed by Sugimoto.

DAMIABI/MATSUMOTO EDITIONS
9788860338493 u.s. $750.00 eu $350.00 575001 65 b&w / 140 pgs / 65 b&w / Limited Edition of 360 Signed & Numbered Copies. September/Photography/Limited Edition.
Raymond Pettibon, “No Title (For All Those),” 2013. From Raymond Pettibon: Surfers, published by David Zwirner Books/Venus Over Manhattan. See page 125.
E.O. Hoppé: The German Work 1925–1938

Edited by Philip Prodger.

Between 1925 and 1929, German-born, London-based photographer E.O. Hoppé (1878–1972) traveled the length and breadth of Germany, recording its people and places at one of the most tumultuous times in the country’s history. Hoppé’s photographs reveal the fields of factory workers; workers and peasants, and captured the birth of the Autobahn and UFA film studios in their heyday. He saw the rise of fascism, the creation of vast new suburbs and the displacement of people from their traditional ways of life. With unprecedented access to the country’s world-famous factories and industrial installations, he witnessed Germany as few others could—barreling headlong into the unknown.

Moving, insightful and deeply revealing, the full significance of Hoppé’s German work has been unknown until now. This book combines photographs published in Hoppé’s legendary 1930 photo book, Deutsche Arbeitsstätte, with many previously unpublished pictures. This publication uncovers Hoppé as a pioneer, experimenting with typology, seriality and sequence, and a pivotal figure in the history of 20th-century photography. Hoppé used his experience in Germany to develop a modern style of photography—showing not just how things looked, but how it felt to be there.

STIEGLITZ
9783869309941 u.s. $65.00 / £55.00
Cth, 10.5 x 11.5 in. / 240 pp / 194 b&w.
Published in English and German.

Lee Miller

Edited by Klaus Albrecht Schröder, Walter Moser. Text by Anna Heinrich, Astrid Mahler, Etta & Malvinder, Walter Moser, Uwe Wrodtzke.

Lee Miller (1907–77) began her artistic career in 1929 as a Surrealist photographer in Paris. She produced images, often in collaboration with Man Ray, in which she isolated motifs by means of light framing and experimental techniques, and in doing so rendered visible a paradoxical reality. This publication surveys Miller’s best works, including early Surrealist compositions as well as travel photos. At the end of World War II, Miller travelled through Europe as a war reporter, producing harrowing photographs of considerable historical significance. One of her most spectacular pictures originated in late April 1945 in Adolf Hitler’s city apartment at Prinzregentenplatz in Munich. Lee had a photo taken of herself sitting naked in the dictator’s bathtub—not long after having captured on film the crimes committed in the concentration camps in Dachau and Buchenwald immediately after their liberation by the occupying forces. Miller was one of the first photographers to do so.

KATIE CARTZ
9783775739559 u.s. $45.00 / £30.00
Pbk, 8.25 x 11.5 in. / 160 pp / 70 color.
STIEGLITZ / SEPT/PHOTOGRAPHY
EXHIBITION SCHEDULE
Vienna, Austria: Albertina, 05/08/15–08/16/15
Fort Lauderdale, Florida: NSU Art Museum, 10/04/15–01/17/16

Curtis Moffat: Silver Society

Experimental Photography and Design, 1923–1935

Edited with text by Martin Barnes. Text by Mark Haworth-Booth, James Stevenson.

This is the first publication on the American modernist photographer Curtis Moffat (1887–1949), who is known for his dynamic abstract photographs, innovative color still lives and some of the most glamorous society portraits of the early 20th century. He was also a pivotal figure in modernist interior design and furniture. Living in London throughout the 1920s and early 1930s, in the era of the “Bright Young Things,” Moffat produced stylish photographic portraits of leading figures in high society, theatre and the arts, including Cecil Beaton, the Sitwells, Nancy Cunard, Lady Diana Cooper, Tallulah Bankhead and Daphne du Maurier. In 2003 and 2007, Moffat’s daughter, Penelope Smail, generously donated her father’s extensive archive to the Victoria and Albert Museum in London. This book is drawn from that archive and includes, in addition, digital reconstructions of color images from original tri-cellobi process black-and-white negatives. It reveals Moffat’s pioneering but hitherto little-known photography in all its depth and beauty.

STIEGLITZ
9783869309927 u.s. $50.00 / £35.00
Cth, 9 x 12.5 in. / 240 pp / 140 color.
STIEGLITZ / JANUARY/PHOTOGRAPHY
EXHIBITION SCHEDULE
Vienna, Austria: Albertina, 05/08/15–08/16/15
Fort Lauderdale, Florida: NSU Art Museum, 10/04/15–01/17/16

The ORDER OF THINGS

The Order of Things
Photography from The Walther Collection

Edited by Brian Wallis. Text by Geoffrey Batchen, Tina Campt, Christopher Phillips, George Baker, Walter Benjamin, Michel Foucault, Michael Jennings, Ulrike Schneider, Allan Sekula, Joel Smith. Interview by Artur Walther.

Throughout the modern era, photography has been enlisted not only to document but also to classify the world and its people. Its status bolstered by a popular belief in the scientific objectivity of photographic evidence, photography has been used, from the earliest days of the medium, to produce and organize knowledge about the external world.

Published to accompany the exhibition The Order of Things: Photography from The Walther Collection, this catalogue investigates the production and uses of visual portraiture, vernacular imagery, architectural surveys and time-based performance in photography from the 1880s to the present, bringing together works by artists from Europe, Africa, Asia and North America.

Setting early modernist photographers Karl Blossfeldt and August Sander in dialogue with contemporary artists such as Ar Minnei, Nobuyoshi Araki, Richard Avedon, Zanele Muholi, Stephen Shore and Zhang Huan, The Order of Things illustrates how typological methods in photography have developed around the globe. Edited by Brian Wallis, The Order of Things includes texts by Geoffrey Batchen, Tina Campt, Christopher Phillips, George Baker, Walter Benjamin, Michel Foucault, Michael Jennings, Ulrike Schneider, Allan Sekula and Joel Smith.

STIEGLITZ
9783869309994 u.s. $86.00 / £75.00
Cth, 11.5 x 11 in. / 448 pp / Illustrated throughout.
STIEGLITZ / SEPTEMBER/PHOTOGRAPHY
EXHIBITION SCHEDULE
New Ulm, Germany: The Walther Collection, 06/17/15–12/15/15

HIGHLIGHTS ▶ PHOTOGRAPHY
Nicholas Nixon: About Forty Years

Introduction by Jeffrey Fraenkel.

American photographer Nicholas Nixon (born 1947) is best known for The Brown Sisters, his ongoing series of annual portraits of his wife Bebe and her three sisters (recently exhibited and published by The Museum of Modern Art). But Nixon’s wider oeuvre has been less well documented. Long overdue, Nicholas Nixon: About Forty Years will be the first publication to focus on the broader swath of Nixon’s more than 40-year career.

In a published statement about photography written in 1975, Nixon remarked, “The world is infinitely more interesting than any of my opinions about it.” To present the world as he sees it—in fascinating, precise and often startling detail—Nixon has consistently used unwieldy large-format cameras, with negatives measuring 8 x 10 inches or 11 x 14 inches. His recurring subjects—cities seen from above, people on their porches, landscapes, portraits of the very young and the very old—are woven together throughout his career like the cords of a cable. Nixon’s large-format black-and-white photography is simultaneously intimate, technically precise and somehow relaxed. Beautifully designed and with exquisitely reproduced images, About Forty Years presents the most thorough view yet of this important artist’s career.

Fraenkel Gallery
9781811374233 \text{v.}: $55.00 / \text{hbk}: 9.5 \times 10.75 \text{m} / 788 \text{pp} / \text{illustrated throughout. September/Photography.}

Larry Sultan

Text by Lewis Baey, Stephen Berg, Joshua Chang, Peter Geimer, Martin Germain, Stefan Gronert, Alessandra Nappo, Christoph Ribbat, Christoph Schallen, Larry Sultan.

The work of Californian photographer Larry Sultan (1946–2009) has become known as one of the central sources of post-conceptual photography. Since 1972, he and Los Angeles–based photographer Mike Mandel have collaborated on numerous projects, including the controversial photo-essay Evidence. This series consists of revealing images plucked from government and corporate archives, such as police and fire departments, aerospace and engineering firms. Later on, in 2004, Sultan published his provocative series The Valley, an expose of the adult film industry, in which the artist focused on the suburban neighborhoods and middle-class family homes that serve as pornographic sets. Including images from these series and more, this publication gives a comprehensive overview of Sultan’s career as a conceptual photographer.

Kehrer
9783735600691 \text{v.}: $47.00 / \text{hbk}: 8 \times 10.25 \text{m} / 128 \text{pp} / 68 color / 16 b&w. August/Photography.

Hiroji Kubota: Photographer


Over the course of a career spanning more than 50 years, Magnum photographer Hiroji Kubota (born 1939) has spent his life traveling extensively and documenting the world around him. From his coverage of the Black Panther Party in the mid-1960s to his incommensurate access to North Korea, Kubota has prolifically captured the histories of diverse cultures throughout the world. This sumptuous visual biography encompasses the best images of his life’s work, broken down into chapters, with illuminating narrative text throughout. Rooted in his experience of a Japan ravaged by destruction and famine at the end of World War II, Kubota’s work is characterized by a desire to find beauty and honor in human experience. Hiroji Kubota: Photographer includes all of Kubota’s key bodies of work, including his many extended trips to China, Burma, the United States, and North and South Korea, as well as his home country, Japan.

Aperture
9783131126975 \text{u.}: $75.00 / \text{hbk}: 12 \times 9 \text{m} / 512 \text{pp} / 287 color / 178 b&w. October/Photography.

Doug DuBois: My Last Day at Seventeen

Illustrations by Patrick Lynch.

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Aperture
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Olivo Barbieri: Ersatz Lights

Case Study 1, East-West

Text by Laura Gasparini, Francesco Zanot.

In his photographs, Olivo Barbieri (born 1954) depicts inhabited environments in such a way that unexplored facets of reality come to light. Urban centers in China or America dominate his series, alongside locations such as the Dolomites Mountains, the Alps or Capri as well as waterfalls in Canada, Argentina and Zimbabwe. From 2003 to 2013 he photographed more than 40 cities and megacities worldwide. One of the distinctive features of his photographs is an extremely low depth of focus that creates the impression that they depict miniature models. This feeling of estrangement is further intensified by his lengthy exposures of artificial illumination. Barbieri produced his first nightlight photographs in the early 80s in Italy. Ersatz Lights presents all of the artist’s night landscapes for the first time.

KAZIE CANTZ
9788862084122 $70.00 ills. 6 x 9 in. / 194 pgs / 194 color.
September/Photography

Charles H. Traub: Lunchtime

Between 1977 and 1980, photographer Charles H. Traub (born 1945) ventured onto the streets of Chicago, New York and various European cities to take photographs of their inhabitants—male and female, young and old—at lunchtime. Colorful and direct, animated and intimate, the portraits are shot close to the subjects, composed seemingly off-the-cuff, focusing on just their heads and shoulders. Each subject reveals something of himself or herself to the camera: the woman who takes the opportunity to pose in dignified profile or the one who purses her lips in an exaggerated pout, even the somewhat less fortunate subjects caught adjusting their glasses or blinking. Charles H. Traub: Lunchtime is the first comprehensive publication of these striking color images, which were exhibited in the early 1980s in Chicago, New York and Milan. This volume maintains the cheerfulness and joy of the series, with lively pairings of photographs encouraging viewers to associate one individual with another in a new narrative of the street.

Lynn Saville: Dark City

Urban America at Night

Foreword by Geoff Dyer

Arthur Danto has described Lynn Saville as New York’s answer to Eugene Atget, because she “proves her city at the other end of the day, picking up pieces of the past in the present, just before it is swallowed by shadows.” For her new monograph, Dark City, Saville focused on vacant spaces—shuttered storefronts, back alleys, blank billboards, empty lots—with the occasional ghostly figure hurrying through the frame. Working at twilight and dawn with a medium-format camera (setting up her tripod quickly so as not to attract police attention), Saville captured bucolic city streets depopulated and emptied out, industrial spaces and storefronts alike gone quiet. Color and light come from the sky, streetlights, neon signs or surveillance lighting. Sweeping otherworldly, the images in Dark City also tell a more pragmatic story of the changing urban landscape—vacancies caused by financial crisis, and construction projects spurred on by economic recovery, gentrification and development.

Dark City includes an introduction by acclaimed author Geoff Dyer and photographs taken across the US, including in Columbus, Ohio; Portland, Maine; Lowell, Massachusetts; Jersey City and the Meadowlands, as well as around New York City.

Lynn Saville is a New York-based photographer who specializes in photographs taken at twilight and dawn. “The boundary times between night and day,” as she calls them. Saville studied at the Pratt Institute and Duke University and is represented by Yancey Richardson in New York.

Photographs of people and places

Across the luminous urban United States under cover of darkness
Andrew Savulich: The City
Text by Brendan Bernhard.
Social and cultural transition is often hard to gauge. New York in the 1980s and the first half of the 90s was clearly a different place than it is now: the city was more violent, the streets stranger, and Times Square still wonderfully sleazy. Andrew Savulich’s (born 1959) subject is this perpetually changing metropolis, and his images are a unique mix of spot news and street photography, capturing crime scenes as well as everyday life. The startling immediacy of the moment prevails in his black-and-white images on which he provides handwritten captions.

Carlos Saura: España Años 50
Text by Carlos Saura.
When the great Spanish filmmaker Carlos Saura (born 1932) was a young man, he planned to make a book about his native Spain that would counter the propaganda imagery of the Franco regime. He set out for Andalucia and central Spain in the late 1950s, striving to create a portrait of the country. Since then, Saura has been fascinated not only by the process of photographing but by its technology, as demonstrated by his museum-quality collection of hundreds of historical and self-made cameras. Tom between the two media at the beginning of his career, he eventually chose to become a filmmaker but continued to take photographs. Carlos Saura, España Años 50 offers comprehensive insight into Saura’s photography with a focus on his black-and-white work of the 1950s—compelling images of landscapes, villages, bullfights and people of a bygone era.

Anna Mia Davidson: Cuba
Black and White
Text by Anna Mia Davidson.
In 1961, the US ban on Cuban trade and travel, followed by a break in diplomatic relations, created a de facto embargo on information about Cuba. In 1999, at age 25, Anna Mia Davidson went to Cuba for the first time on a personal journey to capture the isolated island nation. Cuba was just beginning to recover from the “Special Period,” the economic crisis that occurred after 1989 when Russia pulled its financial support after nearly four decades. On further travels during the following eight years, Davidson portrayed daily life in the cities, villages and countryside. Her black-and-white photographs are a testimony to the resilience of the Cuban people, who stood their ground during this transitional period with ingenuity and spirit. It was also here that Davidson came into contact with traditional forms of sustainable farming, a passion that has endured over the years.

Arnold Odermatt: Let’s Call It a Day
Edited by Urs Odermatt.
Following Karambolage, On Duty and Off Duty (all published by Steidl), Arnold Odermatt’s (born 1935) Let’s Call It a Day presents us with more rediscovered masterpieces by a photographer who trained himself primarily through his police job in the small, secluded Swiss canton of Nidwalden. Odermatt has thus developed his own artistic fingerprint which served him well during his working days as well as after-hours. Off duty, Odermatt often volunteered to take pictures all around his canton. Most of those pictures were shot only once, developed on demand and then archived in the attic, sinking into oblivion. Luckily, the photographer’s son found the treasure and takes care of its reevaluation. Let’s Call It a Day is the fourth volume in a series of books that brings into focus this extraordinary work.

Black-and-white urban photography
American landscape and urban photography

Frank Golhke & Joel Sternfeld: Landscape of Longing
Text by Joel Sternfeld, Susan Sontag.

In 2003, Frank Golhke (born 1942) and Joel Sternfeld (born 1944) were commissioned to photograph one of the densest concentrations of ethnic diversity in the world—the borough of Queens in New York City. After more than a year of photographing everything from corner bodegas to the borough’s boundaries, Golhke and Sternfeld had not only captured the comprehensive dynamic that sustains Queens and its myriad inhabitants, they had also evolved a theory of landscape photography, in which landscape is a visible manifestation of the invisible emotions of its inhabitants. Golhke’s Queens consists of streets, houses, fences, gardens, parklands, shorelines and waste spaces, the territory where human arrangement contends endlessly with the forces that undo it: urban vegetation, weather, rot and decay. Sternfeld focuses on the borough’s shops, restaurants, mosques and temples. With an essay by acclaimed writer Sontag, this book becomes a powerful instrument for understanding a landscape that seems to defy interpretation.

Barbara Bosworth & Margot Anne Kelley: The Meadow
Emily Dickinson wrote that all of her poetry is “one closer, and a bee. And reverie.” It turns out to be the same place, different days, at night—explore the changing character and nature of the lake, in the interplay of day and season, wind, sun and moonlight upon the reflections on the water’s surface and the variously colored globs of the atmosphere above. Precisely boating Dickinson’s is square images, the thin line of the horizon suggests the immensity of the space between these two elements, pulling the viewer into the center of the photographs where they converge.

Lucinda Devlin: Lake Project
Lake Project is a series of color photographs of Lake Huron, one of the Great Lakes bordering the state of Michigan, by American photographer Lucinda Devlin (born 1947). The pictures—taken from the same vantage point, during different seasons and at different times of day or night—explore the changing character and nature of the lake, in the interplay of day and season, wind, sun and moonlight upon the reflections on the water’s surface and the variously colored globs of the atmosphere above.

Philippe Cheng: Still
Text by Elisabeth Biondi, Edouard van der Meulen, Jack Larsen, Terrie Sultan. Still collects photographer Philippe Cheng’s images of Long Island. New York, where he lives and works. Seeking to evoke a mood rather than capture the minute visual details of the landscape, Cheng shifts the focus from within his camera to create scenes that are deliberately blurred. Poetic, personal interpretations of a landscape that has inspired many artists, Cheng’s photographs are dominated by intense color and a gentle abstraction. The horizon, the sea, the sand and the beach grass of Long Island subdue their appearances, but in abstracted, hazy, dreamlike forms, inviting the viewer to share Cheng’s personal connection with the landscape.

Detour in Detroit
Text by Francesco Boneri. Photographs by Antonio Rinaldi. Over the past two years, New York-based journalist Francesco Boneri has visited Detroit six times, covering the city for the New York Times. In this intimate portrait of an unfamiliar, American, award-winning Swedish photographer Pieter ten Hoopen (born 1974) takes us to Hungry Horse, Montana. One in these residents of this small town subsists below the poverty line, and most live in trailers and cabins. During extended periods spent in Hungry Horse over the course of more than ten years, the artist discovered great compassion and human warmth in an environment bereft by unemployment, drugs and desperation. “I think it took me more than ten years to understand this place and see beyond the clichés of the USA,” reflected ten Hoopen. Portraits of Hungry Horse’s residents are juxtaposed in this volume with landscapes showing the area’s staggering natural beauty. Hungry Horse includes an essay by New York Times Magazine contributor writer Blake Mills and a DVD of ten Hoopen’s documentary film about the town.

Maude Schuyler-Clay: My Mississippi History
Foreword by Richard Ford. Maude Schuyler-Clay (born 1953) started her color portrait series in 1975 when she acquired her first Rolleiflex 2.8 camera. At the time, she was living and working in New York and paid frequent visits to her native Mississippi Delta, whose landscape and people continued to inspire her. Over the next 25 years, the project, which began as The Mississippians, evolved into a homage to Julia Margaret Cameron. At the beginning of the art of photography, Cameron lived in Victorian England and started her first photographic experiments in 1883, following the gift of a camera. The expressive, allegorical portraits of her friends and family and her artistic approach to capturing the very essence of light are a clear driving force behind Clay’s nostalgic recollection of canefield moments of family life and play in the Southern states in the 1980s and 90s.

Pieter ten Hoopen: Hungry Horse
Text by Pieter ten Hoopen, Luise Magann. In his intimate portrait of an unfamiliar, American, award-winning Swedish photographer Pieter ten Hoopen (born 1974) takes us to Hungry Horse, Montana. One in these residents of this small town subsists below the poverty line, and most live in trailers and cabins. During extended periods spent in Hungry Horse over the course of more than ten years, the artist discovered great compassion and human warmth in an environment bereft by unemployment, drugs and desperation. “I think it took me more than ten years to understand this place and see beyond the clichés of the USA,” reflected ten Hoopen. Portraits of Hungry Horse’s residents are juxtaposed in this volume with landscapes showing the area’s staggering natural beauty. Hungry Horse includes an essay by New York Times Magazine contributor writer Blake Mills and a DVD of ten Hoopen’s documentary film about the town.

Sam Jones & Blake Mills: Some Where Else
A collaboration between photographers Sam Jones and Blake Mills. Some Where Else explores the American South through photographs and music. Jones spent two years photographing small towns in Mississippi, Tennessee, Georgia and Louisiana. Much of this part of the country has been bypassed by corporate America, making for a landscape devoid of chain franchises such as Wal-Mart and Applebees. The resulting photographs tell the story of how America looked pre-corporate sprawl, but also spanned a collaboration with songwriter Blake Mills, who found inspiration for an entire soundtrack in Jones’ imagery. The resulting album brings the subjects of the photographs to life. Each copy includes a 152 page book with 70 plates and a 180 gram white vinyl record of original music by Blake Mills.

REVIEW: DOLLY PRESS
79/12023/20448
$79.99 / CDN $105.00
Cht, 12 x 12.5 in / 150 pgs / 3 color / 110 color. September/Photography/Music

9/12023/20449
$78.99 / CDN $105.00
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106
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107
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Mark Klett: Camino del Diablo
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Rob Hornstra & Arnold van Bruggen: The Sochi Project
An Atlas of War and Tourism in the Caucasus
Photographer Rob Hornstra and
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The village of al-Qari‘ah has been
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Islamic Masonic Places of Worship in North East Italy, 2010–2013
Edited by Nicolò Degiovis, Martin
Par: Introduction by Martin Par
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Seemingly black-and-white images of the diverse building
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Political photography

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Chris Killip: Isle of Man Revisited

Text by Chris Killip.

British photographer Chris Killip was born at his father’s pub on the Isle of Man in 1946; 18 years later he left his post as a trainee hotel manager to pursue photography full time, photographing the island’s beaches. He moved to London shortly thereafter, but decided to return to the Isle of Man early in the 1970s to document its inhabitants, landscapes and disappearing traditional lifestyles. The series was first published in 1981. Thirty years after the publication of Isle of Man, Killip found himself re-examining the negatives from the series in preparation for an upcoming retrospective in Germany. “I hadn’t had an occasion to think about this work since the first edition of the book was published,” writes Killip. “Going through these negatives again I found new images that I now liked, but at the time had overlooked or had not used for reasons that now mystify me.” These alternate Isle of Man images—some 250 in total—became what Killip terms his “Isle of Man archive.” Chris Killip: Isle of Man Revisited, a lavish, large-format, clothbound volume, maintains the order of the classic 1980 photograph but with some key changes: some of the original photographs have been replaced by unseen ones from Killip’s “Isle of Man archive,” and 30 new images have been added.

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9783869300090
u.s. $60.00 / ca $81.95
Chth. 11.75 x 11.75 in. / 50 b&w.
September/Photography

Chris Killip: In Flagrante Two

Text by Chris Killip.

The photographs that Chris Killip (born 1946) took in Northern England between 1973 and 1985 were first published by Sekter & Warburg as In Flagrante in 1981, a volume that quickly established itself as the most important 1980s photobook on England and a classic of the genre. Compassionate but unswerving in its gaze, In Flagrante documented industrial Northern England in decline, suffering from the after-shocks of neoliberal economic strategies most brutally embodied in the policies of Margaret Thatcher. “The objective history of England doesn’t amount to much if you don’t believe in it, and I don’t,” reflects Killip. “And I don’t believe that anyone in these photographs does either, as they face the reality of deindustrialization in a system which regards their lives as disposable.” Chris Killip: In Flagrante Two revisits the classic photobook with a beautifully produced, radically updated presentation: each double-page spread features a single image on the right side. Strident in its belief in the primacy and power of the photographic image, In Flagrante Two also forces the viewer to truly look, to witness.

STEIDL
9783869300030
u.s. $75.00 / ca $108.90
Chth. 14.25 x 11.25 in. / 108 b&w pgs / 50 b&w.
September/Photography

Chris Killip: Seacoal

Text by Chris Killip.

Chris Killip (born 1946) began photographing the people of Lynemouth seacoal beach in the north east of England in 1982, after nearly seven years of failed efforts to obtain their consent. During 1983 to 1984 he lived in a caravan on the seacoal camp, and documented the life, work and the struggle to survive on the beach, using his unflinching style of objective documentation. Fifty of the 124 images published here were first shown in 1984 at the Side Gallery in Newcastle and others were an important element of Killip’s groundbreaking and legendary book In Flagrante, published four years later.

STEIDL
9783869302350
u.s. $60.00 / ca $87.00
Chth. 10.5 x 9 in. / 104 b&w pgs / 118 b&w.
September/Photography

Chris Killip: Pirelli Work

Text by Chris Killip.

In Pirelli Work, taken at the famous tire manufacturer’s plant, UK photographer Chris Killip (born 1946) documents the factory setting and the workers. One of the novelties of this work is in the lighting: the photographer mimicked fashion techniques, illuminating his subjects with three or four lights triggered by remote control, plus a light held on a pole away from the camera. “The workplace had become, in a real sense for me, a theater,” he has said. “I embraced the look of these new photographs with their relation to fashion, film noir, and even Soviet Realism. For me this ‘look’ seemed a more telling way to record and document this enforced ritual.” This clothbound monograph is the second edition of Pirelli Work, which was first published in 2006.

STEIDL
9783869300913
u.s. $50.00 / ca $70.00
Chth. 10.25 x 11 in. / 57 b&w pgs / 57 b&w.
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John Arsenault: Barmaid

Text by Larry Collins, Mark Jacobs. The site of the leather bar Barmaid in Los Angeles has been home to three highly popular leather bars over the decades—the Sheed, the Outcast and the Gaytlord II. The Eagle LA opened in 2005, following a long-standing tradition of leather bars and uniform, set forth by leather Eagle bars around the country. This publication presents images by American photographer John Ansunall (1970), who worked at the Eagle LA as a bartender, or “barmaid,” as Ansunall liked to refer to the position. The series consists of continuous and employee portraits, interior landscapes from the bar, and self-portraits. Having observed the fetish leather and uniform community from afar for many years, Ansunall was eventually accepted into its midst. These exclusive photographs reflect an insider view of the iconic bar.

DAYLIGHT BOOKS 9781943341105 u.s. $50.00 / $50.00
Hbk, 9 x 10 in. / 112 pgs / 50 color. October/Photography/Gay & Lesbian

2015 SPRING-SUMMER SUPPLEMENT

Greg Reynolds: Jesus Days

Text by Greg Reynolds. From 1978 to 1983, Greg Reynolds served as a youth minister for an evangelical Christian organization, spreading the teachings of the Bible and encouraging young Christians in their faith. When a missionary gave him a 35mm camera, Reynolds—an untrained photographer—began to take pictures of his chosen commune. What emerged was a photo diary—squalid tweakdomes show shaky wedding Axles and pulpit at Christian camp, mission trips to Central America and short-shorted men smiling on the beach during a religious canvassing trip. Reynolds himself appeared the evangelical poster boy throughout this period: he prayed, read the Bible and refrained from sex. It wasn’t until 1983, when he resigned from the organization and came out as gay, that he was able to fully pursue his enjoyment of photography and his love of life. The resulting paperback, assembled retrospectively, is a unique document of 1970s-era religious America, its images a powerful account of illusion and delusion.

BYWATER BROS. EDITIONS 9780993856709 u.s. $35.00 / $30.00
Pbk, 7 x 9 in. / 88 pgs / 80 color. April/Photography/Gay & Lesbian

2015 SPRING-SUMMER SUPPLEMENT

Jack Pierson: Tomorrow’s Man 2

Edited by Roger Biyovar, Jack Pierson. Tom Vereen Bayn. The title of Jack Pierson’s most recent print exploration comes from the infamous bodybuilding magazine of the 1950s and 60s. Appropriating both the title and its retro bodybuilding aesthetic, Pierson takes viewers on a dizzying u-s-v journey enveloping a wide spectrum of cultural references. Combining archival material with contributions from artists, illustrators and one writer, Tomorrow’s Man 2 is a psychedelic meditation on masculinity. Highlights include acril-aided illustrations from Mel Odom, sanese accomplices from Tito Tais Naupel and geometric abstractions from Richard Tinkler. Also included are works from Den- nis Kalb, David Carrino, Alejandro Cesarano, David Cohen, Pat De Groot, Jeff Elrod, Alex Jonasovich, Elizabeth Kley, Paolo Montarti, David McCarty, CM from India and Evan Vhakx. Pierson does away with the conventions of the photo book genre, unearthing a new imaginative meditation on his signature inurement and curated quirk.

BYWATER BROS. EDITIONS 9780920203397 u.s. $75.00 / $50.00
Hbk, 5.5 x 7 in. / 162 pgs / 162 b&w. July/Photography

Tim Lee: One Hundred and Sixty Two People

This book, by Canadian artist Tim Lee (born 1975), utilizes photographs of the past century’s most iconic and ecletic public figures—actors, politicians, philosophers, ad- lates, scientists, artists, musicians, designers and religious leaders from around the world. Every Breath We Drew, compiles Lee’s drawn characters with simple one-line dialogues (to- rist) photographer Gus Powell (1974) made his own “lonely one”—spit but evocative color photographs of interiors and lands- capes, inhabited by people, ani- mals and inanimate characters. Every photograph is paired with a suggestive text, functioning here as the opposite of a caption—each of the 40 color photographs in The Lonely One is hidden by a gauze field, on which is printed the simple phrase. Every photograph is revealed individually behind its gate-fold. “Which way to the symposium?” paired with a photogra- pher’s pocketful of garlic. “Let’s not ruin it by talking.” “Ma- ture were made.” “This might hurt.” “Another small victory.” “I am the host of this madness.”

JHL BOOKS 9780692013153 u.s. $47.00 / $50.00
Hbk, 5.5 x 7.5 in. / 360 pages / 40 color. September/Photography

Gus Powell: The Lonely One

Inspired by the late, great cartoon- ist William Steig and his classic book, The Lonely One (which pairs Steig’s line-drawn characters with simple one-line dialogues (to- rist) photographer Gus Powell (1974) made his own “lonely one”—spit but evocative color photographs of interiors and landscapes, inhabited by people, ani- mals and inanimate characters. Every photograph is paired with a suggestive text, functioning here as the opposite of a caption—each of the 40 color photographs in The Lonely One is hidden by a gauze field, on which is printed the simple phrase. Every photograph is revealed individually behind its gate-fold. “Which way to the symposium?” paired with a photogra- pher’s pocketful of garlic. “Let’s not ruin it by talking.” “Ma- ture were made.” “This might hurt.” “Another small victory.” “I am the host of this madness.”

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Hbk, 5.5 x 7.5 in. / 360 pages / 40 color. September/Photography

Eugenia Maximova: Associated Nostalgia

When Bulgarian photographer Eugenia Maximova (born 1979) started photographing the work—focusing mostly on the people, landscapes, art and history of Venezuela—is little known, and yet no intellectual before Boulton had ever expressed Venezuela visually. This hardship volume focuses specifically on Boulton the modernist artist through his photo- grapher’s works from 1928 to 1944, which he collected in albums that he designed as tools for selecting and presenting images. With 50 full pages of albums and a selec- tion of individual reproductions, Boulton Moderno offers a modern photographic vision of Venezuela. Texts by art critic Juan Manuel Bonet, curator Luis Pérez-Olózaga and curator Sofia Vílmar Medrano illuminate the context of Boulton’s life and his prolific output.

RM/TOULCA 9788415118848 u.s. $60.00 / $50.00
Hbk, 12 x 12 in. / 160 pgs / 94 color. August/Photography/5th American/Caribbean Art & Culture

Boulton Moderno

1928–1944

Text by Juan Manuel Bonet, Luis Pérez-Olózaga, Sofia Vílmar Medrano. Alfredo Boulton (1908–95), art critic, historian and photographer, was one of 20th-century Venezuela’s most prominent intellectuals. His large body of photographic work—focusing mostly on the people, landscapes, art and history of Venezuela—is little known, and yet no intellectual before Boulton had ever expressed Venezuela visually. This hardship volume focuses specifically on Boulton the modernist artist through his photo- grapher’s works from 1928 to 1944, which he collected in albums that he designed as tools for selecting and presenting images. With 50 full pages of albums and a selec- tion of individual reproductions, Boulton Moderno offers a modern photographic vision of Venezuela. Texts by art critic Juan Manuel Bonet, curator Luis Pérez-Olózaga and curator Sofia Vílmar Medrano illuminate the context of Boulton’s life and his prolific output.

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Hbk, 12 x 12 in. / 160 pgs / 94 color. August/Photography/5th American/Caribbean Art & Culture
New Edition

Henry Leutwyler: Document
Introduction by Karen Elson Overby
New York-based photographer Henry Leutwyler’s new book, Document examines famous objects from iconic moments such as the first moonwalk, political assassinations or episodes in the lives of musicians, artists and athletes.
Ten years in the making, Document is essentially a collection of portrait-traits of things: Mahatma Gandhi’s sandal, Alan Shephard’s golf club, Janis Joplin’s acoustic guitar, Jack Ruby’s handgun. Leutwyler shows us these objects come close—up right on and without backgrounds—in a style that is equal parts still life, portraiture and crime-scene photography. Though isolated from their context and owners, these objects are the testaments of bodily histories, the traces of personalities and the stuff of our collective memory. Document invites us to engage with our “icons” in wholly new ways, and to see our history differently, through the unexpected emotional charge of singular objects.

Karl Lagerfeld: Casa Malaparte
Built at the beginning of the 20th century by the Bauhaus-inspired architect Robert Mallet-Stevens in Havana in Southern France, the Villa de Noailles is a place of timeless modernity. Despite its incredible charm, the building was abandoned and fell into oblivion, but was rediscovered in the early 1990s as the embodiment of what was regarded “modern” toward the end of the last century. Artists such as Man Ray, Luis Buñuel, Salvador Dalí and Joan Cocteau lived and worked here, inspiring and taking inspiration from their hosts. The dream of modernity slowly succumbed to the passage of time, the wear and tear of war leaving little more than shadows of an architecture in behind. In this volume, Karl Lagerfeld explores its secrets with his camera.

Karl Lagerfeld: Casa Malaparte
Edited by Gerhard Steidl; Eric Pfundert; Tuan Andrew Nguyen
Few modern buildings embody such modernist beauty and mythical magic as Casa Malaparte, designed by the Italian artist and novelist Curzio Malaparte in 1957 as a home for himself, and later made famous by Jean-Luc Godard’s 1963 film Contempt, starring Brigitte Bardot. “No place in Italy has such a wide horizon to stare at, nor such a depth of feeling,” wrote Malaparte of the villa he occupied, marveling at the landscape before him. In 1993 he was drawn to the City of Light, where he became assistant to Polish photographer Henryk Mawson and joined the bohemian Montparnasse scene, photographing dancers and fashion models of designers such as Pupet and Schiaparelli, publishing in magazines such as Esquire and Interview. Despite his fame, Lagerfeld keeps to himself and his world is like the world of a private chamber.

Willy Maywald: Photographer and Cosmopolitan
Portraits, Fashion, Reportage
Edited by Jutta Niemann, Willy Maywald; Ludger Dornthiel. Text by Katharina Sygowa.
German-born photographer Willy Maywald (1907–85) was one of the most important photographers of the 1930s to the 1960s. His education at the Technical Schools of Art in Krefeld, Cologne and Berlin shaped his avant-garde design idiom. In 1932 he was drawn to the City of Light, where he became assistant to Polish photographer Henryk Mawson and joined the bohemian Montparnasse scene, documenting the magical formation of the people working on the various projects, more and more it felt almost like a performance. “The publication is comprised of black-while and full-color spreads showing fashion photographs, molding and fusing toxic materials, interviews with an army of initiates, prophecies, the writing and inclusion of those of a negative. Maywald captures the human figure at work, in motion, pursuing life in its most ordinary moments in order to create something extraordinary.”

Karlo Bolofo: Printing
Text by Koto Bolofo
Karlo Bolofo: Printing is a whimsical but in-depth, behind-the-scenes study that guides the reader through a magical journey into the world of Gerhard Steidl, the renowned German photobook publisher. Innovative fashion photographer Kardo Bolofo (born 1959) is well known for his portraits and fashion shoots, and published in such prestigious periodicals as Vogh, Equipe and i-D. In this volume, his images lead readers through the rooms and staircases of the Steidl printing center, documenting the magical formation of the most beautiful visual books ever made. Shoving the collaboration between publisher and artist, Bolofo examines the processes involved in photo-book production.

Ari Marcopoulos: Fumes
Photographer Ari Marcopoulos’s newest publication takes an in-depth look into the studio process of American artist and filmmaker, Matthew Barney. Shot over four years, Fumes depicts the activity within Barney’s Long Island City studio from 2011 to 2014. Marcopoulos documented the day-to-day activity in the workspace, from the digging of an Egyptian death chamber to the flooding during Hurricane Irene, to the ongoing preparation for Barney’s 2014 film epic Flood of Fundament. “I got sucked into taking photographs of the people working on the various projects, more and more it felt almost like a performance.”

Joel Meyerowitz: Sense of Time
A Film by Ralph Goertz
Alongside Stephen Shore and William Eggleston, Joel Meyerowitz (b.1938) counts as one of the most significant representatives of the American New Color Photography from the 1960 and 70s. His classic street photographs made in New York, his examinations of Cape Cod and his Afternoons movie have become icons of contemporary photography. This film hour, wide-screen, retrospectively prestigious documentary gives an overview of nearly every series Meyerowitz made over the last 52 years. The filmmakers were allowed to accompany the photographer over three years and went out on the streets of New York and Paris, following his footsteps in Cape Cod, France and Italy.

Stephen Shore: New Color Photography
A Film by Ralph Goertz
American photographer Stephen Shore (b.1947) is a leading representative of the New Color Photography movement in the United States. From the early 1970s onwards, Shore made several road trips across the country documenting life in America with an apparent banality that provoked much controversy among his contemporaries.

Kimmel Books
Kimmel Books is the first and only documentary on this iconic giant of contemporary photography. Accompanying Shore over a two-year period, Goertz watched and filmed as the photographer installed his shows in Dublin and Dusseldorf and taught his class at Bard College. The 90-minute, widescreen film offers an inside view into Shore’s understanding of photography.

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Thomas Wägström: Necks
Text by Karl Ove Knausgård.
Necks collects in a beautifully produced volume tender portraits of more than 50 necks, all of different ages and characters, taken by Swedish photographer Thomas Wägström (born 1956). Normally in the background, in the shadow of the face—precisely not the focus of a portrait—the back of the neck here receives the camera’s full attention. Smooth and wrinkled, slim and thick, freckled and unblemished, each neck as revealed in Wägström’s gorgeous black-and-white photographs seems to evoke something of the body and experiences of its subject.

Acclaimed writer Karl Ove Knausgård (author of My Struggle) contributes an essay about our most vulnerable yet unchangeable body part. “A neck is in time, belongs to time, but is not formed by it,” writes Knausgård. “If these photos could have been taken ten thousand years ago, they would have looked the same.”

MAX STREM
9783962821605 v.u. $35.00 u.s. $45.00
Hbk, 8.75 x 8.75 in. / 128 pp / 55 bw.
Jet/Photography

David Bailey: Tears and Tears
Text by David Bailey.
Determined the perfect exposure time for a photographic print in a traditional darkroom can be a time-consuming and tedious process, and the invariable David Bailey (born 1938) has never had much patience for it. Normally a photographer makes a number of test strips, each showing different exposure times; but Bailey has always just intuitively torn off strips of the unexposed paper to find the desired result: “I would usually have it in the bag after three tears.” Over the decades, Bailey has kept his “test tears,” re-fixing and washing them to preserve the unpredictable and unique qualities of these “accidents.” This book contains the best of Bailey’s tears, which transform some of his most famous motifs into fascinating abstract pictures through their torn edges and myriad tones.

STEIDL
9783866783997 u.s. $65.00 v.u. $70.00
Cmt, 10.25 x 13 in. / 196 pp / illustrated throughout.
September/Photography

ALSO AVAILABLE
David Bailey: Bailey’s Stardust
9783866782541 Hbk, u.s. $75.00
Cmt, 15 x 15 in. / 468 pp.
National Portrait Gallery

Bryan Adams: Untitled
Text by Bryan Adams.
During the first weeks of 2015, photographer and musician Bryan Adams (born 1959) visited the island of Mustique in the West Indies, one of that particular breed of island destinations known for its turquoise water, unspoiled sand, lush vegetation and illustrious guests. On one of the beaches, Adams noticed that the rising and receding waves of the Caribbean Sea had formed abstract patterns in the sand. Adams photographed many of these abstract formations in black and white, drawing out the resemblance between the night sky and the patterns in the sand. Adams—aalready well known as a singer, songwriter and producer—first became interested in photography more than 20 years ago, creating his own album covers. Over the next two decades, he quietly established himself as a working photographer, with appearances in Harper’s Bazaar, Esquire, Interview, GQ and J. Luxuriously produced and exquisitely printed, this large-format volume shows Adams’ vision of the sea, in all its unstopable force and incredible beauty.

STEIDL
9783866783980 u.s. $95.00 v.u. $110.00
Slip. Hbk, 11.5 x 11.75 in. / 100 pp / 50 bw.
November/Photography

Lipstick Flavor
A Contemporary Art Story with Photography
Edited by Jérôme Sans, Maria Hamburg Kennedy.
Edited by Jérôme Sans and Maria Hamburg Kennedy. Lipstick Flavor creates a panorama of lipstick from the world of contemporary art photography. Fully illustrated, the book, conceived as a kind of magazine, reveals a story that shows how this feminine symbol has pervaded our culture and its imagery. Bringing together more than 40 international artists and their works, from Andy Warhol’s self-portrait to works by Araki and Nian Goldin, to the compositions of Mauricio Cattelan and Pierpaolo Ferrari, the book narrates a vibrant visual tale. Author proceeds from this book will be donated to The Breast Cancer Research Foundation (BCRF).

DAMiani
9788862084260 u.s. $50.00 v.u. $55.00
Hbk, 7 x 7.75 in. / 186 pp / 152 color.
August/Photography

EXHIBITION SCHEDULE
Munich, Germany: Geste Collection, 01/28/15–03/17/15

Cindy Sherman
Edited with interview and text by Karsten Lickbusch.
Text by Ingrid Götz, Leo Lenczak, Gabriele Schor, Barbara Vinken.
This volume presents extensive groups of works from nearly all of Cindy Sherman’s creative phases. The principle theme in Sherman’s oeuvre is the staging of female role models. The American artist relies on stereotypes inscribed on our collective visual memory in a world saturated with media. In this roleplay with costumes, masks and protheses, during which her own identity almost completely disappears, Sherman (born 1954) walks a fine line between staging and parody in her scrutiny of clichés and fears. The artist became well known for her multipart photo series Untitled Film Stills (1977–80), in which she embodies female characters from fictitious movie scenes from the 1950s. Her artistic principle has essentially not changed much since. In her later series with large-format color photographs, Sherman takes up such themes as fashion photography, fairy-tale figures, horror scenes and high-society ladies.

KARTE CARTZ
9783775730603 u.s. $45.00 v.u. $50.00
Pbk, 7 x 7.75 in. / 184 pp / 152 color.
August/Photography

artbook.com 116
Gerhard Richter: Catalogue Raisonné, Volume 4
NOS. 652-1–805-6, 1988–1994
Edited with text by Dietmar Elger
This volume comprises the fourth installment in this ambitious publishing project. The oeuvre of Gerhard Richter (born 1932) comprises in excess of 3,000 individual works. Over a period of five decades, he has created a stylistically heterogeneous, complex body of work that testifies to his status as the most important living artist of our time. The first volume of this catalogue raisonné was released on the occasion of the artist’s eightieth birthday in February 2012. Dietmar Elger, director of the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden, has spent years researching and preparing this latest publication. Aside from the richly colored illustrations, many of them full-page, Gerhard Richter: Catalogue Raisonné, Volume 4 includes full technical details, information about the artist’s handwritten notes and the provenance, bibliography and exhibitions of each individual work. This information is supplemented by commentary, quotes and comparison images.

Edited by Siegfried Gohr.
From 1964 until his death, the internationally celebrated German painter Jörg Immendorf (1945–2007) created a vast body of figurative, surrealistic and often political paintings. His entire oeuvre has now been documented in a three-volume catalogue raisonné (volume one: 1964–82, volume two: 1983–98, volume three: 1999–2007). The catalogues reproduce each of his works, accompanied by a commentary and documentation of the work’s provenance. The third volume will be published first. It presents Immendorff’s final paintings, created at a time when the artist suffered from the neurodegenerative disorder ALS (Lou Gehrig’s Disease). In order to continue working, he discovered new ways of painting, supported by assistants. This period is distinguished by the extraordinary compositions that resulted, reflecting Immendorf’s thoughts on death, memories of his early period working with Joseph Beuys at the Arts Academy in Düsseldorf and his early encounters with key movements of modern art.

Jack Whitten: Five Decades of Painting
Text by Kathryn Kanjo, Robert Storr, Quincy Troupe.
For five decades, New York–based artist Jack Whitten (born 1939) has explored the possibilities of paint, the role of the artist and the allure of materials. As a child of the segregated South, he bears witness to expressions of evil and the resilience of the human spirit. From his first spectral canvases to his recent mosaic canvases, Whitten’s compelling compositions have spanned a half-century of artistic innovation. Showcasing approximately 60 canvases, this survey—the first substantial volume on the artist—reveals Whitten as an innovator who uses abstraction in its newest idioms to achieve an enduring gravitas. Whitten’s abiding engagement with scientific systems (as structure), social issues (as evidence) and commitment to the power of visual expression (materiality) show him to be an artist both of his time and for the present.

MUSEUM OF CONTEMPORARY ART SAN DIEGO
9789034419744 u.s. $45.00 CDN $55.00
Hbk, 9 x 12 in / 150 pgs / 150 color
October/African American Art & Culture
EXHIBITION SCHEDULE
Columbus, OH: Wexner Center for the Arts, 09/03/15–01/24/16
Minneapolis, MN: Walker Art Center, 09/03/15–01/24/16

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Artbook.com 118 119
Mer Sumporani de writer Jeremy contains over 60 color plates organized thematically and includes works selected from the variety of themes and styles employed by the artist across five decades.

Alice Neel: Drawings and Watercolors

Through her penetrative, forthright and at times humorous touch, her work subtly expresses Bourgeois' identification with her childhood and the family business of tapestry weaving: she was preoccupied with a relentless self-questioning that engaged with political and social issues, including gender, racial inequality and labor struggles. Although she is known for the recurring practices of weaving, stitching and mending fabrics, Bourgeois' recurring motif of the spider symbolizes her mother, a weaver, and fully explores the complex relationship between mother and child. This publication includes archival photographs and facsimile documents from the Bourgeois family archive, as well as excerpts from the artist's psychoanalytical writings.

Maria Lassnig: Works, Diaries & Writings

Focusing on Maria Lassnig's (1919–2014) elaborations of the self-portrait and her exploration of her personal relations with the object, the animal and the machine, the book Works, Diaries & Writings includes work made by the artist from 1942 up until shortly before her death in 2014 at age 94.

As an artist, Lassnig was preoccupied with a relentless self-questioning that she continued throughout her life. Her painting aimed at "body awareness," an effort to represent on canvas how her body felt to her from the inside. Her self-portraits were frequently expressed in traumatically surrealistic forms that merged the human figure with the animal and the machine. This new volume presents 46 of Lassnig's paintings alongside a selection of her watercolors, videos, letters, photographs, drawings, writings (including from the artist's diaries) and archival material.

The Passion According to Carol Rama


Almost forgotten by art history and the feminist movement, the work of Carol Rama (1936–2006) can be considered today to be one of the essential artists for understanding 20th-century production. Through a selection of 125 works—mostly paintings—and essays by Paul B. Preciado, Anne Demeo and Teresa Grandas, in addition to the contributions of a selection of artists, writers and musicians, this clothbound volume proposes an attempt to recognize and restore a life's work—one markedly feminine and sexualized—still unknown but nevertheless slated to become classic.

This publication aims not only to explore the art of Carol Rama, but also to challenge the dominant narratives of art history which work to require us to undervalue and reconfigure concepts. Almost forgotten by art history and the feminist movement, the work of Rama, stretching over seven decades, constitutes an anti-archive allowing a reconstruction of the avant-garde movements of the 20th century.

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Phyllida Barlow: Set
Text by Frances Morris.
For over 50 years, British artist Phyllida Barlow (born 1944) has created astonishing sculptures and expansive installations. Using simple materials such as plywood, cardboard, fabric, plastic, paint and plastic, Barlow’s physically intensive and materially insistent sculptures ask questions about our relationship to objects, and about objects’ relationships to us. Slipping between different registers of form and meaning as we try to understand them, her sculptures are like things caught in the process of becoming other things, things to us. Slipping between different registers of form and meaning as we try to understand sculptures ask questions about our relationship to objects, and about objects’ relationships to us. Slipping between different registers of form and meaning as we try to understand sculptures ask questions about our relationship to objects, and about objects’ relationships to us. Slipping between different registers of form and meaning as we try to understand sculptures ask questions about our relationship to objects, and about objects’ relationships to us.

Peter Fischli & David Weiss: Plötzlich diese Übersicht
Introduction by Peter Fischli. Ploetzlich diese Obersicht gathers the popular series of more than 350 hand-sculpted, unfired clay figures begun in 1981 by the Swiss artists Peter Fischli (born 1952) and David Weiss (1946–2012)—a masterpiece executed in an entirely unspectacular material. Fischli and Weiss’ little figures are an integral part of the work. Seeing a sense of the incredible scale of the project and the variation of the figures, Ploetzlich diese Übersicht offers a close look at one of Fischli and Weiss’ most famous and beloved works.

Robert Smithson in Texas
Edited by Elvia Goldthorp. Foreword by Maxwell L. Anderson. Text by Leigh A. Arnold, Amy Von Lintel, Jonathan Revett. Robert Smithson (1938–73), the internationally renowned pioneer of the earthworks movement who is best known for his earthwork Spiral Jetty (1970), is considered one of the most iconoclastic artists of the 20th century. Published on the occasion of the exhibition Robert Smithson in Texas at the Dallas Museum of Art, this book contains essays and illustrations that examine Smithson’s engagement with the Texas landscape. Smithson’s involvement with Texas began in July 1966, when he was hired as an artist consultant to the New York-based architecture and engineering firm Tippetts, Abbett, McCarthy and Stratton (TAMS) to develop plans for the Dallas-Fort Worth Regional Airport. Though his plans never came to fruition, Smithson created the project as a major catalyst in his development toward the concept of large-scale earthworks. The artist returned to Texas several times in the years following the DFW Airport project, proposing earthworks related to islands off the Gulf Coast outside Houston and at the Northwood Institute near Dallas. Smithson’s final work, Amarillo Ramp was completed posthumously in August 1973. Though the artist had finalized the arrangement for the earthwork, he died tragically in a plane crash while aerially viewing the staked-out form. In addition to the essays and illustrated exhibition checklist, the publication includes still images from Nancy Holt’s film The Making of Amarillo Ramp, 1975–73. Using archival footage shot in 1973 by Holt—artist and wife of Robert Smithson—as well as still images of Smithson’s visit to Amarillo, the film provides a visual story of the Ama- rillo Ramp as it was developed from start to finish.

Franz West
Text by Eva Badura-Traxl, Viet Le Tran. Emerging in the early 1970s, Austrian artist Franz West (1947–2012) created objects that serve to redefine art as a social experience, calling attention to how viewers interact with works of art and with each other. The 1990s proved critical in the development of the idiosyncratic style for which West is still known today. Key innovations from this period—which included the addition of exuberant color to his papier-mâché forms, the incorporation of furniture both as art object and as social incubator, and the inclusion of work by other artists in his own installations—resulted in dynamic, frequently interactive installations that helped to redefine the possibilities of sculpture and the ways in which art is experienced. This publication gives an in-depth overview of this decade, arguably the most important of the artist’s lengthy career, and features essays by noted West scholars Eva Badura-Traxl and Viet Le Tran.

David Zwirner Books
9781941701102 S. $80.00 CDN $70.00
9.5 x 11.5 in. / 112 pages / 75 color.
October Art.
Contemporary American painting and drawing

Leon Golub: Bite Your Tongue
Bite Your Tongue surveys Golub’s most significant bodies of work drawn from his career of almost 50 years. From Golub’s universal images of man, made in the 1950s, to his paintings, made from the 1990s until his death, the publication traces the surfer series, from early small-scale monochrome India ink drawings to numerous examples from the 1990s when the artist introduced color, culminating with his recent large-scale works, some of which were executed directly on a wall. Rounding out the publication is a meditation by the writer Carlos McCormick.

Raymond Pettibon: Surfers 1985–2015
Foreword by Adam Lindemann. Text by Carlo McCormick.
Raymond Pettibon (b. 1957) has created a vocabulary of characters that reappear consistently across his oeuvre. The most poetic and revealing of these may be the surfer, the solitary longboarder challenging the waves. This revised and expanded edition of Raymond Pettibon: Surfers 1985–2015, the first printing of which sold out almost immediately upon publication in 2014, features 20 additional works, as well as new color separations and jacket design. Nearly all the works depict an ocean rolling with chaotic swirls, accompanied by non sequiturs, quotations and bits of poetry in the artist’s handwriting. Organized chronologically, the publication traces the surfer series, from early small-scale monochrome India ink drawings to numerous examples from the 1990s when the artist introduced color, culminating with his recent large-scale works, which are some of which were executed directly on a wall. Rounding out the publication is a meditation by the writer Carlos McCormick.

Stu Mead
Edited with text by Ivan Meel, Linnika Klodova.
Stu Mead’s (born 1955) paintings approach the art world at a tangent; though the artist received a formal art education, his cartoon-inspired style and predilection for painting prepubescent, female objects of desire has placed him somewhere outside the mainstream, but with a firm foot following.
This monograph compiles many of Mead’s paintings—fantastical, surreal and erotic—in a handsome hardcover. Inspired by the paintings and drawings of Henry and Warm, the artist received a fine art degree in Ottawa and Balthus, Mead works at the intersection of high and low art, unabashedly depicting taboo topics and scenarios. A student of Andrea Deworkin’s in the 1980s, Mead comes out of the radical feminist movement, and his graphic painting style investigates identity, gender and social emancipation. Shredded the line between fantasy illustration and comic-book humor, Berlin-based Mead’s controversial work is published as a retrospective for the first time.

Raymond Pettibon: The Longboards 1980s
Foreword by Adam Lindemann. Text by Carlo McCormick.
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Michael Williams
Text by Dan Nadel, George Pendle.
In the last five years New York–based artist Michael Williams (b. 1978) has evolved from making large gestural oil paintings to similarly scaled paintings printed with a billboard-sized inkjet printer. Despite the drastic shifting of materials there is a warmth and personal quality which persists in the paintings. Williamssummons a large catalogue of imagery generated through a database. Williams’s paintings make use of documentary, historical and personal sources. Williams’s work is often comical, and occasionally takes jabs at the present state of humankind, through lacking an acritical time. There is a refusal in Williams’ paintings to side with representation or abstraction. Instead he negates the issue and pursues his own line of complex image-making. This volume gives an overview of these recent shifts in Williams’ paintings and includes essays by British fiction author and journalist George Pendle, and curator and writer Dan Nadel. It is published on the occasion of Michael Williams’s solo exhibition at Montreal Museum of Fine Arts.

Michael Williams
Edited by Lionel Bicknell. Text by Johanna Burton, Ruth Erickson.
The first comprehensive monograph dedicated to the American artist Sue Williams (b. 1954), this book follows her work from the early 1980s to her most recent paintings. Over the course of her 40-year career, Williams has made an array of artwork, from modest paintings of mostly representa tional scenes in a cartoonish style to large-scale abstract paintings erupting in brilliant colors. In her newest works, figuration and abstraction are mixed areas, for although the images are abstract, the beholder comes across recognizable objects—individual body parts or formations reminiscent of human organs.
Williams has continuously explored and challenged the fantasies of feminism, sexuality, gender and culture in her work. Throughout her practice she has explored the ambiguous boundary between a secure place and an insecure one, between the real and the imagined, drawing the viewer into her world of provocative sexual politics.

Jon Samm Ulrich
Enderby, Alfredo Avery, Gordon, Ulrich, Bird, Michael Williams’ solo exhibition at the Museum of Fine Arts, Montreal.
Edited & designed by Lenka Klodova. Stu Mead works at the intersection of high and low art, unabashedly depicting taboo topics and scenarios. A student of Andrea Deworkin’s in the 1980s, Mead comes out of the radical feminist movement, and his graphic painting style investigates identity, gender and social emancipation. Shredded the line between fantasy illustration and comic-book humor, Berlin-based Mead’s controversial work is published as a retrospective for the first time.

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International painting and drawing

William Kentridge
Text by Jaap Guldemond, William Kentridge

The South African artist William Kentridge (born 1955) has achieved a worldwide reputation with his large, poetic and incisive installations. Over the last decades the versatile artist has developed a multidisciplinary way of working that combines film, animation, drawing, music and theater. Typical of his work are the powerful charcoal drawings that he turns into moving images. Kentridge’s work explores the historically charged past of his native country. The artist is producing an impressive large-scale installation for Eye Filmmuseum in Amsterdam, to be shown on eight large screens accompanied by a soundtrack.

Verso Publishers 9789042029127 u.s. $45.00 / 60 color. Pbk, 8 x 9 in. / 112 pgs / 100 color. July/AfroArt & Culture

EXHIBITION SCHEDULE
Amsterdam, Netherlands: Eye Filmmuseum, 04/24/15-08/30/15

Jury/AfroArt & Culture

Stephen Irwin
Text by Vincent Atleti, Pilar Ribé, Gerard A. Goodrow, Risa Nishimura, Benjamin Tischler, Stephen Irwin, Melanie Brown. Artist Stephen Irwin (1954–2010) worked in sculpture, drawing and installation, but he is best known for his work altering vintage pornography: using steel wool to rub off a magazine page’s shiny coating and taking most of the picture with it, Irwin lovingly isolated fragments of the image. Censoring much of what might have been shocking about the original photographs, Irwin’s images suggest instead a more expansive erotic landscape of tenderness and perversion, chastity and lasciviousness.

Stephen Irwin’s work was celebrated for its originality and humor. His sculptures, drawings and installations have been shown in galleries and institutions around the world, and he has received numerous awards and commissions. Despite his relatively short career, Irwin’s work has had a profound impact on the art world, and his legacy continues to grow.

Peters & Chambers 9781906967710 u.s. $70.00 / 100 pgs. Pbk, 9.5 x 15 in. / 48 pgs / 30 color. September/Art

Damen Hirst: Portraits of Frank
The Wolseley Drawings

Edited by Jason Beard. Foreword by Frank Dunphy.

“Breakfast at The Wolseley gave Damen and I the perfect opportunity to discuss the business of the day,” remembers Frank Dunphy, Damen Hirst’s business manager, “the bow-tied super-ego to Mr. Hirst’s id.” As The Wall Street Journal has described him, “Always on time, Damen would first hold out his hand for a pen or pencil and would then begin sketching on the back of his placemat.” Portraits of Frank is published to coincide with Dunphy’s retirement after almost 15 years with the artist. Seen here for the first time, Hirst’s portraits were sketched during the pair’s regular breakfast meetings at the famous Wolseley restaurant in London between 2004 and 2010. They provide a touching illustration of Frank and Damen’s collaborative relationship as it unfolded over the course of some of the most extraordinary years of the artist’s career.

OTHER CRITERIA
9781906967710 u.s. $70.00 / 90 pgs / 60 color. Pbk, 9.5 x 15 in. / 48 pgs / 30 color. September/Art

Damen Hirst: Black Scalpel Citiescapes

Edited by Jason Beard, Honey Lund. Text by Jerry Brotton, Michael Brumwell.

In 2014 Damen Hirst (born 1955) unveiled a new series of “portraits” composed of vast numbers of surgical instruments, which combine to form binocular eyes views of cities from around the world. With these Black Scalpel Citiescapes, Hirst investigates subjects pertaining to the sometimes disquieting realities of modern life—surveillance, urbanization, globalization and the virtual nature of conflict—as well as those relating to the human condition in general, such as our inability to arrest physical decay. Buildings, rivers and roads are rendered as scalpels, razor blades, hooks and safety pins. Described by the artist as ‘portraits of living cities,’ the full series is illustrated in this volume and accompanied by detailed illustrations. Also included is an essay by Jerry Brotton, author of A History of the World in Twelve Maps, and a short story by novelist and artist Michael Brumwell.

OTHER CRITERIA
9781906967727 u.s. $110.00 / 100 pgs Pbk, 8 x 11 in. / 32 pgs / 48 b&w. September/Bk
Cecily Brown & Jim Lewis: The English Garden

“Like nature, only better. Nature with all the awkward bits smoothed out. And then picturesque, like a landscape painting,” states Jim Lewis’ protagonist, defining an English garden. In Cecily Brown’s newest book of paintings. An imaginative pas de deux, The English Garden seems British painter Brown (born 1969) and American writer Lewis (born 1963) contribute acutely detailed and darkly sensuous allusions to the traditional 18th-century English landscape. Thirty-nine of Brown’s paintings are interspersed throughout this compact hardcover publication as tipped-in images. The largely abstract works, with glimpses of figurative elements, are a dictated of warm and subdued strokes of color, each containing the always-varying subtleties of natural light. For his first exhibition in Europe, Wiley focused on France’s history of colonialism, scouring the streets of Morocco, Tunisia, Gabon, the Republic of Congo and Cameroon for men to paint with classic Napoleonic garb. This hardcover volume includes an interview with world-renowned curator Jérôme Sans and 33 lushly colored paintings from Wiley’s recent surveys, the roccoco backgrounds mixed with African street patterns making visible two aspects of France’s cultural heritage seldom viewed in tandem.

GALERIE DANIEL TEMPLON
9782719515150 u.s. $40.00 CDN $55.00 8.5 x 11 in. / 144 pp / 133 color
June/July 2015


Interviewed by Jérôme Sans

Brooklyn-based painter Kehinde Wiley’s acclaimed World Stage series inserts into the language of old master portraiture the very ethnics and ethnic iconography that Western art has most excluded from it, or that Western art has portrayed solely in colonial terms. Among the countries and continents the American artist—currently the subject of a major exhibition traveling to Brooklyn, Fort Worth, Toledo, Seattle and Richmond—has previously depicted in this ambitious epic are Brazil, Jamaica, Haiti, Africa, China, India and Sri Lanka. As technologically impressive as they are conceptually complex, Wiley’s portraits Nature young black men in classic heroic poses, destabilizing canonical ideas of whiteness and masculinity.

Kehinde Wiley: The World Stage: France
9780957567481 u.s. $40.00 CDN $55.00
J.M. and U.S.A. $50.00

Charles Arnoldi: Paper

Text by Dave Hickey

This survey presents the work of paper Charles Arnoldi (born 1946), a nationally renowned artist based in Los Angeles. Arnoldi has been described as an artist who “draws in space” to create his unique assemblage works of art. Throughout his long career he has been fascinated with shape and pattern as they apply to advanced formal concerns, from his 1970s paintings made entirely of natural forms, to his current geometric work. Internationally renowned architect Frank Gehry has said that “the maturing Arnoldi has a secure color sense and the ability to work at large scale as well as to produce tiny, exquisite watercolors.” Gehry cites Arnoldi as an influence in his own work, stating that “this is an artist whose best is yet to come, who is still experimental and still willing to risk.”

RADUS BOOKS
9781934435991 u.s. $55.00 CDN $75.00
Hbk, 12 x 11 in. / 380 pgs / 160 color
December 2015

Jennifer Bartlett: Epic Systems

Test by Barry Schwabsky

Over the course of her 40-year career, Jennifer Bartlett (born 1945) has tirelessly explored painting’s expressive possibilities through a series of rigorous conceptual systems. Jennifer Bartlett: Epic Systems presents her three most ambitious, large-scale works in one volume. Rhapsody, Song and Recitative. All three are composed of hundreds of individual paintings Bartlett made on square steel plates coated in baked enamel and overlaid with a grid pattern. Rhapsody, Song and Recitative. All three are composed of hundreds of individual paintings Bartlett made on square steel plates coated in baked enamel and overlaid with a grid pattern. Rhapsody, Song and Recitative.

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Richard Serra: Vertical and Horizontal Reversals

Text by Gordon Hughes.

Richard Serra (born 1939) began creating drawings in 1971, and they continue to constitute an autonomous part of his practice. Often large in scale, these drawings are typically made with a thick impasto of black paintstick (or, more recently, lithographic crayons melted into a brik), which is applied to a surface in broad, dense passages. Begun in 2013, Serra’s Reversal drawings employ two identical rectangular sheets of paper that are adjacently in a vertical or horizontal format, with the black and white areas reversing themselves proportionally top to bottom (or left to right). Vertical and Horizontal Reversals, designed by McCall Associates in close collaboration with the artist and richly printed by Steidl, is the most extensive presentation of the Reversal drawings to be published. It reproduces all 33 drawings shown at David Zwirner in New York and further documents the series as a whole.

DAVID ZWIRNER BOOKS/STEIDL
9783869303901 u.s. $30.00 | €25.00
Hbk, 9.15 x 11.5 in / 96 pgs / 43 color / 4 b&w
NovemberArt

Michaël Borromeos: Horse Hunting

Text by Hans van Hettewe.

Belgian filmmaker and painter Michaël Borromeos (born 1963) has made a name for himself over the past two decades, through his figurative portraiture and pastoral scenes, indebted as they are to Manet, Degas and Velázquez. Look of another time, the traditional Baroque and Rococo-esque style rendering the work unsettlingly familiar.

Michaël Borromeos: Horse Hunting, published on the occasion of the artist’s second solo exhibition at David Zwirner in 2008, is devoted to the 14 new paintings on view, among them the eponymous “Horse Hunting” (2005), which portrays a young man, fashionably attired, holding two twigs from each of his nostrils. Rendered in a palette of dulled, shadowy browns, oranges and grays, Borromeos’ work can be characterized by its koutus surface and eerie exploration of mental states through the careful release and withholding of visual clues. This catalogue includes a text by Belgian artist and curator Hans van Hettewe.

DAVID ZWIRNER BOOKS/STEIDL
9783869301464 u.s. $65.00 | €55.00
Hbk, 10 x 11.25 x / 244 pgs / 61 color
NovemberArt

Donald Judd

Text by Richard Shiff. Interview by Jochen Poettner.

This publication documents an exhibition of Donald Judd’s work held at David Zwirner in New York in 2011, which presented works drawn from the artist’s seminal 1989 exhibition held at the Staatliche Kunsthalle Baden-Baden, Germany. Consisting of 12 identiﬁcally scaled anodized aluminum works, the historical exhibition at the Kunsthalle Baden-Baden was signiﬁcant in that it marked the ﬁrst time Judd used colored anodized aluminum in such a large, ﬂoor-mounted format. The combinations of materials, divisions and colors—which differ from box to box—thus determine the singular nature of each work within a ﬁnite number of variable possibilities. As such, these works comprise one of Judd’s few explorations of color on a large scale.

With new scholarship by noted art historian Richard Shiff, in addition to a rich and substantial body of archival material and an interview with the artist by Jochen Poettner, this hardcover provides a focused investigation of one of the key concerns within Judd’s practice.

DAVID ZWIRNER BOOKS/STEIDL
9783869303591 u.s. $65.00 | €55.00
Hbk, 10 x 11.25 x / 144 pgs / 61 color
NovemberArt


Text by Hunter Ostrom, Anne Rorimer, Richard Shiff, Alexandra Whitney. Interview with Dan Graham.

Series and Progressions examines Dan Flavin’s (1933–87) use of progressions and serial structures, ideas that were central throughout his career. Famed for creating sculptural objects and installations from ﬂuorescent light fixtures, Flavin was one of the ﬁrst artists to employ a systematic arrangement of color and light, and had a major inﬂuence on Conceptual art practices.

This monograph includes over 50 full-color plates of work ranging from 1963 to 1990, in addition to a comprehensive selection of installation views and archival photographs and documents. It also includes newly commissioned scholarship by Tiffany Bell, Anne Rorimer, Richard Shiff and Alexandra Whitney, an interview with Dan Graham, a facsimile of the original catalogue from Flavin’s 1967–68 exhibition alternating point and ‘glim’ and Museum of Contemporary Art, Chicago; and a detailed illustrated chronology of Flavin’s exhibition history.

DAVID ZWIRNER BOOKS/STEIDL
9783869301488 u.s. $65.00 | €55.00
Hbk, 9.5 x 12 in / 156 pgs / 44 color / 4 b&w
NovemberArt

Ellsworth Kelly: Outside In

Text by Briony Fer.

For almost seven decades, Ellsworth Kelly (born 1923) has redeﬁned abstraction in art. His work has become iconic for its emphasis on form, color and relief, yet he harnesses these basic elements, in all their apparent variety, to deliver an astonishing array of effects.

Ellsworth Kelly: Outside In is, likewise, more than the sum of its parts. With an oversize format and generous iconographic pages that are adjacently in a vertical or horizontal format, with the black and white areas reversing themselves proportionally top to bottom (or left to right). Vertical and Horizontal Reversals, designed by McCall Associates in close collaboration with the artist and richly printed by Steidl, is the most extensive presentation of the Reversal drawings to be published. It reproduces all 33 drawings shown at David Zwirner in New York and further documents the series as a whole.

DAVID ZWIRNER BOOKS/STEIDL
9783869303911 u.s. $30.00 | €25.00
Hbk, 9.15 x 11.5 in / 96 pgs / 43 color / 4 b&w
NovemberArt


Having begun his studio practice as a painter and draftsman, in 1985 Art Taylor (1948–99) devised a unique innovative approach to process and materials that enveloped drawings and three-dimensional objects as he created compositions that were grounded in the formal concerns of painting. This catalogue presents a comprehensive examination of Taylor’s Pet Stains and Puddles, which encompass a large grouping of interconnected series that were created between 1989 and 1992; as well as works from Taylor’s later series Full Gospel Neckties that the artist made in Denmark for his 1997 solo exhibition at Galleri Tommy Lund. The objects and drawings that comprise these series demonstrate Taylor’s relentless curiosity about the process of seeing. This fully illustrated publication features new scholarship on Taylor’s work by Mimi Thompson.

DAVID ZWIRNER BOOKS/STEIDL
9783869301274 u.s. $60.00 | €50.00
Hbk, 9.15 x 11.5 in / 96 pgs / 70 color
NovemberArt

Al Taylor: Pet Stains, Puddles, and Full Gospel Neckties

Text by Mimi Thompson.

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9783869301488 u.s. $65.00 | €55.00
Hbk, 9.5 x 12 in / 156 pgs / 44 color / 4 b&w
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Dan Flavin: Series and Progressions

Text by Tiffany Bell, Anne Rorimer, Richard Shiff, Alexandra Whitney. Interview with Dan Graham.

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NovemberArt
Melvin Edwards: Five Decades
Edited with interview by Catherine Craft. Foreward by Jimmy Stuck. Text by Catherine Craft, Alex Petra, Tobias Welford, Leigh A. Arnold.
Over past five decades, New York-based sculptor Melvin Edwards (1937) has produced a remarkably broad body of work redefining the modernist tradition of welded sculpture. Working primarily in welded steel, Edwards is perhaps best known for his Lynch Fragments, small-scale reliefs born of the turmoil of the Civil Rights Movement. Beyond the Lynch Fragments, Edwards' oeuvre encompasses larger sculptural installations, public projects, drawings, studies and prints. Published on the occasion of a major retrospective organized by Nasher Sculpture Center, Melvin Edwards: Five Decades presents a richly illustrated examination of Edwards' career, featuring more than 50 works and numerous unpublished photographs from the artist's archive.

NASHER SCULPTURE CENTER 9781938273328
u.s. $55.00 / 100 b&w, 10.25 x 12.25 in. / 208 pp / 98 color / 56 dustjackets

Westibbean American Art & Culture
EXHIBITION SCHEDULE
New Brunswick, NJ: Zimmerli Art Museum, Rutgers University, 09/01/16–01/03/16
Columbus, OH: Columbus Museum of Art, 02/12/16–05/08/16

Contemporary American sculpture

Martin Puryear
Text by Alex Peters.
Published here for the first time, this new body of work by Martin Puryear (b. 1941), renowned African-American sculptor, incorporates a range of materials, from bronze, cast iron and mirror-polished stainless steel to a variety of woods, including red cedar, tulip poplar and ebony. Puryear has adapted his techniques from a range of traditions, including woodcarving, yankee and boat building, as well as digital technology. What sets his work apart, however, is its unmitigated devotion to form. Many of the sculptures featured here incorporate the up-and-over figure of the Pryngean cow, an object freighted with significance for Puryear's own experiences, and also with its embrace by the Jacobins of the French Revolution. An essay by Alex Peters helps to unravel these inherited histories by the specific material he uses. In both public and private commisions, he encourages individuals to participate in the making process by donating iron objects collected from the landscape or that hold particular significance to their owner. From the Rio Grande Gateurs, forged from iron refuse retrieved from a quarter mile stretch of the Rio Grande for the Albuquerque Museum of Art, to iron sculptures forged from industrial mass in an installation at the Museum of Art & Design in New York, Joyce reassesses the social, economic and historical implications of using iron in his work.

RADIUS BOOKS 9780984160504
u.s. $75.00 / 93 color / 150 b&w / 320 pp / 60 color

Tom Joyce: Sculpture
Text by Rebecca Schapiro, Barry Loper, Malcolm Wilson-Powell.
Tom Joyce (b. 1956) is an artist and blacksmith currently living in Sanibel, Florida. For more than 40 years, he has forged sculptures, architectural ironwork and public art for projects throughout the US. Joyce infuses many of these works with meaning by incorporating inherited histories represented by the specific material he uses. In both public and private commissions, he encourages individuals to participate in the making process by donating iron objects collected from the landscape or that hold particular significance to their owner. From the Rio Grande Gateurs, forged from iron refuse retrieved from a quarter mile stretch of the Rio Grande for the Albuquerque Museum of Art, to iron sculptures forged from industrial mass in an installation at the Museum of Art & Design in New York, Joyce reassesses the social, economic and historical implications of using iron in his work.

KATHRYN ANDREWS

Kathryn Andrews: Run for President
Edited by David Altmejd, Jason Kataria. Text by Anne Prentnieks.
Canadian sculptor David Altmejd (b. 1974) presents his large-scale Plexiglass installation The Flux and the Puddle, a multilayered, structural environment in which vermeuls, mirrored sculptures and plated heads are strategically placed. "I think of the big Plexiglas box as kind of a stage or a laboratory space," Altmejd explained to a reviewer for Art in America. "The work is operatic. It’s basically about the making of sculpture. Everything you see was made from inside the box. Ideas germinated from the inside. I sat the work evolve and grow as much as possible. There’s very little that’s premeditated, it’s not pre-designed." This publication documents the artist’s knack for inventing disorienting and complex sculptural arrangements.

D.V. ARTBOOK 9781012062308
u.s. $85.00 / 112 color, 11.75 x 11 in. / 116 pages

David Altmejd: Studio
Edited by Lionel Barrot. Text by Steve Erickson.
The first book entirely dedicated to the sculptures of multimedia artist Doug Aitken (b. 1968), this volume offers an overview of his three-dimensional works and includes a specially commissioned text by acclaimed novelist Steve Erickson. Designed in the artist's studio, the publication is organized as a graphic novel more than an inventory, while offering complete information on the pieces in his studio. Using words and images, technology and human perception, to trigger personal reactions from the readers, the works are combined here in a new form, assembled as they are in printed form as a "Geisem-exhibition," one that is unique to the medium of the book.

JIPRINGHAM 9783037644201
u.s. $65.00 / 171 color, 11.75 x 11 in. / 122 color / 171 duotone

Doug Aitken: Sculptures

Nancy Graves
Text by Christopher Lynn, Christine Hunter, Linda Nicholls.
This exhibition catalogue marks the 20th anniversary of the death of American artist Nancy Graves (1938–1986), featuring work from the first half of her career, from 1969 to 1982. In 1989, Graves became internationally recognized as the first female artist to have made Kathryn Andrews (b. 1973) of the crucial voices of her artistic generation. Through her shiny, colorful sculptures that literally reflect the viewer and the exhibition environs, Andrews examines how image producers—or artists, corporations, Hollywood studios and politicians—employ visual cues and material packaging to elicit desire. In Run for President, Andrews situates her sculptures against a conceptual backdrop of a fictitious presidential election. The narrative encompasses campaigning. Election Day, sitting in office and the end of presidency, charting the rise and fall of the president—a metaphorical double for the artist and the viewer—was made from inside the box. Ideas germinated from the inside. I sat the work evolve and grow as much as possible. There’s very little that’s premeditated, it’s not pre-designed." This publication documents the artist’s knack for inventing disorienting and complex sculptural arrangements.

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Doug Aitken: Sculptures

Arlene Shechet: Meissen Recast
Text by Dominic Molin, Maureen Cassidy-Geiger, Elizabeth A. Wilson, Interview by Judith Tannenbaum.
Arlene Shechet, Meissen Recast is an exploration of the acclaimed sculptor’s recent residency at the world renowned German porcelain factory. The first porcelain manufacturer in Europe, the Meissen Porcelain Manufactory has attracted artists and artisans from around the world since its establishment in the early 1700s. During her residency, Shechet gained access to all areas of the factory’s production, learning their techniques, using their tools and familiarizing herself with their traditions. The astounding body of work that emerged from her time at Meissen, including adaptations and combinations of the original molds, both celebrates this history and subverts our very ideas of craftmanship in porcelain. Meissen Recast stunningly captures a groundbreaking project. This exhibition will change the way you view the traditions and future possibilities of decorative arts and the interaction with the realities of the world.

GREGORY R. MILLER & CO. 9780996211611
u.s. $55.00 / 133 color, 11 x 11 in. / 132 color / 1 duotone

Arlene Shechet: Meissen Recast

ARTBOOK 9781683660505
u.s. $55.00 / 133 color, 11 x 11 in. / 132 color / 1 duotone

Arlene Shechet: Meissen Recast

ARTBOOK 9781683660505
u.s. $55.00 / 133 color, 11 x 11 in. / 132 color / 1 duotone

Arlene Shechet: Meissen Recast
Brice Marden: Notebooks

“Mark black, lemon yellow, use muddy white. Don’t forget the young blonde in La Dolce Vita. Scenes in country cafe and post orgy on the beach. She is the one Berro calls the ‘Purity symbol’. Orange green grey.” This and other reflections make up Brice Marden: Notebook Sept. 1964–Sept. 1967 and Brice Marden: Notebook Feb. 1968–

On every page, a patchwork of clippings, drawings, renditions and handwritten notes reveal the painter’s thought process and document the political and cultural events of the era. A prolific note-taker, Marden filled his journals with subject matter as familiar as references to Italian film director Federico Fellini and as esoteric as “looking at an object in nature and running lines around it.” The constant throughout is the work—deliberate, studied, raw—where he painted.

Imponderable: The Archives of Tony Oursler

Edited with text by Tom Eccles, Maya Hoffmann, Beatrix Ruf. Text by Jordan Bear, Karen Bechman, Joseph Brandon, Fred Nadis, Stephanie O’Rourke, Jim Shawn, Chris Turner.

Since the late 1990s, artist Tony Oursler (born 1957) has amassed a vast personal archive of objects and ephemera relating to magic, the paranormal, film, television, phantasmagoria, pseudoscience and technology. For Oursler, the archive functions as an open visual resource, historical inquiry and—most intriguingly—a family history. One of the collection’s many digressions records the friendship between the artist’s grandfather Charles Fulton Oursler—a famous early 20th-century author and publisher—and magician and escapistologist Harry Houdini, and a historic interaction with Arthur Conan Doyle, who, beyond his Sherlock Holmes series, was an important advocate for spiritualism and the paranormal.

This publication features up to 1,500 objects from Oursler’s collection, including photographs, prints, historic manuscripts, rare books, letters and objects. Additional topics include stage magic, thought photography, demonology, cryptography, optics, measur-ism, automatic writing, hypnotism, fairies, cults, the occult, color theory and UFOs.

Takeshi Murata

Edited with text by Dan Nadel. Text by Lauren Cornell. Interviews by Alex Gartenfeld.

Takeshi Murata (born 1975) first became known as an early innovator of “datamoshing,” a form of “glitch art” that requires compressing two videos together until their respective pixels merge into one mashed-up picture. Since then, inspired by Giorgio de Chirico and traditional 17th-century Dutch and Flemish painting, Murata’s work has ventured into the realm of hyper-realism in a series of anamorphic prints and videos that explore our inner and exterior lives via everything from B-grade horror film imagery to relics of a 1980s childhood. Port monograph and part artist’s book, Takeshi Murata includes an essay by New Museum curator Lauren Cornell, an interview with the artist conducted by Alex Gartenfeld, Curator at the Institute of Contemporary Art, Miami, and an essay by Dan Nadel.

Slavs and Tatars: Mirrors for Princes

Edited by Anthony Doumey. Text by Manan Ahmed Aarif, Maya Aliskon, David Crowley, Anna Della Russo, Anthony Doumey, Lloyd Rigden, Beatrix Ruf, Slavs and Tatars, Negan Tower. Founded in 2006, the art collective Slavs and Tatars is devoted to cultural interaction in the area known as Eurasia—everywhere east of the former Berlin Wall and west of the Great Wall of China. The group’s multimedia works focus on the often-ignored influences between Slavic, Caucasian and Central Asian identities and societies. Held at NYU’s new campus in Abu Dhabi, Slavs and Tatars’ exhibition Mirrors for Princes looks at history as a backdrop for the cultures of diverse topics to discuss such diverse topics like the role of in governance, advice for female nobility and an Indian television drama.

Jonah Freeman & Justin Lowe

Black Acid Co-op/Bright White Underground/Stray Light Grey/Artichoke Underground

Edited by Lauren Miller Walsh. Text by Glenn O’Brien, Jan Tumlir, Mark Flood, Hamilton Morris. Interviews by Ali Subotnick, Gianni Jetzer. Photographs by Todd Eberle, Greg Kessler, Joshua White. Since 2007, artists Jonah Freeman (born 1970) and Justin Lowe (born 1970) have collaborated to create massive immersive installations. This is the very first monograph on the duo, printed in conjunction with their exhibition at Glenn Horowitz Bookseller in East Hampton. This profusely illustrated volume—printed with full bleed, double-page spreads and a gorgeous clothbound spine—spans their initial collaboration in Marble, Texas, to their latest installation at Art Basel Unlimted. Working in simulation, the two create interiors, almost set pieces, in which attention is paid to each detail; viewers enter and explore environments filled with found objects and imaginary projects that create fantastical, fictitious worlds of counterfactuals.

Jonah Freeman/Brian Doherty

Edited by Gianni Jetzer. Interviews by Joshua White.

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Shinir Neshan: Afterwards
Edited and interview by Abdeldaim Karroum. Foreword by H.E. Shateya Maqsood. Text by Nagi Asmar, Vishal Singh, and Valérie Besson. In this book and the exhibition it portrays, Shinir Neshan (born 1967) looks at the connections between ancient history and the politics of the present in works that employ photography, calligraphy, poetry, and film-making to explore the pronom concept of violence, passion, and the idea that human history. These include the various photographers’ series Neshan produced in the early 1990s and two video installations that address the historical, cultural and political realities on which the artist has focused for the past 30 years. In the photographic series series Women of Aban (1993-97), the artist expresses her position on the situation in Iran following the Islamic Revolution in 1979. In her recent series, The Book of Kings (2010) and Queen of the Air (2013), Neshan responds to political events throughout the Arab world, capturing the emotions of people she met at film festivals.
SILVANA EDITIONS
9788836630868
 Usa $45.00 / 35.00
UK, €40.00 / 35.22 / 172 color / 3 black JeffreyLift Film & Video

Sound Speed Marker by Keren Cytter

Keren Cytter (born 1977).

Published in the video exhibition catalogue written by Keren Cytter (1977). Cytter has been widely heralded for her video work, which challenges conventions of narrative cinema through her pared-down style, deliberately kitsch effects, and use manipulation of familiar genres and traits styles.

EXHIBITION SCHEDULE
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Swiss-born artist and “techno-ro-\nmaniac” Pipilotti Rist (born 1952) is \nknown for her films and spatial \nvideo installations that reflect on \nthe image as medium, its potency \nand increasing dissemination in \ntoday’s media society, without dis- \nregarding the desire, pleasure and \nphysical sensations experienced in \nviewing images. This volume is pub- \nlished to accompany her exhibition \nat the Kunsthalle Krems. Designed by \nThomas Rhyner in close coopera- \ntion with the artist as a 50-foot- \nlong concertina-fold, the volume \nprints through the pages, the reader \nencounters the frag- \ments of a unique work, which \nmight potentially be reconstructed \nby joining the pages together. This \nbook constitutes a reflection \non questions of reproduction, \nthe original, the source and the \nact of re-formation at the heart of \nWalther’s practice. If it can be said \nthat Gayton’s minimalist “paintings,” \nwhich connect directly to the story of \nabstraction, concur a restructuring \nof modernist art and design, \nWade Gayton’s WG3031 offers a \nmix en abyme of these proce- \ndures. This book is published in a \nlimited edition of 700 copies.

**WG 3031**

**Edited by Beatrice Rut**

For this artist’s book, Wade Gayton (born 1972) decided to print a \nlong-format painting on a 1:1 \n scale, recopied across 360 \npages. Filling through the pages, \nthe reader encounters the frag- \ments of a unique work, which \nmight potentially be reconstructed \nby joining the pages together. This \nbook constitutes a reflection \non questions of reproduction, \nthe original, the source and the \nact of re-formation at the heart of \nWalther’s practice. If it can be said \nthat Gayton’s minimalist “paintings,” \nwhich connect directly to the story of \nabstraction, concur a restructuring \nof modernist art and design, \nWade Gayton’s WG3031 offers a \nmix en abyme of these proce- \ndures. This book is published in a \nlimited edition of 700 copies.

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Peter Downsborough: Notes on Location

Disillusioned with the large works in steel he had \nhitherto produced, in this volume (first published \nby TVRT in 1972) Peter Downsborough born \n1940 set out the groundwork for what would \nbecome a minimal vocabulary, in his sculptures \nas in his books; the tension between two parallel \nlines, often coupled with isolated words, divided \nemanually.

**ZÉDÉLE EDITIONS/REPRINT COLLECTION**

9782915859386, u.s. $22.00 / 40 pgs / illustrated throughout.

Julien Nédélec: To Title

Here, Julien Nédélec (born 1982) reconsiders \nRichard Serra’s famous 1967 “Unified Verb \nList,” which compiles a series of actions to per- \nform on unspecified materials. Nédélec made \nhis own list — “Turn, Split, Twisting, Cut, Hide, Break, \nCut,” etc—and applied the actions to paper, \ndocumenting them here.

**ZÉDÉLE EDITIONS**

9782915850403, u.s. $19.95 / 44 pgs / illustrated throughout.

Emmett Williams: Soldier

Written during the Vietnam war, Soldier is per- \nhaps the best-known work by the Concrete poet \nand editor Emmett Williams (1925–2007). The \npoem consists of the word “soldier” printed \ncontinuously in a column down the right-hand \npage, with the word “die” inside the word “sol- \nder” gaining one line per page, printed in red. \nThe book was originally published in 1973 by \nHamling Mayer and Something Else Press.

**ZÉDÉLE EDITIONS/REPRINT COLLECTION**

9782915851086, u.s. $22.00 / 64 pgs / illustrated throughout.

Julien Nédélec: Leaping Through

Julien Nédélec’s (born 1982) intimate and amus- \ning artist’s book consists entirely of fingerprints \nand smudges—the traces of a curious fingers \nsearching for content, and thereby producing it. \nA shorter, 16-page version of the book was pub- \nlished in 2008.

**ZÉDÉLE EDITIONS**

9782915850493, u.s. $12.00 / $15.00, Pbk, 4.5 x 7.25 in. / 44 pgs / illustrated throughout.

Jan Dibbets: Robin Redbreast’s Territory Sculpture 1969

The classic artist’s book by Dutch Conceptualist \nJan Dibbets (born 1941) documents the artist’s \nresearches into the European robin through its \nreadings of books on the subject. The book was \noriginally published by Seth Siegelbaum with \nWalter Koenig in 1970.

**ZÉDÉLE EDITIONS/REPRINT COLLECTION**

9782915850454, u.s. $14.95 / 107 pgs, Pbk, 4.75 x 7.25 in. / 14 b&w.

Lawrence Weiner: Green as \nWell as Blue as Well as Red

In 1972, Lawrence Weiner (born 1942) published \nhis ninth artist’s book: Green as Well as Blue as \nWell as Red. “The book came about because of an \nevention of the work at Jack Wadler’s gal- \nyard in London,” writes Weiner. “I asked Jack if \nhe would make a book if he said yes. He found a \nprinter and the book was made.”

**ZÉDÉLE EDITIONS/REPRINT COLLECTION**

9782915850739, u.s. $22.00 / 7.25 x 6.75 in. / 100 pgs.

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HISACHIKA TAKAHASHI: FROM MEMORY DRAW A MAP OF THE UNITED STATES

Text by Lucy Lippard, Marcia E. Verron. Between 1971 and 1972, a remarkable cross-section of New York's downtown creative community participated in a collaborative drawing project conceived by Hisachika Takahashi (b. 1940), an artist and studio assistant to Robert Rauschenberg. Takahashi asked each artist to draw a map of the US from memory. Contributions from 22 participants range in color-coordinated rows, or in other drawings dots—which are sometimes properly arranged or captions, creating a kind of personal, even au-

Liam Gillic: From Nineteen Ninety “A” to Nineteen Ninety “D”

Edited by Yves Augéstallot, Tom Eccles, Paul O’Neill, Jorn Schefef, at.

This publication is a selected survey of British-born, New York-based artist Liam Gillic’s groundbreaking projects, installations, methods and practices, which since the 1990s has challenged the orthodox pre-

Darren Bader: Seventy and/or 58 and/or 19

This volume of writings by New York conceptualist Darren Bader (b. 1978) features texts for 77 artworks. Writing at the core of Bader’s work: he offers deceptively simple propositions for artworks to be carried out by galleries, museums and collectors who then exhibit the works. Each time a work is sold, Bader produces a text that explains the parameters of the artwork. The propositions can be extremely precise or ab-

Shannon Ebner: Auto Body Collision

Text by Alex Klein, Tina Kukinski, Mark Owens.

Using photography as a language, Shannon Ebner (b. 1971) exam-

HANNE DARBOVEN

Edited by Verena Berger. Interviews with Carl André, Barbara Casteil, Anton and Aviva Hartman, Joseph Kosuth, Rainer Langhals, Alme

RONI HORN

Roni Horn: The Sensation of Sadness at Having Slept Through a Shower of Meteors

Edited with text by Avake Sen. The Sensation of Sadness at Having Slept Through a Shower of Meteors brings together new works by American artist Roni Horn (b. 1955), con-

RONI HORN: HACK WIT

Text by Anne Carson. This is a collection of columns on typewriter paper, Hanne Darboven (1941–2009) published in different languages. Probably the most important German Conceptual artist, Darboven added, cross-stated, wrote down, recorded in her hands, noted moments in time coalesced into works of art. This collagelike biography focuses on a fascinatingly androgynous female fig-

Roni Horn: Hack Wit

Text by Anne Carson. The art of Roni Horn (b. 1955) often revolves around language, poetry and literature. She works with literary texts, by authors such as the French philosopher Helène Cixous and the Canadian poet Anne Carson. This volume shows a series of drawings. Hack Wit, developed be-

ARTBOOK | 2010
Hans Ulrich Obrist: Conversations in Mexico
In 2002 Hans Ulrich Obrist began his conversation with a diverse and influential group of Mexican pioneers during an exhibition at Luis Barragán’s house in Mexico City. Over a decade in the making, Conversations in Mexico beautifully captures how the Mexican cultural scene has pivoted several times—perhaps most importantly around the student protests at the 1968 Olympic Games—to cultivate a wildly radical and innovative aesthetic, one that is illuminated in the iconic buildings of Pedro Ramírez Vázquez and Teodoro González de León; the people and landscapes photographed by Graciela Iturbide; the music of Esquivel; the incredible voyages of Santiago González; the utopian politics and literature of Carlos Fuentes, Mario Giandì and Elena Poniatowska; the singular vision of Alejandro Jodorowsky; and the uncompromising art of Leonora Carrington, Felippe Ehrenberg, Pedro Friedeberg, Juan Sarniero and Eduardo Terrazas.

Parachute: The Anthology, Vol. IV
1975–2000
Following the previous three Parachute volumes, this last title of the Parachute anthology focuses on painting, sculptures, installation and architecture. These topics are approached from several perspectives: from the theories of aesthetic production, especially painting, to the expansion of the art world to other artistic terrains during the 1980s and 1990s (Russia and South America, for instance), from the “lessons” of postmodernism to the proliferation of installation art. The essays discuss works by artists such as Lothar Baumgarten, Mona Hatoum, Guillermo Kuitca, Louise Lawler, Reinhard Mucha, Jackson Pollock, Robert Ryman, Michael Snow and Sots Artists, and include two particularly seminal artist’s essays: Dan Graham on Gordon Matta-Clark, and Jeff Wall on Edward Muncie.

Carsten Höller: Decision
Carsten Höller: Decision consists of two distinctive publications examining the work of the acclaimed contemporary artist Carsten Höller (born 1961) and his particular interest in the challenges, outcomes and effects of decision-making. The first book contains a collection of newly commissioned short stories exploring the theme of decision-making by acclaimed writers Naomi Alderman, Jenni Fagan, Deborah Lamy, Helen Oyeyemi and Ali Smith. The second book offers a photographic interpretation of the multiple ways of experiencing Höller’s immersive work, accompanied by an extensive interview with the artist, led by Ralph Rugoff, Hayward Gallery Director and curator of the show. Beautifully illustrated and packed, Carsten Höller: Decision offers an exceptional and stimulating visual and literary experience for lovers of art, fiction and human thought.

Burri Inside Out
The One and Only Interview
Text by Alberto Burri, Stefano Zori. Alberto Burri (1915–95) revolutionized mid-century painting by using unconventional materials—from burlap canvases, to plastic, to cements, to scrap iron and plastic sheets. But Burri never spoke of himself or his art—he famously refused to, and in documentary films of him working, he never says a word. “My works speak for me,” he maintained for almost half a century, in the course of which he turned down interviews and awards. The first and only publication of Burri’s interviews in existence, Burri Inside Out collects conversations between Burri and his friend and interlocutor Stefano Zori from 1994, near the end of Burri’s life. In this text, we finally hear from Burri himself about his untraditional materials and processes, andBurri inside Out containson how the underlying desire for formal and spatial harmony that drove his practice.

Chris Ofili: 2000 Words
Edited by Karen Mora, Massimiliano Gioni. Text by Katherine Brinson. Since the mid-1990s, Chris Ofili’s (born 1968) painstakingly crafted paintings and sculptures have dazzled—and often distressed—viewers with the intensity of their personal relationship. Chris Ofili’s (born 1968) art lies in its fusion of op-art & abstract painting, to the expansion of the art world to other artistic terrains during the 1980s and 1990s (Russia and South America, for instance), from the “lessons” of postmodernism to the proliferation of installation art. The essays discuss works by artists such as Lothar Baumgarten, Mona Hatoum, Guillermo Kuitca, Louise Lawler, Reinhard Mucha, Jackson Pollock, Robert Ryman, Michael Snow and Sots Artists, and include two particularly seminal artist’s essays: Dan Graham on Gordon Matta-Clark, and Jeff Wall on Edward Muncie.

Tim Noble & Sue Webster: 2000 Words
Edited by Karen Mora, Massimiliano Gioni. Text by Linda Yablonsky. Noble and female, sex and violence, art and trash: the people and landscapes photographed by Graciela Iturbide; the music of Esquivel; the incredible voyages of Santiago González; the utopian politics and literature of Carlos Fuentes, Mario Giandì and Elena Poniatowska; the singular vision of Alejandro Jodorowsky; and the uncompromising art of Leonora Carrington, Felippe Ehrenberg, Pedro Friedeberg, Juan Sarniero and Eduardo Terrazas.

Robert Gober: 2000 Words
Edited by Karen Mora, Massimiliano Gioni. Text by Johanna Burton. In placing us at a remove from our relationships to familiar, domestic objects and environments, the labor-intensive work of Robert Gober (born 1954) defies our understanding of accepted conventions and draws attention to the movement of meaning between materials and across personal histories. Part of the 2000 Words series, conceived and commissioned by Massimiliano Gioni and published by the Dia Foundation, 2000 Words: Robert Gober presents the entirety of the sculptor’s works in the Dia:Knosso Collection and includes an essay by Johanna Burton that examines how the artist’s iconic works reflect personal histories with collective experience.
Binational Urbanism
On the Road to Paradise By Bernd Upmeyer
In an era of unprecedented mob-
ility, people can now live and work not only in different places, but even in different countries. Binational Urbanism examines the lifestyle of those people who start a second life in a second city, in a second country, without giving goodbye to their first city. In a uniquely 21st century dia-
pason, they live in constant transit between two homes and two nations.
"Binational urbanism" come from all strata of society, from the working class to the highly educated and cosmopolitan creative classes. For this volume, German archi-
tect Bernd Upmeyer interviewed people of Turkish origin living in Germany who commute regularly between cities in Germany and Turkey. From these interviews the author develops a theory of bina-
tional urbanism, concluding that it has the potential to become one of the most interesting forms of life in the 21st century.

Valérie Trancart
978-90-78088-34-3
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Valérie Trancart
978-90-78088-15-4
$35.00

Pâris, 6 x 8.25 in / 160 pgs.
Nobility and the London School of Economics.
Artworks on ten have appeared in The New Yorker, Forbes, Bloomberg and the Financial Times.

Valérie Trancart
978-90-78088-17-8
$28.95 / 95.00

Pâris, 6 x 8.25 in / 224 pgs.
No Culture, No Europe
On the Foundation of Politics
Edited by Pascal Gielen, Thij Lijster, Suzanne Mutsers, Erwin van Asch, Lode Gielen, by Pascal Gielen, and Lode Gielen.

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Valérie Trancart
978-90-78088-14-7
$28.95 / 95.00

Pâris, 6 x 8.25 in / 188 pgs.
The New Concrete

Visual Poetry in the 21st Century
Edited by Victoria Bean, Chris McCabe. Text by Kenneth Goldsmith.
The New Concrete is a long-overdue survey of the rise of concrete poetry in the digital age. The accessibility of digital text and image manipulation, modern print techniques and the rise of self-publishing have invigorated a movement that first emerged in an explosion of literary creativity during the 1960s and 1980s. This new volume is a highly illustrated overview of contemporary artists and poets working at the intersection of visual art and literature, producing some of the most engaging and challenging work in either medium.

Edited by poets Victoria Bean and Chris McCabe, with an introductory essay by restored poet Kenneth Goldsmith, The New Concrete is an indispensable introduction to the breadth of concrete poetry being produced today.


Vanessa Place: Last Words
For her ongoing project Last Words, leading Concrete artist and poet Vanessa Place (born 1968) has recorded in her own voice the work of dystopian science fiction, including Forster’s (1879–1970) novel, on the first participation of curators, writers and the artists themselves, elaborating on the themes of the festival. Performa 13 stands not only as a beautiful document of a remarkable biennial, but also an invaluable resource guide for the performance art of our time.

Performa 13
Edited by Ross-Lee Goldberg, Kathleen Madden. Text by Marc Arthur, Charles Auzin, Defoe Ayey, Kathy Batesen, Mark Beazley, Raoul Cervi-Barge, Antonio Besas, Johanna Burton and Travis Chamberlain, Mary Ann Caes, Mary Ceruti, David Colman, Nikki Columbus, Michael Conroy, Adrances Díaz, Lia Gangitano, Massimiliano Gioni, Anna Godfrey Larenne, Ross-Lee Goldberg, Thayra Goulart, Taimur Godfrey, Angharad Haden-Guest, Greta Havens, Mauro Heredia, Magaliexecutable, Amy Huang, Laura Kou, Thomas Las, Emily Lesnick, Candida Maday, Laura McLaw-Harris, Hannah Magnus, Juanin Memmen, Esa Niskan, John Nusil, Linda Nunez, Jeryn O’Rourke, Peter Phillips, Sue Ruff, Joanna Schwabish, Mari Spiritus, Anne Searle Karlsen with Aron Schofield, Van Allen Institute, Hrag Vartanian, Jaewon Wimense, Johan Wimense, Lana Wilson, Catherine Wroth, Jake Yuzna, Joanna Zielke. The 15th volume in the acclaimed series by performance art historian Ross-Lee Goldberg, Performa 13 features projects from more than 120 of the leading artists working in performance art today, in collaboration with more than 100 curators and arts institutions—works that broke down the boundaries between visual art, music, dance, poetry, fashion, architecture, graphic design and the culinary arts. Participating Performa 13 artists included Paed Althaver, Mikki Games, Martha Graham, Rashid Johnson, Juan Jonai, Christopher Knox, Ryan McNamara, Alexandre Singh, C. Spencer Yeh and many others who premiered major new works. This catalogue presents documentation of the festival in photographs, scripts and storyboards, along with contributions from curators, writers and the artists themselves, elaborating on the themes of the festival. Performa 13 stands not only as a beautiful document of a remarkable biennial, but also an invaluable resource guide for the performance art of our time.
The Art of Dansaekhwa

Edited by Nick Herman, Jin Sang Yoo. Foreword by Hyun-Sook Lee. Text by Yoosun Jim, Suil Alexander Munne, Sam Bardaouil, Till Fellhauer.

Korean Dansaekhwa painting emerged in the 1970s as a reaction to the academicism of the National Exhibition Art and the country’s rapidly changing social and political landscape. Characterized by its emphasis on the monochrome, its refined approach to materiality and its philosophical interest in the relationship between the artist’s consciousness and the act of making, Dansaekhwa borrowed materials, techniques and motifs from both Eastern and Western painting traditions. The Art of Dansaekhwa explores how the Dansaekhwa movement flourished within the then-contemporary art scene in Korea and beyond, telling the story of the development of contemporary art practice in Korea through the work of contemporary artists.

Contemporary Art: MFA Highlights

Text by Al Miner, Lee Munsell, Edward Saywell, Emily Ziller.

Contemporary art is a vast and complex field representing artists, ideas and trends from every imaginable cultural and geographical background. This book introduces the art of our times by taking the reader through a tour of several examples from the collections of the Museum of Fine Arts, Boston. Thematic chapters present artistic categories, concepts and proposi- tions that offer a path toward understanding the different subjects, forms, styles, purposes and tech- niques of contemporary art. Some, such as portraiture, are long-standing traditions; others, such as site appropriation, raise provocative questions and may be less immediately obvious. But it is the works themselves—brilliantly conceived by some of the most creative minds of our times—that make the case for embracing contemporary art in all its diversity.

What We Call Love

Edited with text by Christine Macel, Raffael Thomas. Text by Georges Sabbagh, Eva Rinea, Senn Zaki.

What We Call Love explores how the notion of love has evolved within the 20th century. How have seismic sociological changes con- trived sex, love and intimacy affected the way we con-ceive love today? How does visual art, from Sutemie to the present day, deal with love? This book draws on Sutemie’s idea of love as “Amor foi” (mad love) and new visions of love which emerged after the 1980s. Artists include Marina Abramović and Ulay, Sadie Benning, Louise Bourgeois, Constantin Brâncuși, Brassaï, André Breton, Cecil Brown, Sophie Calle, Marcel Duchamp, Eminem and Dragnet, Nan Goldin, Félix Gonzalez-Torres, Douglas Gordon, Mira Hartoum, Damen Hirst, Jim Hiltzer, Rebecca Horn, Okwui Okpokwasili, Annette Messager, Tracey Moffatt, Yoko Ono, Benjamin Peret, Carolee Schneemann, Rudolf Schwarz- kogler, Wolfgang Tschirn, Cerith Wyn Evans, and A大师. And love?

NATIONAL PORTRAIT GALLERY
9781915657462 u.s. $45.00 / £35.00
Hbk, 6.75 x 25.5 in. / 318 pp / 120 color
AugustArt

500 Portraits 25 Years of the BP Portrait Award

25 Years of the BP Portrait Award, published in 2011, brings together more than 500 of these portraits to cover 25 years of the Award. An international list of artists, including Thomas Gartner, David Jim Kassan, Ignacio Estudillo and Annamaria Avanichi, whose work reflects a diverse range of approaches from the imme- diately photo-realistic to the highly expressionistic, is gathered here. The book reproduces all National Portrait Gallery–commissioned portraits by the competition’s final- ists, including portraits of Isabelle Myerson, Paul Smith by James Lloyd J.K. Rodd- ing by Stuart Pearson Wright and Harold Pinter by Justin Mortimer, plus a selection of works by the Travel Award winners. This book celebrates our enduring fascination with different human faces.

REVISED & EXPANDED EDITION

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Whistler’s dialogue with the 19th-century art world

Van Gogh: Drawings
Influences & Innovations
Edited by Spyra van Houtgen. Text by Maja Hoffmann, Bice Curiger.
Vincent van Gogh (1853–1890) started his artistic career by concentrating on drawing. Convinced that this was the foundation he needed to become a painter, he did little else for the first three years of his career. He was a talented draughtsman long before he became an experienced painter, and drawing would remain an integral part of all his subsequent artistic activities.
Published to accompany an exhibition at the Van Gogh Foundation in Arles, Van Gogh: Drawings includes more than 30 of the artist’s prints and drawings. This volume also pays special attention to the influences that shaped van Gogh’s graphic work, and features a range of images that inspired van Gogh at specific points in his practice. These include prints and images from illustrated magazines which van Gogh collected and which strongly influenced his early work, and replicas of 17th-century prints and Japanese prints which inspired his remarkable red pen drawings made in Provence. Van Gogh absorbed a multitude of influences and merged them in works that were highly innovative in style and often also in technique, producing one of the most remarkable drawn oeuvres of the 19th century.

ACTES SUD
9782303025466
u.s. $29.95 / CDN $55.00
Hbk, 8.75 x 11.25 in, 120 pages / 76 color September 2016
EXHIBITION SCHEDULE
Arles, France: Vincent van Gogh Foundation, 06/12/15–09/20/15

ALSO AVAILABLE
Vincent van Gogh. The Starry Night 9789070717483
Pbk, u.s. $9.95 / CDN $12.50
The Museum of Modern Art, New York

HIGHLIGHTS ■ ART HISTORY

Childe Hassam: At Dusk
Boston Common at Twilight
Text by Erica E. Hirshler.
In this vivid account of one of Boston’s best-loved paintings, leading American art specialist Erica E. Hirshler illuminates the context of Childe Hassam’s 1880s city scene. With its rosy rust tones, intimate familial vignette and quiet expanse of snow-covered park, today “At Dusk (Boston Common at Twilight)” seems to encourage reflection and represent a decidedly old-fashioned city. Yet Hirshler reveals the ways in which the painting visually signaled the emerging modern city, from subtleties about women’s place in the urban landscape to the upsurge in the number of streetcars that would have been heard on the busiest block in Boston. Enriched with reproductions of related paintings and archival illustrations, this evocative volume explores the countered conventions and bulldozed buildings behind the canvas’s creation. Carefully researched and elegantly presented, the latest addition to the MFA Spotlight series will delight Hassam fans and history buffs alike.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780870707450
u.s. $9.95 / CDN $12.50
Pbk, 5.75 x 8.25 in, 78 pages / 30 color August/November

ALSO AVAILABLE
Paul Gauguin: Where Do We Come From? What Are We Going To? Where Are We Going? 9780870705738
Pbk, u.s. $9.95 / CDN $12.50
MFA Publications

Childe Hassam and the World
The Lunder Collection of James McNeill Whistler
Edited and introduction by Justin McCann. Foreword by Sharon Corwin. Text by Madeline Awe, Maria Brown, Sarah Burns, Elisabeth Finch, Maya E. Finn, Lee Glazer, Lauren Lessing, Margaret F. MacDonald, Catherine Maguire, Kristen Marples, Justin McCann, Linda Merrill, Ramsey Miz, Kenneth John Myers, Caroline Pelham, Josephine Rodgers, John Sloan, Tony Sheenan, Francesca Soriano, Martha Taddiochi, Diana Tuke, Veronica Vannaver, Martin Wohl.
In his “Ten O’Clock Lecture” in 1885, American James McNeill Whistler (1834–1903) presented himself as an artist set apart from the public, bearing no relation to the historical moment in which he lived. However, the myth of artistic independence that Whistler developed was but one part of a complex and highly significant relationship he had with the world around him. As a painter, printmaker, designer, traveler and performer, Whistler engaged with a variety of places, people and ideas that stretched from the United States to London, Venice and Japan. Drawn entirely from the renowned Lunder Collection, this comprehensive catalogue places Whistler in a dynamic international and cosmopolitan context, and includes the finest examples of his prints. The 24 essays included in the catalogue explore how Whistler transformed his immediate surroundings into a “realm of art,” while he, in turn, was shaped by the encounters he had traversing the global art worlds of the 19th century.

COLBY COLLEGE MUSEUM OF ART
9780932944811
u.s. $50.00 / CDN $60.00
Hbk, 9 x 12 in, 320 pages / 345 color October 2016
EXHIBITION SCHEDULE
Waterville, ME: Colby College Museum of Art, 09/24/16–01/15/17
Italian Paintings

Three Centuries of Collecting: Nationalmuseum, Stockholm, Vol. 1

The Nationalmuseum in Stockholm holds a vast collection of Italian paintings dating from the High Middle Ages to the late 19th century. This catalogue presents the initial results of ongoing research on the approximately 300 paintings. The paintings are discussed based on their historical provenance. The collection reflects not just the tastes and pursuits of the early modern royal patrons but also the policies regarding acquisitions by the museum during the first decades of the 20th century. Among the findings, the research team identified works by, for instance, Federico Barocci and Pietro da Cortona, that have never been thoroughly examined before. The only existing version of Cerasi’s “Saint John the Baptist” at the Galleria Corsini in Rome, which is kept in the collection, has been successfully investigated by an Italian team, yielding fresh discoveries.

RAUZ KAZT
9783775737540
u.s. $75.00 / €50.00
Cth, 8.25 x 11 1/8 x 3 3/8 in. / 21.5 x 27.9 x 8.2 cm / 456 pages
SeptemberArt

Jean-Michel Othoniel: The Secret Language of Flowers

Notes on the Hidden Meanings of Flowers in Art

During his 2012 residency at the Isabella Stewart Gardner Museum, French artist Jean-Michel Othoniel (born 1964) devised into the archives of the magnificent garden that Isabella Stewart Gardner, the first American woman to graduate with a degree in horticulture, cultivated around her residence. Othoniel examined the museum’s vast flower collection (where nothing has been moved since its owners died) and photographed the flowers in the tapestries, turnery, furniture, furnishings and paintings, in such masterpieces as van Dyck’s “Portrait of a Woman” with its innocuous rose, Pietro de’ Mattiello’s “Annunciation” with its majestic lily and Bartolomeo Bonsi’s “Saint Empress” with its enigmatic pomegranate flower. This giftworthy volume presents his art-historical ABC of these flowers, from Acanthus to Zoe Mays.

ACTUS SUD
978285404129
u.s. $35.00 / €25.00
Hbk, 5.25 x 8.25 in. / 132 pages / 120 color
SeptemberArt/Gardens

EXHIBITION SCHEDULE
Boston, MA: Isabella Stewart Gardner Museum, 02/17/15–06/15/15

Made in the Americas

The New World Discovers Asia

Text by Dennis Carr, Gavin Alexander Bailey, Timothy Brook, Mitchell Cushing, Karina H. Carrington, Donna Pierre

Made in the Americas reveals the overlooked history of Asia’s profound influence on the arts of the colonial Americas. Beginning in the 16th century, European outposts in the New World, especially those in New Spain, became a major nexus of the Asian export trade. Craftsmen from Canada to Peru, inspired by the sophisticated designs and advanced techniques of these imported goods, combined Asian styles with local traditions to produce unparalleled furniture, silverwork, textiles, ceramics, lacquer, painting and architectural ornaments. Among the exquisite objects featured in this book, from across the hemisphere and spanning the 17th to the early 19th centuries, are folding screens made in Mexico in imitation of imported Japanese and Chinese screens; blue-and-white talavera ceramic pots from Peru; lacquered wood boxes, made to replicate fine silks and cottons from China and India; devotional statues that adapt Buddhist gods into Christian saints; and “Japanese” furniture produced in Boston that simulates Asian lacquer finishes. The stories told by the objects gathered in Made in the Americas bring to life the rich cultural interchange and the spectacular arts of the first global age.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780692648095
u.s. $45.00 / €30.00
Hbk, 9.25 x 11 x 1/2 in. / 170 color
July/Design/Middle Eastern Art/culture

EXHIBITION SCHEDULE
Nashville, TN: First Center for the Visual Arts, 10/29/15–01/15/16
San Antonio, TX: John and Madle Ringling Museum of Art, 02/15/16–05/15/16

Ink, Silk & Gold

Islamic Art from the Museum of Fine Arts, Boston

Text by Laura Weinreich, Emile Fenici, Marcus Fraser, Jennifer Pruitt, Rocco Riente, Yao Rice

Ink, Silk & Gold explores the dynamic and complex traditions of Islamic art through more than 115 works of art drawn from the collection of the Museum of Fine Arts, Boston. Works in a range of media are reproduced in full color and provide a detailed—manuscripts inscribed with gold, paintings on silk, elaborate metalwork, intricately woven textiles, luster-painted ceramics and more. These objects, which originated within an Islamic world that ranges from Western Europe to Indonesia and across more than 13 centuries (from the 8th up to the 21st century), share a distinctive relationship to the materials they are made of: their color, shape, texture and technique of production all convey meaning. Many of the objects included are functional as well as aesthetically refined, and their histories as objects that were gifted, sold, bought, modified, collected and displayed are explored in this volume. Drawing on the latest technical information and enhanced by texts from an international team of scholars, Ink, Silk & Gold is an inviting invitation to the riches of the Islamic art collection at the Museum of Fine Arts, Boston, and a window into a vibrant global culture.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780692648088
u.s. $40.00 / €25.00
Hbk, 8.25 x 11 1/2 x 1/2 in. / 156 color
July/Design/Arabic Art/culture

EXHIBITION SCHEDULE
Boston, MA: Museum of Fine Art Boston, 09/21/15–02/15/16
Winterthur, DE: Winterthur Museum Garden and Library, 02/15/16–01/08/17

Traveler Artists

Landscapes of Latin America from the Patricia Phelps de Cisneros Collection

Edited with text by Katherine Manthorne. Text by Paolo Onorato, Luis Pérez Orozco, and Rafael Romero. In the 19th century, European and North American travelers illustrated narratives of their explorations in the New World that were published in Europe. European tourists imagined the tropics as a site for cultural imperialism and fantasies of self-realization. Traveler artists often authenticated this perception by presenting the landscape as an enchanted land. Later in the century, native artists began to pick up the European landscape tradition and reflect on their own culture through a different lens. Traveler Artists contributes new scholarship to this burgeoning field and offers original research on 52 artists and works by such key figures as Frans Post, Frederic Edwin Church, José María Velasco and Augusto Moraist, many of which are reproduced for the first time.

PATRICIA PHELPS DE CISNEROS COLLECTION
9780878469444
u.s. $35.00 / €25.00
Hbk, 10 x 10 1/2 in. / 260 pages / 80 color
October/Alberto/Latin American/ Caribbean Art & Culture

EXHIBITION SCHEDULE
New York: Hunter College’s Lehndorff Art Gallery, Fall 2015
New York: New York Society, Fall 2015

2015 SPRING-SUMMER SUPPLEMENT

Giandomenico Tiepolo and His Fantasy Portraits

The Artist at Art

This volume comprises 20 works by Giandomenico Tiepolo (1727–1804), brother of Lorenzo Tiepolo and son of the legendary Giambattista Tiepolo. Giambattista arrived in Madrid in 1782 at the invitation of King Charles III, with a commission to paint a number of ceilings at the Royal Palace, including the ceiling of the Throne Room. With Giandomenico and Lorenzo as assistants, he received further commissions until his death in Madrid in 1770, at which point Giandomenico decided to return home to Venice. During these years in Spain, while helping to paint frescoes, Giandomenico produced a number of seal paintings and works on paper. A selection of these works is presented here, alongside reproductions of the Tiepolo family’s collaborations on the ceilings of the Royal Palace and other paintings by Giambattista (which comprise the first half of the book).

FONDATION JUAN MARIN
978841725841
u.s. $50.00 / €35.00
Hbk, 10.75 x 12.75 in. / 156 pages / illustrated throughout.
AvailableArt

EXHIBITION SCHEDULE
Boston, MA: Isabella Stewart Gardner Museum, 02/15/15–06/15/15

HIGHLIGHTS / ART HISTORY
From the start, the Belgian Surrealists—among them Jean Paul Sartre, who described Giacometti’s endeavor to give “sensible expres- sion” to “pure presence,” this book explores the artist’s work in relation to existentialist ideas. Spanning painting, sculpture, drawing and printmaking, Giacometti’s oeuvre ranges from surrealist objects to images of the human figure, with portraits of particular individuals at the center. This book looks at the various phases of the artist’s career and explores in detail his depiction of his main sitter, including his mother, Diego his brother, his wife Annette, Jean Genet the playwright, Caroline, a prostitute, and his friends Yvahara and Lotar. Early drawings, paintings and sculpture of family members and his own image demonstrate Giacometti’s awareness of Post-Im- pressionist and Cubist styles. From 1946 Giacometti resumed painting and depicting individuals became central to his work. After 1954, when he began making sculpture from life, his portraits expressed a dialogue between painting and sculpture.

National Portrait Gallery  9781865145320  $49.95  de luxe  8.75 x 12 in. / 192 pgs / Illustrated throughout. November/Ae

Miro’s Eye
Photographs by Jean-Marie Dal Moro

Text by Jean-Purvu Mini. Joan Miro (1893–1983) dove his creative inspiration for his paint- ings, sculptures and ceramics from a great array of sources, particularly from natural objects—such as stones, woods, bits of iron, branches, peacock feathers, pebbles or other suggestive forms—which he would collect on his daily walks and arrange in his studio into a unified inspirational universe. In this beautifully pro- duced volume, photographs by Jean-Marie Dal Moro document the magical and enigmatic world of Miro’s studio. Alongside images of his inspirational objects and intimate arrangements of house- hold things, numerous sculptures, puppets, sketches and other works by the artist are reproduced, with gorgeous color and black-and-white interior shots and portraits of Miro at work and attending a theatrical performance for which he designed the costumes.

La Ferrari: From Car to Myth

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Foreword

By Frank Riess. Arthur and Margo Elsberg’s high-wire and tightrope walks are among the early 20th-century artists who can be said to have made color from scientific, technical and performance-based perspectives, the Spectodrama represents an early form of the “happening.” Beyond the avant-garde utopias of the Bauhaus and the proto-happening art, Schawinsky also worked as a painter and graphic designer. Protracted legal disputes over the artist’s estate meant that Schawinsky’s work was still rarely accessible; Xanti Schawinsky is the first survey of Schawinsky’s extraordinary prolific output over the course of five decades, and a long-overdue resource on the work of this key figure.
Herman Hertzberger
By Robert McCarter.
Foreword by Kenneth Frampton.
Herman Hertzberger (born 1932) is one of the most important and critically influential figures in international architecture of the past half-century. He has consistently championed a fundamentally humanist modern architecture, rooted in its place and history, while simultaneously opening up new possibilities for dwelling. Today Hertzberger is rightly regarded as the world’s foremost designer of schools, a building type he has almost single-handedly redefined, and his innovative and fundamentally humane workplaces constitute some of the most compelling contemporary reinterpretations of this type of building.

In this volume, acclaimed author and practicing architect Robert McCarter examines Hertzberger’s most important architectural works through an analysis of the architect’s design process and guiding ideas, particularly as these reflect Hertzberger’s engagement with the modernist tradition, architectural history, urban space and the human experience of architecture.

Informal Market Worlds: Reader
The Architecture of Economic Pressure
Edited by Peter Mörtenbäck, Helge Mooshammer, Teddy Cruz, Fonna Forman.
Bringing together imaginative architectural approaches with texts by key contemporary thinkers, the two-part Informal Market Worlds explores new ways to interrupt the dominant logics of neoliberal governance. The Reader includes expert essays on urban informality, bottom-up economies and informal architectures as harbingers of social and political change.

Offering a global perspective on the conflicted realities of informal marketplaces—from survival activities of the urban poor to transnational clandestine trade networks—these analyses reveal how informality has become a political instrument in the struggles around global market integration.

Informal Market Worlds: Atlas
The Architecture of Economic Pressure
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Informal markets are a central feature of the 21st century’s first tumultuous years. Both part of and response to the homogenizing forces of globalization, they constitute a volatile shadow system of heterogeneous micro-locations. Informal Market Worlds maps this new kind of urban system emerging from ongoing deregulations and realignments. Bringing together imaginative architectural approaches with texts by key contemporary thinkers, the two-part Informal Market Worlds explores new ways to interrupt the dominant logics of neoliberal governance. With groundbreaking research, the hefty Atlas includes 73 case studies, in locations ranging from Kabul’s post-conflict Bush Bazaar to Arizona’s Snow Bird hipster markets. Offering a global perspective on the conflicted realities of informal marketplaces—from survival activities of the urban poor to transnational clandestine trade networks—these analyses reveal how informality has become a political instrument in the struggles around global market integration.

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Brad Cloepfil / Allied Works Architecture: Case Work

Drawings and Models

Text by Brad Cloepfil, Dean Sobel

This publication offers a new perspective on the work of Brad Cloepfil and Allied Works Architecture, recognized for designing buildings of enduring quality and cultural significance over the past 20 years. Published to accompany an exhibition opening at the Denver Art Museum in January 2016, the book offers an inside view into Allied Works’ unique approach to design, a process driven by a rich material and physical investigation.

The book also documents Cloepfil’s design for the installation: a series of custom-built cases, which open up the pavilion became an icon of the 1958 Brussels World’s Fair. It is the only building the artist produced for a Dutch client. The unconventional pavilion was the setting for the experimental performance “La Poème électronique.”

Dobrovnič is regarded as the first multimedia performance for the general public. After its demolition in 1959, the pavilion became an icon of the 1979 Venice Bien- nale in a manner that led him to be labeled a postmodernist in the 1980s, especially in the US where he taught for many years at Yale and Cornell, and erected buildings in Pennsylvania, Florida and Texas. As the work of Rossi and his generation receives renewed critical attention, this volume celebrates one of the postwar era’s leading architectural imaginations.

Text by Federica Zanco, Foreword by Julia Peyton-Jones

Las Torres de Ciudad Satélite

A Venture in Modern Architecture

Text by Krasimira Ivanov and Liiljana Blagojevic

Dobrovnič in Dubrovnik traces the history of a project of avant-garde modern architecture constructed in the 1950s in the Mediterranean landscape of the south Dalmatian coast of the Adriatic Sea. Architects Krasimira Ivanov and Liiljana Blagojevic contribute comprehensive historical, theoretical and phenomenological readings of a highly specific venture in modern architecture (though with the usual universal aspirations)—the quintessentially modern villas, gardens and hotels built in Dubrovnik 70 years ago by the Serbian architect and urban planner Nikola Dobrovnič (1887–1987). Confronted to an area of about ten square miles and in use for only about ten years, the buildings are presented in this volume through previously unpublished original design drawings, black-and-white photographs from the 1950s and contemporary color photographs by Wolfgang Thaler.

JOVIS 9783869503970 u.s. $45.00 / £35.00 176 pages / 65 color / 15 B&W November/Architecture

Jewelle Taylor尽

Inside Le Corbusier’s Philips Pavilion

A Multimodal Space at the 1958 Brussels World’s Fair

Text by Peter Wever

In 1958, Swiss-French architect and urban planner Le Corbusier designed the Philips Pavilion for the World’s Fair in Brussels. It is the only building the artist produced for a Dutch client. The unconventional pavilion was the setting for the experimental performance “La Poème électronique.”

By avant-garde composer Edgard Varèse, seen by one and a half million visitors. Combining film, color, music and light, this event is regarded as the first multimedia performance for the general public. After its demolition in 1959, the pavilion became an icon of 20th-century art. The Rijksmuseum in Amsterdam hosts a scale model of the pavilion and also provides the eight-minute soundtrack of “La Poème électronique.”

EYE Film- museum, also in Amsterdam, has kept the film footage of the performance. This monograph includes a complete overview of the Pavillon, including its history, construction and detailed documentation of “La Poème électronique.”

RAITH PUBLISHERS 9789462082076 u.s. $50.00 / £39.00 Hbk. 9.25 x 13 in. / 320 pages / 300 color October/Architecture

Aldo Rossi: Prints

1973–1997

The Window of the Poet

Edited by Germano Celant

This volume provides the definitive survey of the graphic work of Aldo Rossi (1931–97), reproducing 300 prints. In the 1970s and 1980s, Rossi attained peerless recognition as an architect, theorist and artist, and it was in the latter capacity that his imagination took full flight. Colorful and humorous, and utilizing simple forms such as cones, cylinders, and cubes, Rossi’s graphic output extends his vision of the city as a unified entity composed of coherent rather than unconnected structures. Rossi’s architectural vocabulary synthesized medieval and Renaissance precedents (most famously in his floating theatre created for the 1979 Venice Bien- nale) in a manner that led him to be labeled a postmodernist in the 1980s, especially in the US where he taught for many years at Yale and Cornell, and erected buildings in Pennsylvania, Florida and Texas. As the work of Rossi and his generation receives renewed critical attention, this volume celebrates one of the postwar era’s leading architectural imaginations.

SILVANA EDITIONS 9789460930946 u.s. $50.00 / £39.00 Hbk. 9.25 x 13 in. / 320 pages / 300 color October/Architecture

b r a d

Another Green World: Linn Botanic Gardens


Linn Botanic Gardens in western Scotland, an idiosyncratic utopia created by the shared passion of a reclusive father and son, is home to thousands of exotic plants from all over the world. Carefully constructed over 40 years by Jim and Jamie Taggart, the gardens surround Linn Villa, a decaying, out-of-bounds Victorian house. Artist Alison Turnbull (born 1956) first encountered Linn several years ago while staying at an artists’ retreat nearby. Since then, she and award-winning writer Philip Hoare (born 1958) have visited several times. Another Green World is their lyrical portrait of the site in text and pictures. Turnbull’s photographs of the garden, villa and its owners, and her geometric drawings inspired by the garden, are complemented by photographer Ruth Clark’s stunning double-page shots of the plants. Hoare’s account of a visit weaves its way through these images, leading readers on a walk through the enigmatic garden and house.

Weather in the City

How Design Shapes the Urban Climate

Text by Sandra Lenzhofer

There is plenty of urban architecture whose design fails to take the urban climate properly into account—a beautifully laid-out square where you are nearly blown off your feet, or a modern city apartment that is too hot to sleep in during the summer. Weather in the City explains and illustrates how smart urban design can enhance comfort in the city. The way we experience the urban climate depends on physical and psychological factors dictated by our surroundings. How can spatial planning and urban design influence our experience of the weather? With practical case studies richly illustrated with photographs and diagrams, Weather in the City is both a reference work and a source of inspiration for all those working to enhance the quality of city life—from commissioners and policymakers to students in urban design, landscape architecture and planning.

Kumbh Mela

Mapping the Ephemeral Mega City


Many people are not familiar with Kumbh Mela, and yet it is the largest celebration on earth—depending on the positions of Jupiter, the sun and the moon, Hindus travel to certain places along holy rivers, the Ganges for example, to bathe and cleanse themselves of sin. With a 2013 attendance of approximately 34 million, the biennial pilgrimage requires that the communities hosting the gatherings create functioning temporary structures to transport, house and feed enormous crowds of people.

Conflict in the City

Contested Urban Spaces and Local Democracy

Edited by Marco Allegri, Enrico Gualini, João Morais Mourão.

Conflicts around urban development and planning issues are an important dimension of contemporary urban politics. Issues of social cohesions and democratic representation become all the more relevant as cities face economic crisis and when local politics tries to meet its challenges with “post-political” responses. The case studies in Conflict in the City, drawn from cities around the world, explore the potential of local planning conflicts to challenge the rhetoric of urban democracy. These conflicts expose some of the key political issues in the contemporary city: the multi-scalar nature of urban policies, the tension between “planning” and “politics,” the spatial dimension of protest and social mobilization and the struggle for new forms of citizenship. Conflict in the City attempts to rethink urban development and planning conflicts through a multidisciplinary perspective, and explores how these “local” conflicts can spur broader political mobilizations.
Snehetta: People, Process, Projects
Text by Snehetta. Originating from Oslo, Norway, the architectural and design firm Snehetta has grown into an international practice, with offices in New York, San Francisco, Istanbul and Singapore. This volume explores Snehetta’s humanistic approach to architecture, its transdisciplinary processes and its aesthetic source from 1990 to the present. 

FORLAGET PRESS
9788239026813 u. $50.00 | €38.00
Hbk, 9.5 x 11.75 x 304 pp | 250 color/50 b&w. SeptemberArchitecture

Norihiko Dan and Associates
Edited by Fak. Jaeger. Text by Aaron Betsky, Gene King. This book is the first international publication on Japanese architect Norihiko Dan (born 1958). His practice integrates architecture and landscape, and includes projects for the Tokyo International Airport, Sun-Moon-Lake Visitor Center and the rejuvenation of Tokyo’s Muramachi District.

JOVIS
9783869350375 u. $39.95
Flex, 8 x 10.5 in / 144 pp | 200 color/50 b&w. NovemberArchitecture

Haus Ideal: The Making Of
By Oda Påløka. Foreword by Christopher Dill. Haus Ideal, by German architect Oda Påløka, serves as an instruction manual for non-linear processes of generating new solutions to architectural problems and discovering ideal architectural forms. Images of architectural models demonstrate different stages of these unconventional design processes.

JOVIS
9783869350399 u. x 9.15 in / 130 pp | €25.00
Hbk, 5.25 x 7.75 in / 112 pp | 100 color. NovemberArchitecture

Imagine No. 08: Concrete
Text by Christian Kräuch, Tilman Klein, Marcel Blöw. The advantages of concrete as a building material have fundamentally changed. Modern types of concrete are available for a multitude of applications, ranging from insulation to fibreglass. This journal outlines potential developments in the material’s technological and aesthetic future.

NAI010 PUBLISHERS
9789460260215 u. $40.00 | €30.00
Faks, 6 x 9 in / 128 pp | 150 color. July/AugustArchitecture

Archiprix 2015: The Best Dutch Graduation Projects
Edited by Henk van der Veen. Archiprix 2015 introduces the Netherlands’ latest wave of fledgling design talent, featuring new work from the year’s most promising architects, urban designers and landscape architects. Each year, the most impressive projects are carefully selected by leading Dutch institutions and educational programs for this publication.

NAI010 PUBLISHERS
9789460260215 u. $40.00 | €30.00
Faks, 9 x 11 in / 112 pp | 300 color. September/OctoberArchitecture

Greenery in the City: Innovative and Sustainable Planning with Urban Flora
Edited by Marcel Dejori. This book examines ten case studies throughout Europe that offer urban parks and nature displays. This publication examines the social, economic, ecological and sociopolitical benefits of such new approaches to city planning.

JOVIS
9783868530364 u. $75.00 | €52.50
Hbk, 6.5 x 9.5 in / 160 pp/50 color. NovemberArchitecture/Gardens/Sustainability

Bureau Savamala Belgrade
Urban Research and Practice in a Fast-Changing Neighborhood
Edited by Jürgen Krancke, Philipp Kleg. This publication sheds new light on how renewal of cities can take place without gentrifying them, and how art can initiate such processes, looking at the Savamala district of Belgrade. Local architects and artists present projects designed to contribute to the development of the district.

JOVIS
9783868530357 u. $55.00 | €40.00
Hbk, 6.5 x 9.5 in / 208 pp | 185 color. August/September

City of Permanent Temporariness
The Making of Lichtstengel, Schieblock, Test Site Rotterdam
Edited by Elma van Bovwil, Kristin Koreman. Taking as its examples the Lichtstengel and Schieblock projects, for which EU5 received the Berlin Urban Intervention Award and the Rotterdam Architecture Award, this book describes the firm’s 15 years of work.

NAI010 PUBLISHERS
9789460260208 u. $45.00 | €35.00
Faks, 9 x 11 in / 180 pp/85 color. July/August

Edited by Henk van der Veen. Every two years, Archiprix Internacional invites all 1,600 university-based levels of the architectural field in the city of Madrid to present their best graduation projects completed over the last year. In this invaluable survey also describes, in detail, the most significant developments and trends that have recently influenced the production and design of Dutch architects.

NAI010 PUBLISHERS
9789460260239 u. $60.00 | €55.00
Faks, 9 x 11 in / 184 pp/400 color. July/August

Architecture monographs and urbanism | Journals
Graphic design | Product design

Edited by Dan Nadel. Text by Norman Hathaway, Gal Moscoso. This is the catalogue for the first retrospective of drawings by Victor Moscoso (born 1936), one of the preeminent graphic artists of the 20th-century, who is widely renowned for his 1960s psychedelic posters and comics. Moscoso began designing posters for rock shows in San Francisco in 1966, and quickly developed a signature style in which opposite hues of the same intensity sit next to each other to create a visual “vibration” effect. This book is the first to present the full range of Moscoso’s drawings for posters and comics, including original renditions for his renowned cover of Zap Comix (1969), the Zap Comix poster for The Doors and The Who, and other seminal publications. These works reveal Moscoso’s dedication to export draftsmanship in the service of graphics, as well as his graceful approach to drawing everything from dinosaurs to spaceship to humans.

Andrew Collin Gallery
9788876073804
u.s. $35.00/ $60.00
Pbk, 9.5 x 10.5 in / 196 pgs / 80 color Available/DesignComics

Wanderland
Preface by Pierre-Alexis Dumas. Text by Bruno Gaudichon. Illustrations by Emmanuel Paris. An unusual artist’s book by French museum director Bruno Gaudichon. Wanderland recaptures the high-spirited dream logic of the exhibition it accompanies, both centered around the theme of flânerie, the art of urban wandering. Created through cutting and collaging in the spirit of Surrealism, a whimsical story illustrated by Emmanuel Pierre unrolls across the book’s accordion format, while Gaudichon’s poetic text winds over the pages to better follow the accidental adventures of the six characters as they wander, flâneur-like, through a fantastical Parisian setting. The book opens with a preface by Pierre-Alexis Dumas, artistic director of the strolled and family owned Hermès, describing the ways in which flânerie—which alters our relation to time and space, to ourselves, to others and to the world—can inspire and enrich creativity. This unique, collectible volume is a playful homage to a Parisian tradition, and a treat for children and adults alike.

ACTES SUD
9782330049133
u.s. $40.00/ 153 pgs
Hbk, 11.5 x 8.25 in / 56 pgs / 40 color DecemberInFashion

Eduardo Terrazas: Second Nature
Text by Vania Rojas, Paul Duarte, Edward J. Sullivan, Eduardo Terrazas.
Mexican Eduardo Terrazas (born 1938) has worked as an artist, architect, urbanist, museographer and designer for 45 years. He first came to prominence as a co-designer of the logo for the 1968 Olympic Games in Mexico City; during that same period, he created the nortico inflatable balloon, inside of which models posed for mod shots featured in Harper’s Bazaar. His objects—often geometric and brightly colored—have made their way into pop culture. The artist has also risen to prominence as an urban planner: he has designed numerous public housing projects in cities across Mexico, and was invited by the Tanzanian president to rethink the nation’s capital in the 1970s. This publication opens Terrazas’ prolific output, from his earliest plastic art to his most recent artistic diagrams, to his useful graphics. It serves as a bridge to a multidisciplinary artist who works functional architecture with a contemporary-art sensibility.

Rizzoli
9788816230881
u.s. $35.00/ $50.00
Pbk, 8.75 x 11 in / 304 pgs / 103 color AugustDesignArt/Latin American/ Caribbean Art & Culture

Les Cristalleries Saint-Louis
In 1767, King Louis XV of France conferred the title of “Royal glassworks of Saint-Louis” on the Manufactory glass workshop in Lorraine, already in operation for 200 years. Fifteen years later, the workshop’s crystal glass formula was perfected, and the site was renamed the “Royal crystal works of Saint-Louis.” Since 1829, the workshop has devoted itself solely to the production of crystal, and “Saint-Louis crystal” products—dinner services in the signature “Diamond” pattern and luminous decorative pieces, chandeliers and lamps, exquisitely hand-decorated in 24-carat gold or platinum—have become synonymous with a certain tradition of luxury and refinement. Les Cristalleries Saint-Louis charts the history of 19th- and 20th-century design and craftsmanship as expressed in Saint-Louis luxury crystal products, and explores how partnerships with contemporary designers have brought the brand, representing France’s oldest glass manufacturer, into the 21st century.

ACTES SUD
9782330049140 u.s. $45.00/ 9.5 x 12.5 in / 60 pgs / 150 color December/Design

Richard Neutra: Furniture
The Body and Senses
Preface by Thomas Müller. Text by Barbara Lamprecht. Best known for his light-filled houses, Austrian-American architect Richard J. Neutra (1892–1970) shaped the scene of California Modernism. From there he rose to become one of the most influential names in the history of modern architecture, but in contrast to his peers—like the great Aalto, Breuer, Jacobsen and Prouvé—Neutra’s work on furniture designs has long been undiscovered. Modern building historian and Neutra specialist Barbara Lamprecht fills this gap with Richard Neutra’s Furniture. Referencing the original sketches and patent drawings, Lamprecht focuses on the details of the furniture designs, relating this element of the architect’s work to his overarching desire to create balanced environments for his clients, each element—furniture, lighting, nature and landscape, and building—working together to create a “soul architecture,” as Neutra put it. This bilingual monograph is a must-have for those interested in modernist design and a crucial addition to existing scholarship.

HAKNUT
9783830321711 u.s. $29.95/ $35.00 FLAT40
Pbk, 8.25 x 11.5 in / 350 pgs / 30 color / 350 bw July/Design

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The Pleasure of Research

Text by Henk Slager. The Pleasure of Research delves into topics such as knowledge production, artistic, thinking and medium-specificity. The exhibition begins with a series of curatorial projects by Henk Slager at international art fairs and biennials in such cities as Seoul, Shanghai, New York, Venice, Bilbao, Istanbul and Taipei.

Henk Slager.

Jean-Luc Manz: Notes and the Theater

Edited with text by June Endell-Jäger. The notebooks of Swiss performance artist Jean-Luc Manz (born 1952), published for the first time in this 1,000-page volume, prove that his geometric abstractions are anchored in a consciousness of the art of the past—from Islamic decorative art to Egyptian memories, everyday encounters and the practices of John M. Ashbery and Helmut Federle.

Jean-Luc Manz.

Herman de Vries: To Be All Ways to Be

Edited by Casee de Boer, Colin Huizing. Text by Jean-Hubert Martin. Preface by Birgit Chenke. For more than 60 years, Dutch multimedia artist Herman de Vries (born 1931) has been developing a highly versatile oeuvre in which art, science, ecology and philosophy meet. This book accompanies the artist’s exhibition at the Venice Biennale.

Herman de Vries.

Dieter Roth: And Away with the Minutes

Dieter Roth and Music

Profound by Gianni Parravano. Text by Peter Kraut, William Farthing. In 1981, in London, Dieter Roth played for a full four hours on his accordian, recording the improvisation on cassette each time. Harmonica Curves comprises the resulting 74 cassettes with photographic graphs of Roth’s environment and dainy-spired for the first time in this amazing archival publication.

Dieter Roth.

Jean-Luc Manz: The theater and the ExistenzFest

Edited by Hubert Kocher, Michael Bühler. Text by Hubert Klocker, Thomas Trubisch. Hermann Nitsch born 1938, has been working since 1957 on the realisation of his key work: the Organ Mysterium Theater. This publication provides detailed insight into one of the most challenging works of contemporary art and its relation to the theater.

Hermann Nitsch.

Robert Co Hughes: Da ïdi e ïpiçàlg outside Da ïdi e ïpiçàlg

Text by Robert Co Hughes, Yorgo Tzirtzilakis. Italian multimedia artist Robert Co Hughes (born 1973) works in painting, sculpture, digital animation, drawing and biennials. Perhaps best known for his decision to alter his appearance at age 24 to become a man in his sixties, Hughes has since created many works exploring issues of transformation and identity.

Robert Co Hughes.

The Happiness of Burnout

The Case of Jeppe Hein

By Finn Jannings. In December 2003, the Danish artist Jeppe Hein was diagnosed with ‘burn-out’. Three years later, Hein said: ‘Burnout is the worst thing that ever happened to me, but it’s also one of the most beautiful things’—Jennings discusses Hein’s case.

Finn Jannings.

The Pleasure of Research

Text by Henk Slager. The Pleasure of Research delves into topics such as knowledge production, artistic, thinking and medium-specificity. The exhibition begins with a series of curatorial projects by Henk Slager at international art fairs and biennials in such cities as Seoul, Shanghai, New York, Venice, Bilbao, Istanbul and Taipei.

Henk Slager.

Jean-Luc Manz: Notes and the Theater

Edited with text by June Endell-Jäger. The notebooks of Swiss performance artist Jean-Luc Manz (born 1952), published for the first time in this 1,000-page volume, prove that his geometric abstractions are anchored in a consciousness of the art of the past—from Islamic decorative art to Egyptian memories, everyday encounters and the practices of John M. Ashbery and Helmut Federle.

Jean-Luc Manz.

Herman de Vries: To Be All Ways to Be

Edited by Casee de Boer, Colin Huizing. Text by Jean-Hubert Martin. Preface by Birgit Chenke. For more than 60 years, Dutch multimedia artist Herman de Vries (born 1931) has been developing a highly versatile oeuvre in which art, science, ecology and philosophy meet. This book accompanies the artist’s exhibition at the Venice Biennale.

Herman de Vries.

Dieter Roth: And Away with the Minutes

Dieter Roth and Music

Profound by Gianni Parravano. Text by Peter Kraut, William Farthing. In 1981, in London, Dieter Roth played for a full four hours on his accordian, recording the improvisation on cassette each time. Harmonica Curves comprises the resulting 74 cassettes with photographic graphs of Roth’s environment and dainy-spired for the first time in this amazing archival publication.

Dieter Roth.

Jean-Luc Manz: The theater and the ExistenzFest

Edited by Hubert Kocher, Michael Bühler. Text by Hubert Klocker, Thomas Trubisch. Hermann Nitsch born 1938, has been working since 1957 on the realisation of his key work: the Organ Mysterium Theater. This publication provides detailed insight into one of the most challenging works of contemporary art and its relation to the theater.

Hermann Nitsch.
Artists of the 1960s | Film, video and performance

**Roe Parker**

Edited by Yilmaz Dinouer. Text by Beate Dörnemann, Nina Dörnemann. This catalogist examines how German artist Roe Parker (1935–1997) combined installations and performances with his paintings to create a profound commentary on the social, political, and cultural changes of the 1960s. The publication highlights the artist’s use of objects and materials to explore the impact of history and memory. Since they are largely structured like games, they do not have characters; they are players. Like everything else about the films—the genre, the props, the story—the players are represented, standing in contrast to Beckman’s abstract ruminations on culture in a time-based medium. This visually rewarding reference monograph documents every film Roe Parker has made since her days as a CalArts graduate in the 1970s, and includes soundtracks, production stills and notes, the libretto of her musicals, as well as a thorough photo-documentation of her multi-media installations. Together with an anthology of critical writing on the artist’s work, the book features a new interview with the artist and an essay on her work by renowned game theorist Eric Zimmerman.

SPECIALTY I ART

**Rosemarie Trockel**

Edited by Yilmaz Dinouer. Text by Jutta Burton, Yilmaz Dinouer, Sam Puziult, Beatrice Sittenau. This catalogist examines how German artist Rosemarie Trockel (born 1952) creates installations that focus painting and video. The publication presents large-scale paintings by Trockel’s newest print works. Based on Trockel’s approach in the area, this multimedia work focuses on the unique facets, customs and cultural conceptions of Germany.

**Cildo Meireles**

Installed by António Carlos Antun. This book documents the exhibition history of Brazilian artist Cildo Meireles (born 1948) installations, featuring 12 of the most important installa-

**Nils-Udo**

Published on the occasion of a new installation on the French riviera by renowned German land artist Nils-Udo (born 1937), this volume offers an overview of the artist’s 40-year career. His riviera installations—mosaic wooded rafts, installations of tar, flowers and barns—are fully documented here.

**Hermann Goepfert**

Edited by Beate Kernfelt. The ZEROS artist Hermann Goepfert (1926–82) is famed for his early monochrome “white pictures,” his “reflectors,” wall-mounted kinetic works; and his light-sound machines called “optophones.” Goepfert participated in Documenta III, where his works were presented in the famous “Light and Movement” section. This monograph explores his multi-

**Julian Stanczak**

From Life by Eileen Rockel’s sojourn in the area, this multimedia work focuses on the unique facets, customs and cultural conceptions of Germany.

**Joseph Marioni**

Edited by Ulrike Schick. Text by Reinhard Eman, Rolf Hengsbach, Joseph Marioni, Ulrike Schick. The leading exponent of “radical painting.” American artist Joseph Marioni (born 1946) allows a glancing technique, applying paint in several thin layers, to create his abstract, monochromatic paintings. This catalogue includes a broad range of graphic works from his 40-year career.

**Werner Schrödl**

Edited by Kunsthalle Wien. Prof. Dr. Eric Böve, Dr. Gregor Schmid, Prof. Dr. Ursula Volz, Sven Speier. This book is the first comprehensive presentation on the Roman artist collective Sub-

**Koki Tanaka**

Precarious Practice by Deryn Yee. This volume documents Tanaka’s participatory performances and installations that required audience

**Sarah Minter**

Rotating Eye by John Beeson, Jeanne Rouch. This monograph reappraises his multi-

**Yael Bartana**

Inferno by Eric Beckman. This volume documents Bartana’s new film by Israeli artist Yael Bartana (born 1970), which depicts the inauguration and destruction of a temple based on the true reconstruction of Solomon’s Temple by an evangeli-

**Artists of the 1960s | Film, video and performance**
Simulating the Big Bang using role, and relying on the subversive appropriates art-historical icons in widely interpreted episodes. This catalogue includes installation views, photographic works and visual materials from the archive.

KADER ATTIA
9783863357344 u.s. $47.00 / 86 flaps / 10.5 x 13 / 83 pgs / 40 color. AugustArt

Sonja Vordermaier: The Invisible Volume
Edited by Sonja Vordermaier. Text by Ursula Pfeiffer-Hübner. German artist Sonja Vordermaier (born 1970) sculptural work. The Invisible Volume is an ensemble of jagged forms, in varying sizes and materials, erasing from the floor or hanging delicately from the ceiling. This catalogue includes installation views, photographic works and visual materials from the archive.

KADER ATTIA
9783775600156 u.s. $30.00 / 150 flaps / 40 x 29.5 / 160 pgs / 100 color. AugustArt

Cyril Lachauer: Full Service
Edited by Michael Buhre, Anna Schneider. Text by Claus Biegert et al. This catalogue presents the series Full Service, by German multimedia artist Cyril Lachauer (born 1976). Through film, photography and sound works, the artist documents Native American resistance and revitalization movements in the American West – Las Vegas, Nevada, to Wounded Knee, South Dakota.

KERBER
9783775600042 u.s. $30.00 / 135 flaps / 90 x 10.25 / 120 pgs / 30 color / 76 black & white. AugustArt

The Haas Brothers: Volume 2, Afreaks
Edited by Giovanni Carmine, Elena Filipovic, Robert Romberg, Reif Worno. Masters, Moorad Choudry, Kees Vander Pol. This book reproduces an extensive selection of work by the Haas Brothers, who create surreal, fantastical objects that resemble both classical and contemporary art. The Haas Brothers are known for their whimsical, dreamlike creations, which are often inspired by pop culture and mythology.

KERBER
9783775600309 u.s. $30.00 / 150 flaps / 90 x 10.25 / 120 pgs / 30 color / 76 black & white. AugustArt

Rachid Karîächî: The Invisible Masters
Algerian artist Rachid Karîächî is considered one of the invisible Masters as he set up a rather unknown cotton barrows, each banner features Karîächî’s inventive signs, and pays homage to one of 14 Sufi mystic masters such as Râmi and Hâlikh. This book reproduces the entire series with critical comments.

ACETS SUD 9782325003171 u.s. $40.00 / 60 flaps / 50 x 26.5 / 216 pgs / 160 color. December/Middle Eastern Art & Culture
Kim and a text by
forms. Ortega: Reading Landscapes
Beetle.
bottles or, in one of his most
deploy and reconfigure
decannoting its
her槛s, Ortega explores how
deprived of its
shears of sediments — can be used
as a formal approach to making
sculpture. Damión Ortega: Reading
Landscapes, published in
the company's first solo show in
interview with the artist conducted by
Kim and a text by Gabriel Kuri.
KULKE GALLERY
1262 Montreal (-3) 1.5
u.s. $45.00 / $55.00
FLAT40 Hbk, 8.5 x 11 in. / 148 pages.
JemeleArt/LatinAmericanCaribbean Art & Culture

Contemporary international sculpture

Juni Yang
Juno Young, Juno Young, Jun, The Young: The Monograph Project
Edited by Barbara Steinow. Based in Vienna, Taipei and Yokohama,
Chinese artist Jun Yang (born 1976) explores how cultural
contents and environments construct individual identities. These vol-
umes, which form the first part of the monograph, chronicle the artist’s
work with film and public installation.
978386603966z u.s. $50.00 / $60.00
FLAT40 Hbk, 9 x 7.5 x 13 in. / 416 pages. November
Asian Art & Culture

João Louro: Portuguese Pavilion Bienal de Veneza
This book accompanies Portuguese conceptual artist João Louro’s
(1963) presence at the 56th Venice Bienale as the official representative of Portugal. His exhibition, Le Bébé You Morning—
Poems and Problems constitutes the first thirty years of the artist’s work with film and public
installation.
978387593477j u.s. $35.00 / $45.00
FLAT40 Hbk, 8.5 x 11 in. / 280 pages. color. AugustArt

Alessio Dowskiy: White Rabbits, Red Pills
Text by Alessio Dowskiy, Diana Eltit, Stefan Rimer. This mono-
graph explores the world of German multimedia artist Alessio Dowskiy (b. 1976). Trained as an architect, Dowskiy specializes in performances and
sculptures that meld scientific and artistic conceptions, touching upon such themes as dinosaurs and space travel.
978387593960z u.s. $95.00 / $115.00
FLAT40 Hbk, 8 x 10.25 in. / 208 pages. 121 color 1 b&w.
AugustArt/Photography

Jorge Elizondo
Jorge Elizondo: In Search of What is Right
Edited by Eliza Cadenhead. A compelling portrait of the work of
Jorge Elizondo in the context of his vast oeuvre.
9783875939966 u.s. $40.00 / $55.00
FLAT40 Hbk, 8 x 11 in. / 250 pages. Illustrated AugustArt

Bogomir Ecker: On People, Cities, Things and Media
Edited with text by Axel Heil, Thomas Wagner. This volume presents
installations of the internationally acclaimed artist Bogomir Ecker (b. 1950) from the early 1970s to the present, as
a special focus on his public interventions. These range from
securely stored symbols to publicly commissioned sculptural en-
sembles. Ecker’s works frequently
transform everyday objects to the point of nonfunctionality.
9783875939017 u.s. $40.00 / $50.00
FLAT40 Hbk, 9 x 11 in. / 272 pages / 250 color.
JulyArt

Armando: Between Knowing and Understanding
Edited by Antoon Meijers, Niels Cornelsen, et al. This richly il-
illuminated, 60-year survey links
Dutch multimedia artist Armando (1939-2007), known as Armando, to
major post-war developments in European art. Armando’s painting, drawing, and sculpture were part of the interna-
tional artists network ZERO in the 1950s and 60s.
9783875939613 u.s. $40.00 / $55.00
FLAT40 Hbk, 8.25 x 10.25 in. / 112 pages / 176 color.
AugustArt

Alex Hoda: Work in Progress
Text by Fiorenza Fragol, Melisa Hammert, Clerc H Lin, Gerald Matt, Claire Sheas. Interview
by John Richardson. The art of London-based artist Alex Hoda (b. 1983) has varied from figura-
tive groupings of deformed, post-apocalyptic creatures in latex and rubber, to whimsical, performative objects in his current practice, he also uses such materials as paper and various forms of sculpture in an action.
9783875939620 u.s. $40.00 / $55.00
FLAT40 Hbk, 8.25 x 11 in. / 132 pages. 88 color. AugustArt/Photography/LatinAmericanCaribbean Art & Culture

Arturo Hernández Alcázar: Escorborn
Text by Cecilia Bisquera Farfán. In Escobros, Mexican multidiscipli-
ary artist Arturo Hernández Alcázar (1970) constructs precious sculptures and tempo-
rary assemblages out of discarded household items, various archival materials and garbage found on the street. This publication docu-
ments his various creations.
9783875939637 u.s. $40.00 / $55.00
FLAT40 Hbk, 8 x 11 in. / 132 pages. 88 color. AugustArt/Photography/LatinAmericanCaribbean Art & Culture

Berlinda De Bruyckere: The Embalmer
Berlinda De Bruyckere (b. 1964) makes sculptures in wax, wood, wool, horse skin and hair. Here, texts from Rudolf Sageister and De Bruyckere explore the work in rela-
tion to Christian iconography and the theme of metamorphosis.
KUNSTHAUS BREGENZ/KUNSTRAUM DONAUWÖRTH/400 u.s. $45.00 / $55.00
FLAT40 Hbk, 9 in. x 11.375 in. 163 color & 70 color.
JuneArt/LatinAmericanCaribbean Art & Culture

Esther Stocker
Edited by Esther Stocker, Günther Oberhollenzer. Text by Monika
Kraemer, Katrin Tzschop. This book documents the multimedia work of Italian artist Esther Stocker (1957-2014), which explores charac-
teristic geometric images and grid-like compositions are expressed two-
dimensionally — in paintings and photographs — as well as three-
dimensionally. Using entire installa-
tion spaces and protruding from walls and building facades.
9783875939017 u.s. $40.00 / $50.00
FLAT40 Hbk, 9 x 11 in. / 198 pages / 40 color.
AugustArt

Roger Hiorns
Edited by Felicity Lunn. Text by JJ Charlesworth, David Koreny, Robert Sweeting, David Trueo. This book documents
British artist Roger Hiorns (b. 1975) largest show to date, at Kunsthaus Zürich/Parcifal. Hiorns’ instal-
lations and sculptures generate and fill gaps between disparate ideas: between construction and destruction, theory and technolo-
gy, temporality and perform-
ance, authoritarian control and spontaneity.
KUNSTHAUS BREGENZ/400 u.s. $45.00 / $55.00
FLAT40 Hbk, 8.5 in. x 11 in. / 100 pages / 37 color. JulyArt

Antony Gormley: Second Body
Edited by Alexandra Bellwatt, Rosaline Home. Interview by
Walter Ebster, et al. This book accompanies the exhibition Second
Body, by Antony Gormley (b. 1950), at the Galerie Thaddaeus Ropac in Paris. Consisting of four
large-scale installations, the show comprises the artist’s ongoing in-
vitation of the human body as an architectural space.
KUNSTHAUS BREGENZ/400 u.s. $45.00 / $55.00
FLAT40 Hbk, 8.5 x 11 in. / 112 pages / 57 color. JulyArt

Karla Black: Practically in Shadow
Text by Kate Krenz, Scottish sculptor Karla Black (b. 1972), commissions large-scale, site-specific sculptures using amorphous ex-
ample materials—from dirt, chalk and dust to the powders, sprays and gesso substances we use to coat our bodies. This volume docu-
ments the major, multiplex sculp-
tures incorporating a large hanging polyethylene object, made at the ICA Philadelphia in 2013.
40 Hbk, 8.5 x 11 in. / 24 pages. 16 color.
AugustArt

Gerda Fronel
Edited with text by Sean Kissane. Text by Rienn Coutler, Sarah
Brocke (b. 1983) in Czechoslovakia, Gerda Fronel (1933–1975) moved to Ireland in 1956, where she became a widely
celebrated sculptor, draughtswoman and photographer. This volume accompanies the first retrospec-
tive since her death, and presents around 100 works.
THE IREISH MUSEUM OF MODERN ART, DUBLIN
978189037211j u.s. $30.00 / $35.00
FLAT40 Hbk, 8.25 x 11 in. / 128 pages / 70 color.
JulyArt

Willem de Rooij: About
Text by Vanessa Joan Müller. Since 2009 Willem de Rooij (b. 1963) has
created a series of handbound
works, 24 individual works to date, which relate to each other in
color, scale and material. About is a comprehensive catalogue of these works accompanied by an essay by curator and historian
Vanessa Joan Müller.
WALTER KÖHN, KÖLN
9783866357221 u.s. $45.00 / $55.00
FLAT40 Hbk, 8.5 x 11 in. / 198 pages / 180 pages. illustrated throughout. September

Deutschen Galerie
Ebrard Vivas, Hector. German artist
Ebrard Vivas has a vast oeuvre of works and projects that explore the expression of his ideas through materials and garbage found on the street.

Galerie Thaddaeus Ropac
This book accompanies the exhibition Second Body, by Antony Gormley (b. 1950), at the Galerie Thaddaeus Ropac in Paris. Consisting of four large-scale installations, the show comprises the artist’s ongoing invitation of the human body as an architectural space.
Foreword by Lawrence Rinehart
Text by Robert Storr. This volume offers the first and most complete overview of the art of Berkeley- based painter John Zurier (born 1956). The book contains 97 full-color reproductions of his abstract paintings, with an essay by Robert Storr.

Peter Blum Edition, New York
9783735601714 $85.00 / 156 pgs / 84 color / 42 black
FLAT40 Hbk, 8.25 x 12 in / 156 pgs / 97 color / 5 b&w. July/Aug.
**Contemporary international painting**

**Mark Bradford: Tears of a Tree**  
Foreword by Lars Fyrga. Text by Clara M. Kim, Doryun Chong. This volume documents the thematic monumental collage paintings by celebrated Los Angeles–based artist Mark Bradford (born 1961), titled “Tears of a Tree.” “Tailing Horses” and “Lacy Mountain,” which were inspired by the artist’s visits to Shanghai.

**VÖLKER Für MODERNE KUNST NUMBERN**  
9783858630549 u.a. $55.00 / $51.00 FLAT40 Hbk, 10 x 14.75 in / 220 pgs / illustrated throughout. AugustArt/African American Art B Culture

**David Kroll: Paintings**  
Text by Linda Teimer, James Youd. Executed with the technical expertise of a Dutch master, the paintings of Seattle-based artist David Kroll (born 1958) combine the realism of nature morte with the lively presence of brightly colored birds, insects and fish to create surreal, entrancing interior landscapes. This volume surveys his work.

**Daniel Pitin: Monograph**  
Text by Matt Prace, introduction by Jan Zalewko. Text by Adam Budok, Jane Neal. Prague painter Daniel Pitin (born 1977) is a leading figure among a generation of artists to have emerged since the fall of Communism in Central and Eastern Europe, exploring political, architectural and psychological dystopias through subjects including espionage and surveillance, and that which drives Surrealism and abstract expressionism.  

**Sabine Wewer: White Gold**  
Text by Nicole Green, Ludwig Seyfarth. Presenting mainly the artist’s most recent works, White Gold sheds light on the multi-layered work of German artist Sabine Wewer (born 1960). Wewer creates figurative paintings that combine mystical forms from literature, film and music, and that draw upon Surrealism and abstract expressionism.  

**Katharina Grosse: Big-City Circus**  
Edited by Thomas Leric. Text by Sylvia Coburn. A pioneer of the German Pop art movement, Katharina Grosse (born 1971) is known for her brightly colored, often invasive, large-scale paintings. In this volume the artist presents her most recent series, which explore the margins of society—particularly thieves, prostitutes and gamblers. With 50 paintings, watercolors and drawings, this catalogue provides insight into her creative phases from the 1990s to the 2010s.

Edited by Mihai Pop. This volume traces the continuities between earlier works by Romanian artist Richard Lindner (1901–69) and a recent project in which reproductions in books on Antonello da Messina or Malevich are copied onto a single sheet of paper.  

**Ciprian Mureșan: Portraits of Time**  
Text by Peter van Dijk. This book presents a comprehensive catalogue raisonné of Ciprian Mureșan’s portrait work, from the early 1990s to the present day. Mureșan is known for his meticulous, meticulous portraiture, which combine both realism and abstraction.  

**Lars Elling: Lucid Texte**  
Edited by Katharina Wies. His most recent series, entitled “Comme un Psychylustro” (born 1977) is a lead- 

**Esther Kläs: Not Now**  
Documenting sculpture, drawings and photographs by German-born, New York-based artist Esther Kläs (born 1981), Not Now is composed in a carefully designed sequence to create agreements and oppositions between works.  

**Not Now: Esther Kläs**  
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**Norbert Feger: Faces of Time**  
Edited by Constance von Martin. Text by Andreas Schmid. This catalogue presents the Chinese painter Feger (born 1978), who combines Western art traditions with classical paper, brush and ink techniques of Chinese paint- 

**Ben Willikens: Leipziger Firmament**  
Edited by Hans-Werner Schmidt. Text by Hannes Dörrbecker, Waltraud Grassamp, Richard Höftel, et al. German artist Ben Willikens (born 1939) has created an expansive ceiling painting for the light-filled hall of the Leipziger Museum of Fine Arts. His "Leipziger Firmament" ensembles quotes from past key works to form a visual encyclopa- 

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**Gideon Rubin**  
Text by Gabriel Cockett, Martin Herbert, Aya Lurie, Sarah Susskind. Acclaimed as one of the most important artists of the last decade, Gideon Rubin (born 1973) paints small, unassuming portraits of featureless figures, his art is laden with metaphors of expression, charging and churning in equal measure. This exquisite book features high-quality reproductions of dozens of works and numerous photographs of the artist and his studio.

**Bertel Thorvaldsen 1797–1844**  
Edited by Stefano Grandesso. In recent decades, Denmark’s leading sculptor, Bertel Thorvaldsen (1770–1844) has regained his rightful place in European art history as an out- standing representative of the Neoclassical period. This hardcover volume explores the life and work of one of the acclaimed 18th-century master, who is often compared to Canova, and includes over 300 images.

**Niklaus Manuel Gündel: The Missing Kink**  
Text by Christoph Fehr, Michael Pfeil. This exhibition catalogue presents the current work of Ger- 

**Rao Fu: Follow Wind**  
Edited by Christof Thannert, Michael Pfeil. This exhibition catalogue presents the current work of Ger- 

**René Schoemaker: The Missing Kink**  
Text by Christoph Thannert, Michael Pfeil. This exhibition catalogue presents the current work of Ger-

**Daniel Kroll: Paintings**  
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**Lars Elling: Lucid Dreaming**  
Text by Tone Lyngstedt Nyeus. This volume surveys the American, Austrian and Swiss painter Lars Elleg (born 1969) from 2008 to the present. Elling’s paintings are layered narratives told in a fragmented visual lan- 

**Mikulas Manuel Gündel: The Memory of Silence**  
Text by Yves Guignard, et al. In- 

**Ben Willikens: Leipziger Firmament**  
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The Pop-Up Royal Academy

This volume documents the cre- ation of a pop-up store in the Royal Spanish Academy. Each pupil at the Academy has created his or her own brand under which to launch, advertise and sell their products.

LUCIA ACEÑO
9788461198148 u. = $25.00 / $33.00 FLAT4 Hbk, 8.75 x 11.5 in / 320 pps / illustrated throughout. JulyArt

Scupture 21st

Edited by Silke Donka. Text by Silke Donka, Romy Freiderichs, Antonny Gormley, Adam Szymczyk, Sonja Ullmann, et al. On the occasion of the 50th anniversary of the founding of the Wilhelm Lehmbruck Museum, some of today’s important sculptors ex- hibit their works in alternating presentations, including Tiago Sahgal, Anttony Gormley, Merkka Soinoas, Erich Wurm and Elsa-Lisa Ahlta.

HAJE CANTZ
9783777719887 u. = $90.00 / $120.00 FLAT4 Hbk, 8.25 x 11 in / 112 pps / 148 color. NovemberArt

Painting and Sculpture


By Uwe Wiesczek. The Hilti Art Foundation’s collection is mov- ing to a new location in Vaduz, designed by Monger Detli Archi- tecten. Based on works by artists such as Jun Ikeda and Narelle Eklund, this volume traces the early currents of recent art history.

HAJE CANTZ
9783777720744 u. = $70.00 / $95.00 FLAT4 Hbk, 8.25 x 11 in / 112 pps / 116 color. AugustArt

EyeBook: Sixty Artists, One Subject

Edited by Jenny Lopp. Conceived and edited by Jennifer Lopp, this publication brings together artists who use pop-culture formats and imagery usually addressed to children or teenagers. This adoption of such motifs should not be seen merely as a reference to appropriation of popular culture; rather, it becomes an implicit (or explicit) critique of an entire kind of populist pro- duction of consumer goods and political strategies. The publication includes essays by critic Esther Bagis, professor Alexander R. Gal- loway, and art historian and pro- fessor Hans Ulrich Rück, among others, as well as interviews with artists.

JEPPE RUSSE
9783777760430 u. = $49.00 / $55.00 FLAT4 Hbk, 7 x 9.25 in / 280 pps / 67 color / 32 b&w. SeptemberArt

Monochrome Undone

Text by Cecilia Fajardo-Hill. Carlos E. Pelaez. In a beautiful handover format, Monochrome Undone delves into the use and development of monochrome painting in Mexican art. 192 pages.

RITA SADO AND PARSON
9789846152006 u. = $45.00 / $55.00 FLAT4 Hbk, 8 x 10.25 in / 234 pps / 224 color. AugustArt/ Latin American Caribbean Art/3 Culture

Landscape

Text by Katrin Bucher Trontow, Reinhard Brunn, Dore Millman, Katrin Kuenzler, Peter Pawel, Zdenek Huemer, Holten. In this extended paper, the authors are drawings by Silvia Bachli, plastic- and textile clays by Heinz Brehm, dance by Anna Huber and paintings by David Reed.

VERLAG FÜR MODERN KUNST NÜRNBERG
9783868357790 u. = $45.00 / $55.00 FLAT4 Hbk, 9 x 13 in / 316 pps / 118 pages / illustrated throughout. AugustArt

Truth

Write from the SRB Rusche Collection Odée, Berlin

Edited by Thomas Rusche. Text by Mark Gabbott. This theme- ing from contemporary art as well as the work of old masters, Truth attempts to confront art’s relation- ship with truth and the acquisition of knowledge. Artists featured in- clude Christian Achenbach, Martin Assy, Malte Dummer, Julia Hof- mann, Anna Kott, Clemens Krauss, J o lly and Daniel Richter.

KERTER
9783777756025 u. = $40.00 / $51.00 FLAT4 Hbk, 8 x 10.25 in / 128 pages / 70 color. AugustArt

Species

Text by Ludwig Seyfarth. The catalogue addresses the over- decreasing boundaries between nature and artifice. Using a variety of media, Pauline Cuier Jünger, Bia Embrâz, Simon Haack, Gustavus Lacerda and Iris Schelhorn explore life and its technical manipulability.

KERTER
9783777756023 u. = $40.00 / $51.00 FLAT4 Hbk, 8 x 10.25 in / 128 pages / 70 color. AugustArt

Lost Paradise

Text by Zdenek Felix, Ludwig Seyfarth, Cora Waskie. The group show ‘Lost Paradise’ explores what distinguishes human exis- tence from the animal kingdom, as well as the areas where they overlap. The featured artists in- clude Mike Dik, Stefan Penchart, Andreas Schulze, Marta Volkova and Slava Shevchenko, and Zink, among others.

KERTER
9783777756022 u. = $35.00 / $43.00 FLAT4 Hbk, 8 x 10.25 in / 160 pages / 42 color. AugustArt

After an Early Death

Edited by Hendrik Buindig, Johan Holten, Test by Seangjie Kachit, Tine Klopp, Susanne Küpper, Moritz Litter. During their lifetime, artists are the authors of their work and as such often steer their reception themselves. But when an artist dies young, other factors determine the afterlife. After an Early Death looks at examples ranging from van Gogh to Bas, van Arden and Abstraction.

WALTHER KÖHN, KÖLN
9783863354378 u. = $45.00 / $55.00 FLAT4 Hbk, 9 x 13 in / 316 pps / 118 color. JulyArt

Double Life

Edited Joanne Anderin.

Introduction by Vincent Van Meeteren. Test by Dejan Daderkin, Lita Porta. Double Life turns life to life works by the internationally celebrated artists Jérôme Bel, Wu Wei Liang, and Hanne Darboven. It explores possibilities for performance without living bodies. Each chapters work includes an immersive light and sculpture installation, a 16mm film loop, live and recorded dance presentations, and a newly com- missioned video installation. The works in Double Life blur the boundaries between staged narra- tives and real-world encounters, and transform quotidian materials and situations into memorable experiences. They reference a range of temporalities and operate in spaces between the visual and performing arts, fiction and docu- mentary, encounter and record, feeding and representation. Here, bodies traverse boundaries, and through their actions the physical and sociopolitical capacities of the term “movement” are offered fresh consideration. Similarly, as essay- ist Lita Porta writes, these works “urge us to consider ways in which objects might also be responding.”

CONTEMPORARY ARTS MUSEUM HOUSTON
9781939253038 u. = $13.95 / $15.00 FLAT4 Hbk, 8.5 x 11.75 in / 136 pps / 36 color / 40 b&w. JulyArt

Toys Redux

An Anthology on Play as Critical Action

Edited with text by Raphael Oguna, Heike Monde, Judith Veltin. Text by Esther Uss, Alexander R. Gal- loway, and others. This publication brings together artists who use pop-culture formats and imagery usually addressed to children or teenagers. This adoption of such motifs should not be seen merely as a reference to appropriation of popular culture; rather, it becomes an implicit (or explicit) critique of an entire kind of populist production of consumer goods and political strategies. The publication includes essays by critic Esther Bagis, professor Alexander R. Galloway, and art historian and professor Hans Ulrich Rück, among others, as well as interviews with artists.

JEPPE RUSSE
9783777760430 u. = $49.00 / $55.00 FLAT4 Hbk, 7 x 9.25 in / 280 pps / 67 color / 32 b&w. SeptemberArt

2D23D

Photography as Sculpture / Sculpture as Photography


VERLAG FÜR MODERN KUNST NÜRNBERG
9783868357790 u. = $49.00 / $55.00 FLAT4 Hbk, 7 x 9.25 in / 280 pps / 67 color / 32 b&w. SeptemberArt

artbook.com
Passage to India
Gerhard Graulich, Anima Christina Richter, Gayatri Sinha
Edited by Dirk Blickbaum, et al. In a longstanding Chinese folk custom, paper replicas of money and goods are humorously burned as offerings to win the favor of ancestors, gods and spirits. In more recent years, replicas of traditional objects have been supplied by emulators of Western consumer products—Gucci bags, Prada shoes, Louis Vuitton suitcases. Choral accessories, mobile phones, Apple computers and even Heineken beer cans and life-size cars—which are committed to the flames as a tribute to the ancestors. Wolfgang Schippa's three-volume Supermarket of the Dead, accompanying a presentation of these objects at the Dresden Royal Palace, shows this mass of familiar yet exotic goods. Confronted with this bizarre existence of the past and the present, one may wonder how quickly Chinese society has become oriented to a global economy, while linking it to a ritual going back at least 1,300 years. 

Mawonero
Modern and Contemporary Art in Zimbabwe
Edited by Catherine Brain. Taking its title from a Shona word meaning “way of seeing,” this volume looks at modern and contemporary art in Zimbabwe. Among the artists included are Barry Bickle, Virginia Chiruva, Kadzire Chirisa, Calvin Dondo, Mavis Dondo, Richard Jajiwa, Mufwundi Masimbe, Henry Musamba, Luisa Mugabe, Cosmas Shizimuzo and Portia Zvishavane.

Common Grounds
Text by Michael Butrus, Chris Dercon, Venetia Hind, Markus Kunisch, Nat Malter et al. This publication features artworks that unearth subjective narrative styles behind collective historiography—particularly regarding media coverage in the Middle East. Israeli artist Dor Guez, for example, arranges archival material from the first half of the 20th century that documents the personal stories of Christians in Palestine.

End Note(s)
Moderation 2012–2014
Edited by Delthe Ayas, Mini Brown, Heman Chong, Ameen Gad, Samuel Saemelakers. Text by Oscar van den Broeg, Guy Delabastille, Aaron Schueter, et al. This publication accompanies the long-term program Modulation(s) (2012–14), hosted by Witte de With Center for Contemporary Art, Rotterdam, and Spring Workshop, Hong Kong.

Design for the Good Society
Ushered Manifesto 2005–2015
Edited by Max Bruinsma. Text by Victor Margolin, Nynke Tromp, Bert van Megen. This publication celebrates the conclusion of five editions of the Ushered Manifest, the biennial dedicated to social aspects of design. Compiling ten years of critical reflection on engaged design, the book also outlines possible future developments within the field.

The Third BMW Art Guide by Independent Collectors
Edited by Sylvia Volz. Text by Silvia Barnitz, et al. The revised and expanded BMW Art Guide by Independent Collectors presents 228 private collections of contemporary art that are, for the first time, accessible to the public. With countless color illustrations, the succinct portraits of the collection transport the reader to more than 38 countries.

The Arts Electronic 2015 Festival for Art, Technology, and Society
Edited by Gerhard Starck. Christine Schäfer, Hannes Leopoldsteiner. For Arts Electronic 2015, experts from all corners of the earth assemble in Linz to be part of a think tank addressing the urban future. What will class look like when objects are intelligently linked, when cars drive themselves and mail is delivered by drones?

CyberArts 2015
International Compendium Prix Ars Electronica
Edited by Hannes Leopoldsteiner. Gerhard Starck. Founded in 1987, the Prix Ars Electronica is one of the most honored media arts competitions in the world. With numerous illustrations and texts by artists and members of the jury, this book presents the award-winning works of the 2015 competition.

British Art Show
For more than a decade, Unimel has taken place under the auspices of the world’s most important art show, Art Basel. The concept for this large, museum-like exhibition within an art fair is unique and popular with both collectors and visitors alike. This catalogue documents the major survey exhibition of contemporary British art of the same name that takes place every two years organized by the Hayward Touring Team at Southbank Centre, the show opens at the Whitworth, Manchester in Autumn 2015 and will tour to Edinburgh, Norwich and Southampton. British Art Show is the biggest touring exhibition of contemporary art in the UK; the last iteration, British Art Show 7 attracted over 420,000 visitors in 2010–11. The 30 selected artists have been chosen on the grounds of their significant contribution to contemporary art in the last five years. All artworks included have been produced since 2010 and encompass sculpture, painting, installation, drawing, photography, film, video and performance, with many artists creating new works especially for the exhibition. The curators of British Art Show 8 are Anna Colin and Lydia Yee. Artists include Alkazi, Lawrence Abu Hamdan, Catherine Ashmore, Anna Chroman, Vivien Cheng, Jan Dibbets, Gerfried Meggen, Tim Etchells, Jeppe Hein, Rebecca Wilkerson, John Akomfrah and Trevor Mathison, Aaron Angel, Pablito Branston, Adam Broomberg and Oliver Chanarin, Andrea Bützner, Alexandre du Chat, Nicola De La Rue, Benedict Drew, Sunny Ituahiy, Martin Guerre, Ryan Gander and others.
Pascal Cavin: Inventaire
Un Paysage Automobile
Text by Pascal Cavin. In 1967, Jean-Luc Godard released his cele-
brated film, Weekend, in its most famous scene, in which the two protagonists, elaborately overtake an extensive traffic jam in a Paccar Feblica cabriolet, is one of the longest tracking shots in the history of cinema: the camera slowly passes by the line of about 40 motionless cars whose occu-
pants employ all the most varied techniques to kill time. In what form is Godard a metaphor for life—the camera’s journey ends in a pool of blood, the victims and the clipped cars have meanwhile been cleared from the street—photographer Pascal Cavin sees an impressive catalogue of cars. By isolating and labeling the individual vehicles in 45 stills, he creates a thorough historical inventory of the automo-
tile types populating the streets in the late 1960s.

Martin O’Dregeal: Découpages
Edited with text by Milena Habsberg. Text by Linda Norden. This book offers a midsummer sur-
vey of Norwegian artist Torbjorn Rodland (born 1970). Guiding readers through the artist’s enthralling visual language, which straddles the border between the constructed and the authentic, it includes a selection of his photographic works from the past 20 years.

Joan Fontcuberta: Artist’s Sketchbook
At first Martin O’Dregeal’s (born 1973) fifth monograph, Découpa-
ges, appears to be a highly anonymous entity. Information is deliberately missing: there is no title on the cover, no printed text inside, no likeness of subject. Yet as the book unfolds, the pho-
tographic attention to shapes, lines and surfaces emerges.

La Fábrica
Edición con textos de Joan Fontcuberta (nacido en 1955) compuesta de 13 fotografías mostrando la muestra y artículos de invitación (compilado por el autor) que fueron físicamente transformados.

Maximilian Meisse: Ready Places Berlin
Preface by Gerwin Zehan. Ger-
man photographer Maximilian Meisse (born 1965) has a knack for transforming familiar places into seemingly foreign ones. Ready Places Berlin features oddly unrec-
ognizable images of well-known locations around Berlin, such as the Memorial Church, the von der Heydt Villa and the Glienicke castle.

Miguel Ángel Tornero: The Random Series
Text by Nives Widauer et al. Nives Widauer (born 1985) works in pho-
tography, film, painting, sculpture and installations for the stages of theaters and opera houses. Dur-
ing the Lucerne Festival in 2011, she photographed the instrument cases and possessions of the mu-
sicians of the Vienna Philharmonic.

Hans Weyermann: Archisculpture
Edited by Nicolas Gisbourne. Weyermann’s (born 1969) has a knack for simulating architectural interiors, computer-generated images of flora and fauna using a medium-format analog camera. This publication presents 36 sacred symbols, sym-
bol of perfection and immor-
tality, on a 50-foot-long accordion fold.

Hiroshi Masaki: Kyoto
A Landscape Meditation
Impressed by the traditional beauty and simple grace of Kyoto’s temples, shrines and gardens, photographer Hiroshi Masaki (born 1949) depicts the city as a place of spirituality and history. This hardcover completes his photo-
ography of Kyoto along with an essay by curator Simon Baker and a text by the artist.
Alex Schneideman: Want More
Text by Paul Dolan, Harry Eyres. Want More is London-based photographer Alex Schneideman’s (born 1969) stark portrayal of 21st-century capitalism in action. In a series of arresting black-and-white images, he captures the alienating, numbing and demeaning effects of mass consumption by photography shoppers in stores, at the mall and on the street.

ART / BOOKS
9781942084099 u. $35.00 / £24.00 FLAT40 Hbk, 7 x 5 in. / 144 pp. 120 duotone. September/Photography

Kai Löflhein: Ctrl-X
A Topography of E-Waste
Text by Ed Kashi. In this book Kai Löflhein (born 1981) follows the electronic-waste trails from Europe and the US to Agbogbloshie in Ghana, the e-waste city of Guiana in Guyana and the workshops of New Delhi. He meticulously documents the appalling conditions under which workers, sometimes even children, attempt to recover valuable and rare materials in e-waste.

STIEGL 9783960500250 u. $60.00 / £40.00 FLAT40 Hbk, 11 x 7.5 in. / 116 pp. 120 color. December/Photography
Asian Art & Culture

Chien-Chi Chang: Jet Lag
Text by Anne-Patricia Kahn. In Jet Lag, award-winning Magnum photographer Chien-Chi Chang (born 1968) presents a striking black-and-white and image of globalised alienation. Planes, beds and flickering screens provide the only continuity, and in this little human warmth except the body heat of the passenger in the next seat.

HANCE ZANTZ 9783977572896 u. $50.00 / £35.00 FLAT40 Hbk, 11 x 7.5 in. / 112 pp. 120 color. December/Photography
Asian Art & Culture

Stefano Cerio: Chinese Fun

LA FABRICA 9783735600356 u. $45.00 / £31.00 FLAT40 Hbk, 8.5 x 10.5 in. / 192 pp / Illustrated throughout. October/Photography

Max de Esteban: Private Tourism
Text by Felix de Azua, Valentín Roma, Laura González Flores, Rabel Aragno! This book brings together four photographic series produced by Viennese artist Pitt Sauerwein. This book presents an intersection of art and humor, both of which are in, reality, carefully staged reenactments. This use of the disabled action, shutter release reveals their pre-calculated quality. This book shows absurd compositions expose the bleakness and samskandness behind the art and consumerism.

KERBER 9783735620053 u. $45.00 / £31.00 FLAT40 Pbk, 8 x 5.5 in. / 144 pp / Illustrated throughout. August/Photography

Pitt Sauerwein: Tomorrow Is a Long Time
Tijuana’s Unchecked HIV/AIDS Epidemic
Photographer Malcolm Linton and writer Jon Cohen present having images and stories from Tijuana, Mexico, to show the distance that separates aspiration from reality in the quest to end AIDS.

DAYLIGHT BOOKS 9781934206482 u. $40.00 / £32.00 FLAT40 Hbk, 11 x 9 in. / 179 pp. 80 color. October/Photography/Latin American/Caribbean Art & Culture

Malcolm Linton & Jon Cohen: Tomorrow Is a Long Time
Michael Chow: Voice for My Father
Edited by Karen Marta. Text by Philip Tan. Jeffrey Deitch, and Noemi Y. Lu-Houngh, Christopher R. Leighten, Shan Yuzhao, Jeppe Kærner, Michael Chow: Preface by Mee Xue, Gong Yan, Michael Chow, born 1947, in Hong Kong in 1939, was abruptly uprooted to England at the age of 13, where he lived the rest of his life. In the following years, he has made a triumphant return to painting. Their stories are told through rare archival images and personal portraits by such artists as Jean-Michel Basquiat, Urs Fischer, Julian Schabel and Andy Warhol. Published on the occasion of Chow’s first exhibition in China, held at the Ullens Center for Contemporary Art, Beijing, and the Power Station of Art, Shanghai, on the 120th anniversary of his father’s birth, this book offers a closer look at this artistic practice and person.

ULLEN CENTER FOR CONTEMPORARY ART
9789886162235 u. $45.00 / £32.00 FLAT40 Hbk, 9.5 x 10.5 in. / 268 pp. 128 color / 80 b&w. July/Art/Asian Art & Culture/Performing Arts

Exhibition Schedule
Shanghai, China: Power Station of Art, 04/17/15-06/28/15
Pittsburgh, PA: Andy Warhol Museum, 02/15/16-05/16/16

Christoph David Drange: Hecho en Socialismo Socialist Mexico in Photographs
Text by David Brodels. Journalist and photographer Christoph David Drange’s (born 1969) Rockabye provides a glimpse of post-Hurricane Sandy Queens — its damaged landscape and debris, as well as its residents, who continue to pay the emotional, financial and physical toll of the storm. The volume pays homage to the resilience of a rebuilding community.

DAYLIGHT BOOKS 9781934206537 u. $45.00 / £32.00 FLAT40 Hbk, 7 x 9 in. / 112 pp. 60 color. October/Photography

Lili Holzer-Gielen: Rockabye
Text by David Brodels. Journalist and photographer Christoph David Drange’s (born 1969) Rockabye provides a glimpse of post-Hurricane Sandy Queens — its damaged landscape and debris, as well as its residents, who continue to pay the emotional, financial and physical toll of the storm. The volume pays homage to the resilience of a rebuilding community.

DAYLIGHT BOOKS 9781934206537 u. $45.00 / £32.00 FLAT40 Hbk, 7 x 9 in. / 112 pp. 60 color. October/Photography

Camilo José Vergara: Tracking Time
Documentation America’s Post-Industrial Cities
Edited by robes von rosen. This catalogue is devoted to the work of New York-based photographer Camilo José Vergara (1949–2013). For over 40 years, Vergara has worked in poverty-stricken areas of American cities, documenting urban change.

KERBER 9783735600256 u. $40.00 / £28.00 FLAT40 Hbk, 11 x 8.25 in. / 112 pp. 120 color. December/Photography
Asian Art & Culture

Alexey Titenko: The City Is a Novel
Text by Alexey Titenko, Gabi Barten, Brett Abbott, Sean Corcoran. This monograph is the first major publication devoted to Russian (Russian-born) photographer Alexey Titenko’s 30-year long career. This book features more than 140 photographs comprising a poetic visual narrative focused on four cities—St. Petersburg, Venice, Havana, and New York.

KERBER 9783735600587 u. $30.00 / £21.00 FLAT40 Pbk, 8 x 5.5 in. / 180 pp / Illustrated throughout. September/Photography/Latin American/Caribbean Art & Culture

Dimitris Yeros: Photography Gabriel García Márquez
Edited by Dimitris Yeros. Text by Edward Lucie-Smith. Here, renowned Greek photographer Dimitris Yeros (born 1948) shares his intimate portraits of Gabriel García Márquez, the great Colombian writer and Nobel laureate. In this tribute to the author, Yeros presents García Márquez at home.

DAMIANI 9788882681447 u. $50.00 / £35.00 FLAT40 Hbk, 9 x 10.5 in. / 208 pp / Illustrated throughout. September/Photography

Iñaki Domingo: Ser Sangre
For Ser Sangre, Spanish photographer Iñaki Domingo (born 1979) enacted his entire family to collaborate on the decision-making process—from the project’s initial conception to its presentation in this publication. Domingo’s unconventional portraits and snapshots challenge the trinity of typical family-photography.

RUSALKA/HERZ PRESS 9788416200239 u. $35.00 / £25.00 FLAT40 Pbk, 7.5 x 9 in. / 144 pp / 87 color. September/Photography

Frances F. Dennis: Let Virtue Be Your Guide
Text by Sarah Payne Stuart. This volume examines the artwork of the artist’s family, and their history as early settlers of New England (one ancestor, John Howland, was a deckhand aboard the Mayflower). Dennis’s photography of the women in her family have a watchful quality, as she defines herself for what it means to be a woman.

RADIUS BOOKS 9781941380200 u. $50.00 / £35.00 FLAT40 Hbk, 11 x 5.5 in. / 128 pp. November/Photography/Latin American/Caribbean Art & Culture

SPECIALTY ▪ PHOTOGRAPHY
Richard Ehrlich: Face the Music
Edited by manfred heitling, text by Daniel J. Levitin.
Text by Joel Salvin, art direction by Michael Matari,
photography by Lawrence Tuveri, featuring richard ehrlich's portraits of hollywood's most distinctive performers.
Published in 2007 by ABRAMS, new york.
96 pages / 136 color photographs / clothbound / $75.00.

Tomasz Gudzowaty: True Love Never Dies
This is the first monograph on Tomasz Gudzowaty (born 1971), whose photographs range from social documentary to portraiture, wildlife to sport, black-and-white photography to sophisticated color compositions. In the editing of his book, Gudzowaty departs from chronological or thematic order, preferring a flow defined by moods and relationships. STEIDL 9783958290419 u.s. $95.00 / 1150 FLAT40 DHS, 15 x 22.5 cm / 240 pages / 246 black & white images.

Tomasz Gudzowaty: Beyond the Body
In the Eyes of Man Goldin
Edited by nar goldin. Here, Man Goldin draws on Tomasz Gudzowaty's archive to create her own narrative from his work. The pieces in the photographs—flying, floating, upside down—strive to liberate themselves from their corporeal limitations. As Goldin puts it, "they are breaking the rules of how we are bound to the earth.” STEIDL 9783958290402 u.s. $45.00 / 530 FLAT40 Hbk, 9.5 x 6.5 in / 484 pages / 58 color September/Photography.

Tomasz Gudzowaty: Closer
Introduction by francesca Suzani. Tomasz Gudzowaty has traveled extensively throughout sub-Saharan Africa, amassing thousands of images of elephants, lions, cheetahs, tigers, vultures, and dozens of other species. In 2008 he documented a remote emperor penguin colony in the Weddell Sea. This book captures his nature photography.
STEIDL 9783958290440 u.s. $95.00 / 1150 FLAT40 Hbk, 11.5 x 14.5 cm / 500 pages / 550 black & white images. January/Photography.

Yana Toyster: This Time
Foreword and text by Ariana Reines. This Time, by New York–based photographer Yana Toyster, explores the concept of time and its connection with nature. Shot with instant Polaroid film from the Impossible Project, the three-year-long project includes portraits, environmental landscapes, nudes and still-life moments.
DABERIKU 9788862248266 u.s. $50.00 / 620 FLAT40 Hbk, 9.5 x 6.5 in / 104 pages / 58 color.

Cristina de Middel: PhotoBolsillo
Text by Rafael Dikstein. This issue of La Fábrica's Photo/Bolsillo series chronicles the work of award-winning Spanish documentary photographer Cristina de Middel (born 1975). De Middel is internationally known for her anthropological, self-published book, that investigates the short-lived Zambian space program started in 1964. 
STEIDL 9783869309637 u.s. $115.00 / 288 pages / 280 b&w.

Manuel Outumuro: PHotoBolsillo
Text by Juanita Blan. Over the past 20 years, Spanish photographer Manuel Outumuro (born 1949) has accrued a personal archive of images from high fashion and portraiture of some of the most celebrated personalities of Spanish cinema. This volume recognizes Outumuro as one of Spain's most renowned photographers.
STEIDL 9788416248247 u.s. $180.00 / 220 FLAT40 Pbk, 5.25 x 7 in / 96 pages / illustrated throughout. October/Photography.

Mario Cravo Neto: Myths and Rites
Edited by Oliva Marie Rubia. Text by Rob Thorsen. Mario Cravo. This is the first overview of the oeuvre of Mario Cravo Neto (1947–2009), taking in his New York photographs of the late 1960s, his pictures of his beloved Salvador and north-east Brazil, and his studio work.
STEIDL 9783869309644 u.s. $110.00 / 304 pages / 300 color / clothbound / $65.00.

Rafael Sanz Lobato: PhotoBolsillo
Text by Peio Gámez. This Photo/Bolsillo volume celebrates the work of Spanish photographer Rafael Sanz Lobato (born 1920), known for his iconic black-and-white images of automobiles, still lifes and portraits. Sanz Lobato won the National Photography Prize in 2011 for his work showing the recent transformation of rural communities.
STEIDL 9788416248201 u.s. $160.00 / 170 FLAT40 Pbk, 5.25 x 7 in / 96 pages / illustrated throughout. October/Photography/Latin American/Caribbean Art & Culture.

Carlos Spottorno: PhotoBolsillo
Text by Remi de la Corrière. Winner of the World Press Photo Award for Nature, photographer Carlos Spottorno (born 1971) began his career as an art curator at an ad agency. This Photo/Bolsillo volume celebrates his work as a professional photographer, including both his editorial and commercial documentary projects.
LA FÁBRICA 9788416248404 u.s. $110.00 / 220 FLAT40 Pbk, 5.25 x 7 in / 96 pages / illustrated throughout. October/Photography.

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Reveal and Detonate
Contemporary Mexican Photography

Text by Yara Schwartz, et al. Revealed and Detonated surveys current photographic production in Mexico from a multitude of perspectives. Mexican photographers of various ages and origins contribute to chart a complex and sometimes contradictory map of contemporary photography in Mexico.

MIC/centre de la imagem
9788416221117 u.s. $55.00 flatlay $40.00 flatlay 6 x 8.5 in. 416 pages / 478 color. September/Photography Latin America/Caribbean Art Series

Sea Change
A Photographic Documentary About Young Europeans

Edited by Harald Brintvoll
Jocelyn Birgus, Hugo Martins. The aftermath of the global financial meltdown of 2007 has led to increased uncertainty about the future of European nations. Through the eyes of documentary photographers, the two-year venture Project Sea Change examines the lives of 150 young people from 13 European countries.

Fotogröff Press
9788275477840 u.s. $40.00 flatlay 8 x 8.5 in. 236 pages / 248 color. August/Photography

Magnun Photos with Reda: 150
Reda: 150 is the story, told in photography, of how raw wool reaches Italy to turn into the finest fabric. Conceived on the occasion of Larfoss Reda’s 150th anniversary, the volume enlists the visions of photographers Olivia Arthur, Paolo Pelagagri, Guanagui Panchhavas, Mark Power and Alex Masioli.

Damiani
9788864594850 u.s. $50.00 flatlay 90 color, 35.5 x 11 in. 180 pages / 264 color. September/Photography

Michael Lange: Fluss – River
Between 2012 and 2014, the photographer Michael Lange (born 1953) devoted his attention to the waters of the Upper Rhine. Taken with a large-format camera, his photographs present isolated places, areas of water veiled in fog and traversed by mysterious reflections, at dusk.

Katie Katz
9783791320277 u.s. $55.00 flatlay 11.5 x 8.5 in. 72 pages / 32 color. August/Photography

Second Sight:
25 Double Portrait and Contemporary Photography

A foreword by Sarah Sze, curators Virginia Heckert and an introduction by David Kronn over the past 20 years. Kronn’s interests have included work by Edward Weston and August Sander, as well as contemporary award-winners such as Tim Suerdgaard and Simon Norr. Kronn’s wide travels have influenced his collection. Japanese photography is represented by Daido Moriyama, Akiko Narahashi, Tomoko Sawada and Hisashi Kuba, while Kronn’s interest in Mexico is reflected in portraits of Frida Kahlo by Manuel and Lola Alvarez Bravo. Peter Hujar’s acclaimed photographs of South Africa are also featured. A foreword by Sarah Sze, an essay by Virginia Heckert and an interview between Kronn and Sarah Sze. Second Sight explores themes such as representations of Ireland from the 1980s to the present, portraits and double portrait and contemporary photography from Africa, Japan and Latin America.

The Irish Museum of Modern Art, Dublin
9781840060259 u.s. $30.00 flatlay $25.00 flatlay 8.75 x 10 in. 96 pages / 25 color / 42 b&w. July/Photography

Latino Fire

La Fabbrica Turistica Editions
9788416222177 u.s. $50.00 flatlay $40.00 flatlay 11. x 8.5 in. 230 pages / illustrated throughout. October/Photography Latin America/ Caribbean Art Series

ZOOM!
PICTURING ARCHITECTURE AND THE CITY

Edited with text by Andre Lopik. Zoom! presents a reassessment of current architectural photography through works by 17 photographers, including Peter Bialobrzeski, Wolfgang Tillmans, Stefan Dieth, Roman Bejsek, Land Buurman, Eva Leithoff, Andreas Seidel, Brian J. Schmit, Nicole Depiergi, Julian Rider, Nuno Cere, Ruiha Wu, Stefan Canham and Livio Corona Benjamín.

Walter Körig, Köln
9783868352711 u.s. $40.00 flatlay $35.00 flatlay 6 x 8.5 in. 238 pages / 225 color. July/Photography

Superlight
9781383822589 Hbk, u.s. $25.00 flatlay $19.00 Metropolis Books

Coop Himmelblau: Fluss – River
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Superlight
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Photoraphy Backlist Highlights

Alex Webb: The Suffering of Light 978-0-87070-527-4 Hbk, u.s. $65.00 CDN $75.00 Aperture

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