



artbook

THE D.A.P. INTERNATIONAL CATALOGUE | MIDWINTER 2023



artbook &

distributed art publishers

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Garry Winogrand, New York City, 1961. © The Estate of Garry Winogrand, courtesy of Fraenkel Gallery, San Francisco and Twin Palms Publishers. See page 2.

IMAGE CREDITS

PAGE 2: Garry Winogrand, New York City, 1966. © The Estate of Garry Winogrand, courtesy of Fraenkel Gallery, San Francisco and Twin Palms Publishers. PAGE 6: Michelangelo Merisi, known as Caravaggio, *Ecce Homo*, nd. Genoa, Musei di Strada Nuova, Palazzo Bianco. PAGE 12: Alma Allen, from *Nunca Solo*, 2022. (Upper) Image courtesy Kasmin. Photography by Diego Flores. (Lower) Image courtesy Kasmin. Photography by Diego Flores.

Judy Chicago, *Judy Chicago: On Fire Suite, Purple Atmosphere*, 1969 Santa Barbara Beach, CA, edition AP 3/3, 2013-2018 © Judy Chicago/Artists Rights Society, New York. From *Judy Chicago: The Inside Story*, published by Jordan Schnitzer Family Foundation. See page 10.

Featured Releases 2

Midwinter Highlights 7

Art and Photography 8

Architecture and Design 20

Specialty Books 21

Art 22

Photography 24

We welcome Twin Palms Publishers to the D.A.P. list. For more than 40 years, Twin Palms has published iconic photography and art books revered both for their challenging and provocative content, and for their sheer beauty as objects.



Garry Winogrand: Winogrand Color

Edited by Michael Almereyda, Susan Kismaric. Afterword by Michael Almereyda.

Rarely-seen color work from the preeminent master of postwar American street photography

This monograph stands as a groundbreaking tribute to the early color work of renowned American photographer Garry Winogrand. While he is most recognized for his candid and lively black-and-white street photography, Winogrand's portfolio also includes an impressive collection of over 45,000 color slides captured between the early 1950s and the late 1960s. Using two cameras strapped to his chest—one loaded with color film and the other with black-and-white film—he extensively documented his surroundings between commercial assignments, developing and refining a distinct and progressively daring body of personal work.

From the bustling streets of Manhattan to the shaded underside of Coney Island's boardwalk to the expansive landscapes and open roads of the American West, *Winogrand Color* unveils a tender portrait of a version of the country that feels at once bygone and timeless. His snapshots of strangers exude an unparalleled sense of intimacy, offering poetic glimpses into everyday postwar America. Presenting 150 photographs selected from the archives at the Center for Creative Photography in Tucson, Arizona, this is the first monograph dedicated in full to Winogrand's vivid color photography.

Born and raised in the Bronx, **Garry Winogrand** (1928–84) was a highly influential American photographer who came into prominence for his trailblazing contributions to street photography. His keen eye for human emotions and his ability to freeze spontaneous moments immortalized the essence of American society. His work continues to inspire and shape the field, leaving a lasting impact on both his contemporaries and future generations of photographers.



WINOGRAND COLOR

TWIN PALMS PUBLISHERS

ISBN 9781936611188

U.S.\$85.00 CAD \$125.00 GBP £72.00 EUR €82,00

Clth, 12 x 12 in. / 176 pgs / 150 color.

January/Photography

Territory: WORLD



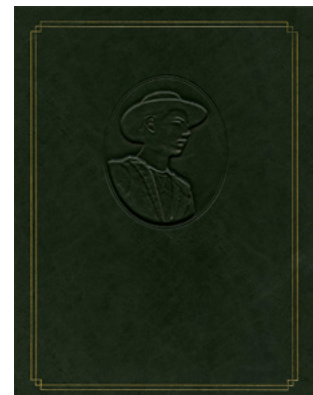
Jim Mangan: The Crick

Text by Judith Freeman, Roman Bateman.

In the crumbling community of a fundamentalist Mormon sect, the boys who remained behind reinvent themselves as modern-day cowboys

American photographer Jim Mangan began *The Crick* as a photographic survey of the unorthodox architecture of Fundamentalist Church of Jesus Christ of Latter-Day Saints (FLDS) houses in the Utah-Arizona border town of Short Creek. He soon found that the bigger story lay in a group of teenage boys navigating their disintegrating community, fractured after leader Warren Jeffs was imprisoned in 2011. These subjects were children at the time of the fallout, who remained with their families in Short Creek as others elected to leave the town altogether. *The Crick* is a meditation on religious succession, patriarchal systems, zealotry and fraternity in the life built by these young men. Mangan's pictures transport the reader into an alternate reality of the boys' making: where they explore the rugged terrain of southern Utah, northern Arizona and southern Nevada on horseback, emulating old-time explorers of the Western frontier. His "ecological and sociological approach" to this series, spanning five years, depicts the playfulness of youth against the capricious landscape of the American West. In both their real and imaginary worlds, these subjects have gained a knowledge of and closeness to nature that has largely been lost in the conventions of modern life. The collection of photographs is accompanied by an essay by author Judith Freeman and a text by apostatized former FLDS member and artist Roman Bateman.

Jim Mangan (born 1973) is a photographer and filmmaker best known for his images of the American West. His work has been exhibited at the Deichtorhallen in Hamburg, the Kunst im Tunnel in Düsseldorf and the Utah Museum of Contemporary Art. In 2015, his project *Blast* was shown at the Sundance Film Festival.



TWIN PALMS PUBLISHERS

ISBN 9781936611225

U.S.\$85.00 CAD \$125.00 GBP £72.00 EUR €82,00

Cloth, 10.5 x 14 in. / 124 pgs / 13 color / 55 tritone.

January/Photography

Territory: WORLD



BACK IN PRINT

Yayoi Kusama: Infinity Mirrors

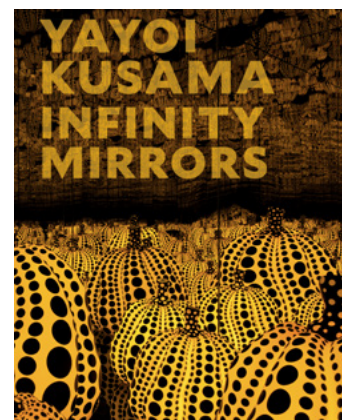
Edited with text by Mika Yoshitake. Foreword and interview by Melissa Chiu. Text by Alexander Dumbadze, Gloria Sutton. Chronology by Miwako Tezuka. Annotated bibliography by Alex Jones.

The first and only comprehensive volume exploring the artist's best-known and most spectacular series

This book presents world-renowned Japanese artist Yayoi Kusama's most famous series, the *Infinity Mirror Rooms*, and charts its influence on the course of contemporary art for over 50 years.

Kusama's rooms are filled with multicolored lights that reflect endlessly. Ranging from peep-show-like chambers to multimedia installations, each of Kusama's kaleidoscopic environments offers the chance to step into an illusion of infinite space. This definitive publication traces these installations and reveals how, over the years, the works have come to symbolize different modalities, from Kusama's "self-obliteration" in the Vietnam War era to her more harmonious aspirations in the present. By examining her early unsettling installations alongside her more recent atmospheres, this publication historicizes her pioneering work amid today's renewed interest in experiential practices. Generously illustrated, this book invites readers to examine the series' impact over the course of the artist's career.

Yayoi Kusama (born 1929) has worked not only in sculpture and installation but also painting, performance, video art, fashion, poetry, fiction and other arts. In her early career in Japan, she produced mostly works on paper. With her late-1950s move to New York City, she joined the ranks of the avant-garde, working in soft sculpture and influencing the likes of Warhol and Oldenburg. At this time, she was also involved with happenings and other performance-oriented works and began to deploy her signature dots. Her work fell into relative obscurity after her return to Japan in 1973, but a subsequent revival of interest in the 1980s elevated her work to the canonical status that it still enjoys today.



DELMONICO BOOKS/HIRSHHORN MUSEUM AND SCULPTURE GARDEN

ISBN 9781636811215

U.S.\$55.00 CAD \$79.00 GBP £47.00 EUR €54,00

Hbk, 8.75 x 10.75 in. / 224 pgs / 212 color.

October/Art

Territory: WORLD



Jonas Wood: Drawings

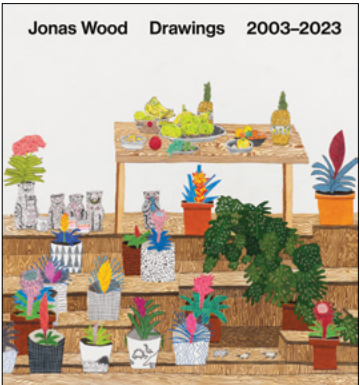
2003–2023

Text by Douglas Fogle. Interview by Laura Owens.

Two decades of intricately layered works on paper from an artist known for his contemporary still lifes

Comprising 100 works on paper, *Drawings: 2003–2023* is the most expansive collection of Jonas Wood’s artistic practice to date. This body of work traces the artist’s trajectory back to his early days in Los Angeles, where he worked alongside painter Laura Owens and sculptor Matt Johnson. It was during this formative period that Wood’s distinct visual language began to take shape: a language that would come to define his mature practice. Drawing played a central role in Wood’s process, serving as both preparatory sketches for his collages and paintings, as well as independent works of art in their own right. At the core of Wood’s prolific output lies a deep appreciation for the handmade—a reverence reflected in his engagement with found photographs, manual projectors and half-erased pencil sketches. Although rendered in a flattened perspective, the resulting tableaux are deeply layered, revealing traces of the artist’s hand, miscellaneous references and the transformative nature of various artistic media. The comprehensive catalog features an essay by Douglas Fogle and a conversation between Laura Owens and the artist.

The Los Angeles-based artist **Jonas Wood** (born 1977) creates paintings, drawings and prints, which mostly comprise intricate still lifes and interior domestic scenes. Throughout his compositions, the artist draws from art history, memory, and the people, objects and interiors that comprise his life. His work is boldly colored, detailed and graphic, and often features basketballs, ceramics and lush plants.



KARMA BOOKS, NEW YORK
 ISBN 9781949172997
 U.S.\$60.00 CAD \$85.00 GBP £51.50 EUR €60,00
 Hbk, 10.25 x 11 in. / 184 pgs / 110 color.
 March/Art
 Territory: WORLD



Caravaggio: The Ecce Homo Unveiled

Edited with text by Keith Christiansen, Gianni Papi, Giuseppe Porzio, Maria Cristina Terzaghi.

The rediscovery of a Baroque masterpiece by the venerable Italian painter

In 2021, a painting was offered at a Madrid auction houses at a starting price of 1,500 euros. Almost immediately and almost unanimously, this *Ecce Homo* was attributed by experts to Caravaggio (1571–1610), an unprecedented event in the critical history of the painter.

This publication comprises essays by four of the most authoritative specialists on Caravaggio and Baroque painting, who together offer an essential starting point for the understanding of this new and fundamental addition to our knowledge of Caravaggio's work.

Maria Cristina Terzaghi, Gianni Papi, Giuseppe Porzio and Keith Christiansen tackle the interpretation of the painting, taking different approaches. One essay dwells on the circumstances of the discovery, another traces its Spanish provenance, while the stylistic, technical and iconographic aspects of the work are examined in depth, along with the artist's critical fortune and the legacy he left behind in Naples.

The four texts offer the reader a variety of interpretations that constitute the true value of this publication. While others have expressed skepticism over the attribution, all the contributing scholars share the same enthusiastic certainty: the *Ecce Homo* is a masterpiece by Caravaggio and, as such, still has a lot to tell us about the artist.



MARSILIO ARTE

ISBN 9791254631515

U.S.\$39.95 CAD \$56.95 GBP £33.99 EUR €38,00

Hbk, 9.75 x 12.25 in. / 176 pgs / 130 color.

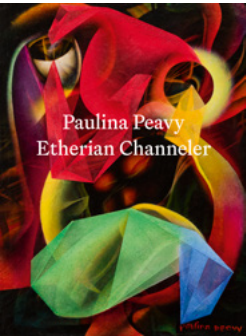
October/Art

Territory: WORLD

Midwinter Highlights

Oletha DeVane, *Sirius-Asteria*,
2020. Glass, fabric, acrylic,
wood, paper, 46 x 36 x 3".
Photograph by Mitro Hood.
From *Oletha DeVane: Spectrum
of Light and Spirit*, published
by UMBC. See page 15.





Paulina Peavy: Etherian Channeler

Edited with foreword by Ilene Susan Fort. Preface by Katharine Armstrong. Introduction and text by Laura Whitcomb.

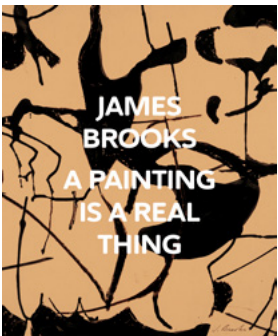
ANDREW EDLIN GALLERY

ISBN 9798218215095

U.S.\$60.00 CAD \$85.00 GBP £51.50 EUR €60,00
Hbk, 9.25 x 12.5 in. / 224 pgs / 112 color / 27 b&w.
December/Art
Territory: WORLD

The first publication on the dynamic occult abstractions and masks of a long-lost American modernist

This is the first monograph dedicated to American artist Paulina Peavy (1901–99), whose astonishing artworks were stashed away in the homes of her grandchildren for decades before being rediscovered only 10 years ago. Her paintings, drawings and masks evoke her fascination with spirituality and the occult, drawing from many of the same textual sources that inspired Hilma af Klint. Years of research by art historian and author Laura Whitcomb have revealed Peavy’s accomplished career: exhibiting at prestigious venues such as Stendahl Gallery in Los Angeles and New York’s Delphic Studios, where Agnes Pelton was also represented. Since its rediscovery, her work has received critical acclaim and has been acquired by prominent collectors, artists and museums. This inaugural publication of Peavy’s work includes a definitive history of her artistic development as well as a catalog of her work, including her paintings shown at the 1939 Golden Gate International Exposition.



James Brooks: A Painting Is a Real Thing

Edited by Corinne Erni, Kaitlin Halloran. Foreword by Mónica Ramírez-Montagut. Text by Klaus Ottmann, Mike Solomon.

DELMONICO BOOKS/PARRISH ART MUSEUM

ISBN 9781938922053

U.S.\$49.95 CAD \$69.95 GBP £41.99 EUR €48,00
Hbk, 9.5 x 11.5 in. / 176 pgs / 140 color / 17 b&w.
November/Art
Territory: WORLD

A much-needed reexamination of one of the earliest exponents of Abstract Expressionism

This ambitious catalog spans the seven-decade career of the American Abstract Expressionist painter James Brooks (1906–92), providing an overdue reappraisal of this artist who boldly disrupted any tendency toward repeated formulas. After discarding the Social Realist style of his early career, Brooks pioneered the use of staining, dilution and accidental deterioration of canvases. Boasting an eight-page gatefold and a detailed chronology and bibliography, this fully illustrated catalog features a generous sampling of Brooks’ ever-evolving oeuvre: murals for the procurement division of the Treasury Department in the 1930s; paintings created in the Middle East during his military service as a combat artist for the War Department’s Art Advisory Committee in the 1940s; early lithographs and paintings influenced by the Southwestern regionalism of his formative Dallas years; abstract expressionist works of the 1950s; and his later colorful abstractions that presaged some of the art of today.

EXHIBITION

Water Mill, NY: Parrish Art Museum, 08/06/23–10/15/23



Marcel Duchamp and the Lure of the Copy

Edited by Paul B. Franklin.

MARSILIO ARTE

ISBN 9791254631386

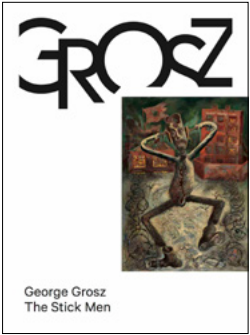
U.S.\$35.00 CAD \$50.00 GBP £30.00 EUR €34,00
Flexi, 8 x 10.5 in. / 240 pgs / 150 color.
December/Art
Territory: WORLD

Exploring duplicates with Duchamp through the contents of his “museum box”

In all his work, French visionary Marcel Duchamp (1887–1968)—Dadaist, Surrealist and progenitor of conceptual art—challenged the traditional dichotomy between original and copy. By replicating his own creations, with variable dimensions and in limited editions, Duchamp radically redefined what constitutes an artwork and, by extension, the identity of the artist. This volume places at its center the *Boite en valise No. 1* in the Peggy Guggenheim Collection. Tellingly signed “From or by Marcel Duchamp or Rose Selavy,” the portable gallery contains 69 small-scale copies and color reproductions and photographs of the artist’s principal works with additions in pencil, watercolor and ink. The concepts of double, original, copy and replica are discussed and analyzed through numerous works from some of the world’s most important museums and several private collections.

EXHIBITION

Venice, Italy: Peggy Guggenheim Collection: 10/14/23–03/18/24



George Grosz: The Stick Men

Text by Heather Arnet, Ralf Kemper, Juerg Judin, Pay Matthis Karstens, Alice Delage, Karli Wurzelbacher.

WALTHER KÖNIG, KÖLN

ISBN 9783753304403

U.S.\$45.00 CAD \$65.00 **FLAT40**
Hbk, 8 x 10.75 in. / 148 pgs / 76 color / 14 b&w.
January/Art
Territory: NA LA ASIA AFR

A reexamination of an exiled German artist’s final works at war’s end

German draughtsman George Grosz (1893–1959) created his last major series of paintings and watercolors, the “Stick Men”, beginning in the mid-1940s in reaction to the Holocaust and the other atrocities of the Second World War. The deployment of atomic bombs in Japan and the threat of a Third World War further deepened what the artist termed his “despair, hate and disillusionment.” In his final works, he drew his figures as dehumanized, famished beings aimlessly wandering through a contaminated, post-apocalyptic world. As the first exhibition of the “Stick Men” series following the artists’ death, this catalog contradicts the notion that Grosz had become “soft” and apolitical during his years spent in the United States. Rather, this series is the culmination of the political and artistic convictions of a lifetime of struggle: a timely and relevant legacy even today.

EXHIBITION

Huntington, NY: The Heckscher Museum of Art, 2024



Rebecca Morris: 2001–2022

Edited with text by Jamillah James. Foreword by Anne Ellegood. Text by Anthony Elms, Alex Jen, Camila McHugh, Hamza Walker.

**DELMONICO BOOKS/INSTITUTE OF
CONTEMPORARY ART, LOS ANGELES**

ISBN 9781636811222
U.S.\$60.00 CAD \$85.00 GBP £51.50 EUR €60,00
Hbk, 9.5 x 11 in. / 288 pgs / 342 color.
February/Art
Territory: WORLD

A survey for a long-term champion of abstraction

Acclaimed American painter Rebecca Morris (born 1969) has long been celebrated for her juxtapositions of thin, matte washes of color with shimmering, metallic impasto. Her first major monograph coincides with a new survey exhibition traveling from the Institute of Contemporary Art, Los Angeles to the Museum of Contemporary Art, Chicago. Teeming with opulently illustrated plates, the volume provides insight into Morris’ practice through various vantage points, including texts from longtime collaborators of the artist and new voices alike. Topics include the historiography of color in Morris’ paintings as well as art historical contexts for her work. An additional section of the book traces Morris’ own photo documentation of her studios over the 21-year period. Today, Morris remains steadfast to an ethos of constant evolution and a rigorous commitment to experimentation in painting. As she wrote in a widely circulated manifesto from 2005: “Abstraction never left, motherfuckers.”

EXHIBITION

Chicago, IL: Museum of Contemporary Art, Chicago, 09/30/23–04/07/24



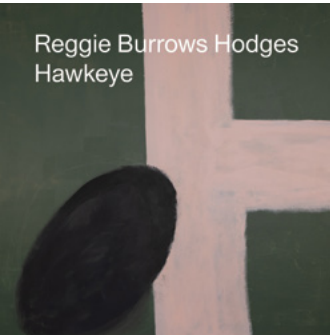
Mark Grotjahn: 50 Kitchens

MARK GROTJAHN STUDIO

ISBN 9798218079857
U.S.\$25.00 CAD \$37.00 GBP £21.00 EUR €24,00
Clth, 3.5 x 6 in. / 68 pgs / 55 color.
January/Art
Territory: WORLD

A compact accordion book offering a prismatic tour through one of Mark Grotjahn’s quintessential series

In this publication, Mark Grotjahn’s (born 1968) collectively titled *50 Kitchens* drawings are presented in an accordion-folded, pocket-size catalog. *50 Kitchens* documents a group of drawings, created over the span of five years, all in the same size and format to comprise a singular work of art. Shown at the Los Angeles County Museum of Art in May 2018 under the same title, each of the drawings is done in Grotjahn’s signature “butterfly” style, composed of a unique combination of alternating, radiating bands of color, executed in color pencil on paper. When fully unfurled, the accordion format of the publication allows for all 55 drawings to be seen simultaneously and in the order in which they were exhibited.



Reggie Burrows Hodges: Hawkeye

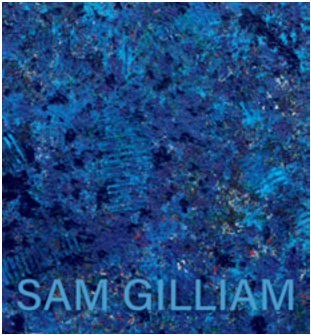
Text by Timothy Peterson, Jennie King, Anjolie Rao.

CMCA

ISBN 9781961883000
U.S.\$35.00 CAD \$50.00 GBP £30.00
EUR €34,00
Hbk, 11 x 11 in. / 64 pgs / 23 color.
January/Art
Territory: WORLD

Modalities of memory and surveillance intertwine in the work of an acclaimed Maine painter

A tennis ball, warped by the speed of impact, is captured right before it lands on the painted boundary of the court, its oblong shape conveyed through negative space—a window into the black ground with which Maine-based American artist Reggie Burrows Hodges (born 1965) treats his canvases. This is movement as observed by a hawkeye, a painterly strategy particular to his paintings. Hodges’ atmospheric memory paintings feature scenes sourced from his childhood in 1970s Compton, California. In this fully illustrated volume, Hodges constructs a grammar of tiled floors, wallpaper, tennis courts, patterned robes and sports uniforms. With a delicate touch, he captures glimpses of the past and renders them hazy and indistinct, laden with the tension of personal memory. Guided by this painterly approach, Hodges creates gentle and profound emotional collisions that ripple throughout his work.



Sam Gilliam: The Last Five Years

Text by Lowery Stokes Sims.

**PACE PUBLISHING/
DAVID KORDANSKY GALLERY**

ISBN 9781948701631
U.S.\$45.00 CAD \$65.00 GBP £36.00 EUR €42,00
Pbk, 9.5 x 10.25 in. / 94 pgs / 78 color.
January/Art
Territory: WORLD

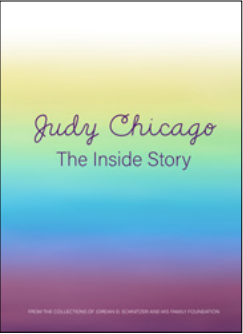
Late works from the abstract painter devoted to pictorial disruption and vivacious color work

DC-based painter Sam Gilliam (1933–2022) paved a distinct course through abstraction by way of tireless formal, material and tonal experimentation. During the late 1960s, Gilliam advanced the processes and aesthetics employed by the Color Field painters while radically disrupting the Greenbergian ideal of the contained picture plane. This robust period of output yielded his canonical *Beveled-edge* and *Drape* series, which he spent decades elaborating upon.

Sam Gilliam: The Last Five Years presents a suite of works created by the late artist in the final years of his life, encompassing arresting variations on his iconic tondos, drapes and beveled-edge paintings. Replete with photographs and foldouts as well as an essay by acclaimed art historian Lowery Stokes Sims, this volume offers an all-encompassing look at Gilliam’s dynamic, vibrant compositions.

EXHIBITION

New York, NY: Pace Gallery, 09/14/23–10/28/23
Los Angeles, CA: David Kordansky Gallery, 01/24–03/24



Judy Chicago: The Inside Story

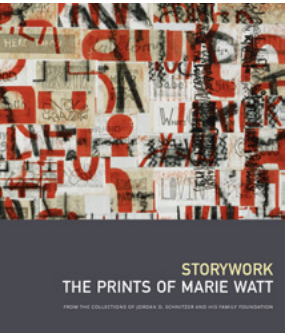
From the Collections of Jordan D. Schnitzer and His Family Foundation

Edited by Mindy Werner. Foreword by Jordan D. Schnitzer. Text by Glenn Adamson, Judy Chicago, Jennifer Farrell, Lauren Rosenblum. Interview by Hans Ulrich Obrist, Elissa Auther.

JORDAN SCHNITZER FAMILY FOUNDATION
ISBN 9781732321281
U.S.\$75.00 CAD \$110.00 GBP £64.00 EUR €74,00
Hbk, 10 x 14 in. / 304 pgs / 453 color / 13 b&w.
January/Art
Territory: WORLD

A crucial collection of prints and multiples from the doyenne of feminist art

Published on the occasion of the Jordan Schnitzer Family Foundation's acquisition of the print archive of famed artist Judy Chicago (born 1939), this richly illustrated volume is the most thorough examination of Chicago's innovative and varied contribution to the making of prints and multiples, focusing on her detailed processes for creating artwork as well as the collaborative efforts this entails. *Judy Chicago: The Inside Story* features print work and examples of important paintings, sculpture and installation work from all stages of the artist's career, from her first mid-1960s forays into feminist imagery to the present. This book is published concurrently with the artist's October 2023 retrospective at the New Museum, which includes many works from *The Inside Story*.



Storywork: The Prints of Marie Watt

From the Collections of Jordan D. Schnitzer and His Family Foundation

Edited by Carolyn Vaughan. Text by John P. Murphy, Derrick Cartwright, Jolene Rickard, Jordan Schnitzer.

JORDAN SCHNITZER FAMILY FOUNDATION
ISBN 9798988685715
U.S.\$69.95 CAD \$96.95 GBP £60.00 EUR €68,00
Hbk, 9.5 x 11 in. / 192 pgs / 331 color / 3 b&w.
January/Art
Territory: WORLD

The first in-depth examination of the Seneca Nation artist's prints, an ongoing and central part of her practice

The interdisciplinary oeuvre of Seneca Nation member Marie Watt (born 1967) draws from history, biography, Iroquois proto-feminism and Indigenous teachings. Her work underscores the sacred role of storytelling throughout history and across culture, delving into elemental themes such as dreams, myths, memories, earth and the cosmos. This catalog, published on the occasion of Watt's retrospective traveling exhibition, is the first-ever inquiry into the artist's printmaking processes and techniques. Spanning from 1996 to the present, the book compiles a considerable breadth of prints: from her early print works at her alma mater Yale to her collaborations with masters of the trade at Crows Shadow Institute, Sitka Center for Art and Ecology, Tamarind Institute and, most recently, Mullowney Printing Company. Scholarly essays by curator John Murphy and art historian Jolene Rickard reflect upon Watt's contributions to the discipline.

EXHIBITION

Urbana-Champaign, IL: Krannert Art Museum, University of Illinois, 08/31/23–12/02/23
New York, NY: Print Center New York, 01/26/24–05/18/24
Sacramento, CA: Crocker Art Museum, 06/30/24–10/20/24



Adam Pendleton: Blackness, White, and Light

Edited with text by Marianne Dobner. Text by Adam Pendleton, Lynne Tillman. Poem by Simone White. Interview by Lauren O'Neill-Butler.

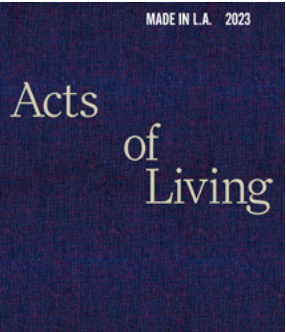
WALTHER KÖNIG, KÖLN
ISBN 9783753303383
U.S.\$50.00 CAD \$73.00 **FLAT40**
Hbk, 9.5 x 13 in. / 358 pgs / 160 color / 112 b&w.
January/Art
Territory: NA LA ASIA AFR

A colossal survey of Pendleton's classic works, together with newly created color silkscreens

New York-based artist Adam Pendleton (born 1984) uses letters, words, drips, splashes, sprays and collected images as primary materials in his interdisciplinary practice, which spans painting, drawing, photography, film and more. Working across mediums, he blurs the boundaries between seeing and reading, between representation and abstraction. His oeuvre is informed by an ongoing interrogation of blackness, abstraction and the avant-garde, resulting in longform ambitious projects such as *Black Dada*. This catalog, published on the occasion of the artist's first comprehensive European solo exhibition, includes a selection of new works by Pendleton in which he steps outside his usual black-and-white palette and uses color for the first time. The book is brimming with illuminating texts, including essays penned by curator Marianne Dobner and the novelist Lynne Tillman, a poem by Simone White and an interview with the artist by critic Lauren O'Neill-Butler.

EXHIBITION

Vienna, Austria: Museum moderner Kunst Stiftung Ludwig, 03/31/23–01/07/24



Made in L.A. 2023: Acts of Living

Edited with text by Diana Nawi, Pablo José Ramírez, Ashton Cooper. Foreword by Ann Philbin.

DELMONICO BOOKS/HAMMER MUSEUM

ISBN 9781636810874

U.S.\$50.00 CAD \$73.00 GBP £42.00 EUR €48.00

Hbk, 9.75 x 11.25 in. / 212 pgs / 249 color / 3 b&w.

December/Art

Territory: WORLD

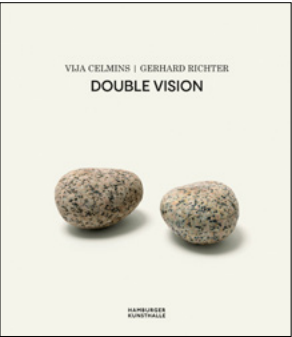
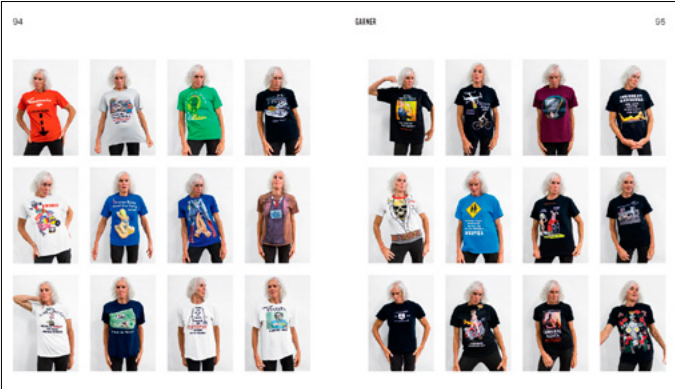
The sixth iteration of the Los Angeles biennial, highlighting themes of the vernacular, the urban, the performative and the collective

Taking its cues from the ethos of the city and situating art as an expanded field of culture that is entangled with the everyday, community networks, queer affect and indigenous and diasporic histories, *Made in L.A. 2023* proposes a network of artistic affinities through intergenerational constellations. These artists suggest art can be an act of preservation and memorialization as well as a space for playfulness, satire and sheer wildness.

Artists include: Marcel Alcalá, Michael Alvarez, AMBOS, Jackie Amézquita, Teresa Baker, Luis Bermudez, Sula Bermúdez-Silverman, Jibz Cameron, Melissa Cody, Emmanuel Louisnord Desir, Victor Estrada, Nancy Evans, Jessie Homer French, Pippa Garner, Ishi Glinisky, Vincent Enrique Hernandez, Dan Herschlein, Akinsanya Kamboon, Kyle Kilty, Young Joon Kwak, Kang Seung Lee, Tidawhitney Lek, Los Angeles Contemporary Archive, Maria Maea, Erica Mahinay, Mas Exitos, Dominique Moody, Paige Jiyoung Moon, Esteban Ramón Pérez, Page Person, Roksana Pirouzmand, Ryan Preciado, Devin Reynolds, Miller Robinson, Guadalupe Rosales, Christopher Suarez, Joey Terrill, Chiffon Thomas, Teresa Tolliver.

EXHIBITION

Los Angeles, CA: Hammer Museum, 10/01/23–12/31/23



Vija Celmins & Gerhard Richter: Double Vision

Edited with text by Brigitte Kölle. Text by Juliane Au, Hubertus Butin, Johanna Hornauer, Vija Celmins, Gerhard Richter.

WALTHER KÖNIG, KÖLN

ISBN 9783753304038

U.S.\$45.00 CAD \$65.00 **FLAT40**

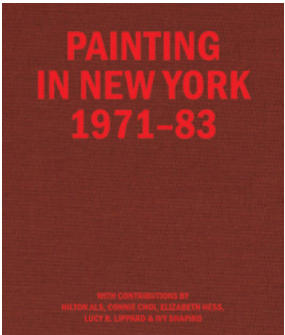
Hbk, 8.5 x 10 in. / 256 pgs / 76 color / 11 b&w.

January/Art

Territory: NA LA ASIA AFR

Contemplating perception and representation with two titans of photorealism

This publication brings together for the first time the work of New York-based artist Vija Celmins (born 1938) and Cologne-based painter Gerhard Richter (born 1932) in a transatlantic dialogue that reveals surprising connections. Their works have been paired together at the Hamburger Kunsthalle in an exhibition spanning over 60 paintings, drawings, prints and objects. This study offers comparisons between some of the artists' most notable works, including Celmins' *To Fix the Image in Memory* and Richter's *Seascape (Sea Sea)*. In addition to their thematic similarities and the fact that both have worked with photographic models throughout their careers, Celmins and Richter share an interest in the most elementary conditions of representation. This revelatory pairing invokes questions of reality, visibility and the nature of perception itself.



Painting in New York 1971–83

Text by Hilton Als, Elizabeth Hess, Lucy R. Lippard, Ivy Shapiro. Conversation with Connie Choi, Cynthia Carlson, Cynthia Hawkins, Harriet Korman, Dindga McCannon.

KARMA BOOKS, NEW YORK

ISBN 9781949172980

U.S.\$60.00 CAD \$85.00 GBP £51.50 EUR €60.00

Hbk, 10 x 11.75 in. / 268 pgs / 133 color / 49 b&w.

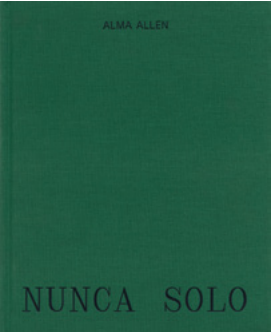
January/Art

Territory: WORLD

A window into the world of 1970s painting through the work of 30 women artists

Published to follow the landmark exhibition at Karma Gallery, New York, this catalog unites the works of 30 women painters who were active in New York City during the 1970s. The collection showcases the diverse practices and backgrounds of these artists, all of whom were deeply influenced by the transformative legacy of second-wave feminism. During this period, a new form of painting emerged, fusing elements of sculpture and textile into the medium while reevaluating its role through innovative art historical methodologies. Amid debates about the relevance of painting, women artists revitalized the practice, coinciding with a shifting political landscape characterized by the global revolt of women against their marginalized status.

Artists include: Emma Amos, Ida Applebroog, Jennifer Bartlett, Betty Blayton, Vivian Browne, Cynthia Carlson, Martha Diamond, Louise Fishman, Suzan Frecon, Nancy Graves, Cynthia Hawkins, Mary Heilmann, Virginia Jaramillo, Jane Kaplowitz, Harriet Korman, Lois Lane, Helen Marden, Dindga McCannon, Ree Morton, Elizabeth Murray, Ellen Phelan, Howardena Pindell, Sylvia Plimack Mangold, Faith Ringgold, Dorothea Rockburne, Susan Rothenberg, Joan Semmel, Jenny Snider, Joan Snyder, Pat Steir.



Alma Allen: Nunca Solo

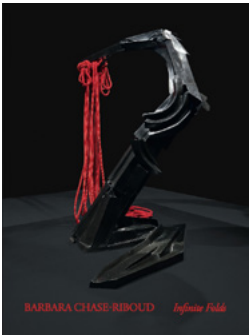
Edited by Stephanie Cristello. Text by Alma Allen, Karla Niño de Rivera, Mauricio Rocha, Mimi Zeiger.

KASMIN BOOKS

ISBN 9781947232969
U.S. \$55.00 CAD \$79.00 GBP £47.00 EUR €54.00
Hbk, 9 x 11.25 in. / 144 pgs / 97 color / 4 b&w.
January/Art
Territory: WORLD

Site-specific sculptures in dialogue with pre-Columbian works, from a midcareer American artist known for his use of natural materials

This catalog follows the 2022 exhibition of works by US-born, Mexico-based sculptor Alma Allen (born 1970) in Diego Rivera’s iconic Museo Anahuacalli in Mexico City. Through 26 newly commissioned sculptures installed among the volcanic architecture and grounds of the museum, this volume delves into Allen’s ongoing engagement with time, form and hybridity. The publication features more than 70 illustrations alongside a long-form interview with the artist by exhibition curator Karla Niño de Rivera, an analysis on site specificity by world-renowned architect Mauricio Rocha and an essay concerning the mythologies shared across Rivera’s and Allen’s work by curator and critic Mimi Zeiger. The symbolic and ritualistic potentials enacted by Allen’s contemporary intervention are in dialogue with Mesoamerican culture. Informed by the unique experience of how time is perceived at Museo Anahuacalli—where the ancient and present collide—the authors discuss different facets of the museum and collection (the Aztec goddess Coatlicue, the energy of Colima figures and these objects’ historical use as portals into other worlds) in relation to Allen’s work.



Barbara Chase-Riboud: Infinite Folds

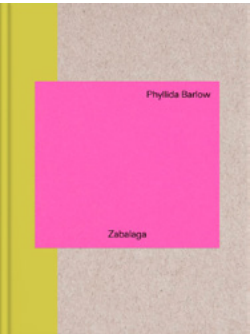
Edited by Yesomi Umolu, Chris Bayley. Text by Barbara Chase-Riboud, Gus Casely Hayford, Erin L. Thompson, Joseph Manca, Yesomi Umolu, Lynette Yiadom-Boakye. Interview by Hans Ulrich Obrist.

WALTHER KÖNIG, KÖLN

ISBN 9783753303833
U.S. \$39.95 CAD \$56.95 **FLAT40**
Hbk, 8.5 x 11.5 in. / 180 pgs / 71 color / 21 b&w.
January/Art
Territory: NA LA ASIA AFR

**“Contemporary monuments [that] raise questions about which figures are remembered, and which histories preserved.”
—Hettie Judah, *The Guardian***

With a career spanning over seven decades, Philadelphia-born, Paris-based sculptor Barbara Chase-Riboud (born 1939) has long been an innovator in sculptural composition. Her materiality is characterized by the interplay between folds of cast bronze or aluminum and skeins of wool and silk which are knotted, braided, looped and woven. Pitting opposing qualities against one another—hard and soft, light against heavy and tactile versus rigid—the artist’s iconic monumental sculptures explore, in her own words, “reversing and upsetting the established order and the hierarchy of parts as only a true revolutionary does.” At an encyclopedic exhibition at the Serpentine Gallery, these pieces feature alongside never-before-seen early bronze casts, in addition to new work created less than a year before the exhibition. The book features an illustrated chronology as well as a selection of the artist’s poetry and writing.



Phyllida Barlow: In Zabalaga

Text by Ben Luke.

LA FÁBRICA

ISBN 9788418934926

U.S.\$40.00 CAD \$58.00 GBP £34.00 EUR €40,00

Hbk, 11 x 14 in. / 38 pgs / 32 color.

October/Art

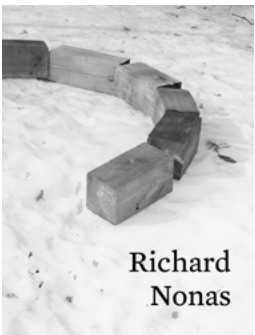
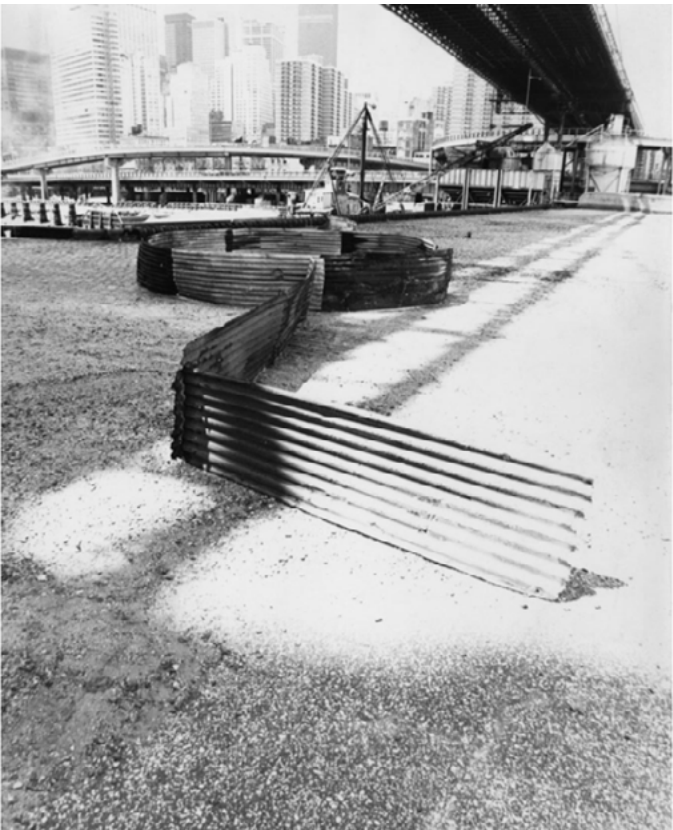
Territory: WORLD Excl LA Spain

Barlow's final works in dialogue with Eduardo Chillida's house and museum

This publication documents the exhibition of the work of acclaimed British sculptor Phyllida Barlow (1944–2023) at the Chillida Leku Museum in Spain. Many of the works were created specifically for this space and in dialogue with those of Basque sculptor Eduardo Chillida in the 17th-century Zabalaga farmhouse on the museum grounds. As *El País* reports, “While Chillida’s sculptures represent all that is solid and stable, Barlow’s work[s]—many of which are imposing structures—[are] marked by fragility and uncertainty. The large tower standing in the village center looks like an unstable skeleton, while other seemingly solid pieces are supported by hollow pedestals. The artworks culminate in their own indeterminacy, unabashedly displaying the scars of their creation.” Barlow’s works continually expand the limits of the sculptural medium, leading us on a journey that turns space into a theatrical stage on which the spectator and the objects are the protagonists.

EXHIBITION

Gipuzkoa, Spain: Museo Chillida Leku, 05/23–10/23



Richard Nonas

Edited with text by Dieter Schwarz. Text by Jan Meissner, Fabien Faure, Richard Shiff.

WALTHER KÖNIG, KÖLN

ISBN 9783753304045

U.S.\$49.95 CAD \$69.95 **FLAT40**

Hbk, 8.75 x 11.5 in. / 312 pgs / 140 b&w.

January/Art

Territory: NA LA ASIA AFR

A comprehensive survey of the prolific Post-Minimalist sculptor, including his own photographs of his work

American Post-Minimalist sculptor Richard Nonas (1936–2021) was a pioneering figure in the downtown New York art scene of the 1960s and 70s. Influenced by his background in anthropological studies, he often incorporated natural and industrial materials such as wood, stone and steel into his work. After turning to sculpture in the mid-1960s, he exhibited alongside artists such as Richard Serra and Gordon Matta-Clark, and was included in the seminal 1971 exhibition *Under the Brooklyn Bridge*. His arrangements of found materials such as boulders, railroad ties and beams were constructed in public locations, both accessible and remote, around the globe. Their sparse settings, combined with the solid, monolithic quality of his materials, underscore Nonas’ interest in the emotional experience of an environment. This is the first comprehensive monograph on Nonas’ work and features a chronological survey bolstered by the artist’s own photographs of his sculptures.



Anish Kapoor:
Untrue Unreal

Edited by Arturo Galansino. Text by Dario Donnini, Rachel Boyd, Francesca Borgo, Diane Bodart, Tommaso Mozzati, Morgan Ng.

MARSILIO ARTE

ISBN 9791254631362
U.S.\$45.00 CAD \$65.00 GBP £36.00 EUR €42,00
Pbk, 9.5 x 11.5 in. / 208 pgs / 150 color.
December/Art
Territory: WORLD

Representative sculptural works that probe the limits and potential of our relationship with the world

This monograph features 30 fundamental works by acclaimed Indian artist Anish Kapoor (born 1954) from the 1980s to the present day, spanning practically the entirety of his long and distinguished career. One of the most notable features of Kapoor’s works is the way they transcend their materiality. Pigment, stone, steel, wax and silicone are manipulated—carved, polished, saturated and molded—to the point of a dissolution of boundaries between the plastic and the immaterial. Color in Kapoor’s hands becomes an immersive phenomenon, containing its own spatial and illusive volume. Kapoor seeks estrangement, the erasure of ordinary references, in order to undermine the way that we are accustomed to see things and set them in a completely different perspective, creating works that act as catalysts of energy. This volume reveals the genesis of his artistic practice and investigates its language, providing new keys to its interpretation.

EXHIBITION
Florence, Italy: Palazzo Strozzi, 10/07/23–02/04/24



Erika Verzutti: New Moons

Edited by Lauren Cornell, Karen Kelly, Barbara Schroeder. Text by Lauren Cornell, Ruba Katrib, Bernardo Mosqueira, Erika Verzutti.

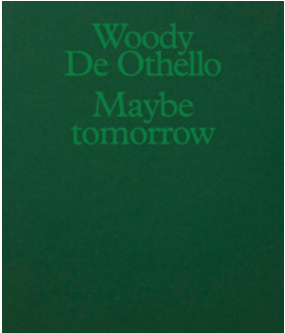
DANCING FOXES PRESS/CENTER FOR CURATORIAL STUDIES, BARD COLLEGE/INSTITUTE FOR STUDIES ON LATIN AMERICAN ART (ISLAA)

ISBN 9781954947085
U.S.\$40.00 CAD \$58.00 GBP £34.00 EUR €40,00
Hbk, 8.25 x 11 in. / 160 pgs / 100 color / 30 b&w.
February/Art
Territory: WORLD

Leaving fingerprints and tool marks behind, a São Paulo artist evokes the cycles of the cosmos

This volume takes an expansive view of the bold and influential practice of Brazilian artist Erika Verzutti (born 1971), surveying more than 60 pieces made over the past 15 years. In Verzutti’s art, moons recur as symbols of renewal and the multiple phases that a person or entity can pass through. Her work presents novel modes of perception by orbiting outside set systems of being—zooming out, in a telescopic sense, to the point where the relations we take so seriously here on Earth can be rethought. Vibrant illustrations of individual works and installation views of *New Moons*, the artist’s first US museum survey, highlight how her approaches to display and presentation reveal such relationships. Presenting original scholarship on the art historical and theoretical aspects of Verzutti’s practice as well as the artist’s own writing, this book offers insights on the inspiration and multifaceted ideas at play across her work.

EXHIBITION
Annandale-on-Hudson, NY: Center for Curatorial Studies, Bard College,
06/24/23–10/15/23



Woody De Othello:
Maybe Tomorrow

Text by Jason R. Young. Interview by Arlene Shechet, Allie Biswas.

KARMA BOOKS, NEW YORK

ISBN 9781949172966
U.S.\$40.00 CAD \$58.00 GBP £34.00 EUR €40,00
Pbk, 9.75 x 11.5 in. / 112 pgs / 75 color.
January/Art
Territory: WORLD

A haptic, funky body of ceramic works from the artist shaping the future of ceramics

The San Francisco–based artist Woody De Othello (born 1991) finds inspiration for his paintings and ceramics by adapting a position of porousness to the things around him. Through his adroit interventions, everyday artifacts of the domestic—tables, chairs, television remotes, telephone receivers, lamps and air purifiers—are anthropomorphized in glazed ceramic, bronze, wood and glass. The result is often tubular, drooping and coated in vibrant reds, purples and magnetic blacks, imbued with the subterranean futurity of jazz. Fittingly, this catalog, published following the eponymous solo exhibition in New York, is titled after jazz musician Grant Green’s 1971 tune. The new body of ceramic works in *Maybe Tomorrow* brim with spiritual charge; the domestic objects are treated as repositories of psychic significance. The catalog explores this thematic wellspring, along with other topics, in an essay by Jason R. Young, as well as in two conversations with the artist.



Nairy Baghramian: *Modèle Vivant*

Edited with text by Catherine Craft. Foreword by Jeremy Strick. Text by Julie Mehretu, Kate Nesin, Paulina Pobocha.

**DELMONICO BOOKS/NASHER
SCULPTURE CENTER**

ISBN 9781636811239
U.S. \$60.00 CAD \$85.00 GBP £51.50 EUR €60.00
Hbk, 8.75 x 11.75 in. / 168 pgs / 84 color.
February/Art
Territory: WORLD

New sculptures and installations that critically examine the formal, social and linguistic roles of live models

Over the past three decades, Iranian-born, German-based artist Nairy Baghramian (born 1971) has created sculptures and installations that upend expected modes of presentation and challenge the architectural, social, political and historical contexts that inform them.

The new works featured in this publication explore the provisional body as the site of trauma—drawing inspiration from the tradition of the “*modèle vivant*,” the French term for a live model in an art class. In her “ambivalently abstract” works, the artist takes unconventional approaches to materials associated with sculptural traditions of casting, including aluminum, lead, steel and wax. In conversation with sculptures from the Nasher’s permanent collection by Louise Bourgeois, Henri Matisse, Pablo Picasso and others, Baghramian’s works offer new ways to think about representations of bodies and the unseen labor of models, as well as the linguistic play afforded by different meanings of the word “model” and its linguistic relatives, such as “modulate” and “modify.”



Oletha DeVane: *Spectrum of Light and Spirit*

Edited with text by Lowery Stokes Sims, Symmes Gardner. Foreword by Rebecca Uchill. Text by Leslie King-Hammond, Christopher Kojzar, Serubiri Moses, Oletha DeVane, Tadia Rice.

**CENTER FOR ART, DESIGN AND VISUAL
CULTURE, UMBC**

ISBN 9780960088546
U.S. \$35.00 CAD \$50.00 GBP £30.00 EUR €34.00
Hbk, 9.5 x 11.5 in. / 208 pgs / 169 color.
January/Art
Territory: WORLD

Fifty years of DeVane’s energetic, interactive sculptures, paintings and works on paper

Maryland-based artist Oletha DeVane (born 1952) has long been a prominent presence in the Baltimore-area art scene, working in all media, including public sculpture. *Spectrum of Light and Spirit* documents the first full retrospective of her work, from early paintings to video artworks and interactive sculpture.

Among the works presented here is a large-scale carved sculpture, *N’Kisi Woman—Universal N’Kisi* (2021–22); *nkisi* is a Kongo cultural figure invested with sacred energy. The work reflects DeVane’s fascination with how materials convey meaning and reemerge as myths and memories.

“Oletha DeVane is a wayfinder and a storyteller,” says the retrospective’s curator, Lowery Stokes Sims. “Over the last five decades as she has traveled in Asia, Africa and the Caribbean, she has been inspired by the stories and characters she encounters, bringing the unexpected to light, while finding new nuances in the old and familiar, and unexpected correlations among those varied cultures.”



Theaster Gates: *Black Chapel* *Serpentine Pavillon 2022*

Edited by Chris Bayley, Natalia Grabowska, Yesomi Umolu. Text by David Adjaye, Jayden Ali, Jareh Das, Ryan Dohoney, Theaster Gates, Hans Ulrich Obrist, Christina Sharpe.

WALTHER KÖNIG, KÖLN

ISBN 9783753303826
U.S. \$39.95 CAD \$56.95 **FLAT40**
Pbk, 8 x 11 in. / 240 pgs / 45 color / 80 b&w.
January/Art
Territory: NA LA ASIA AFR

A photographic diary of the artist’s awe-inspiring Serpentine Pavilion commission

This volume encompasses the 2022 Serpentine Pavilion Commission *Black Chapel* by American Chicago-based artist Theaster Gates (born 1973). Richly illustrated and arranged by acclaimed designer Joseph Logan, this book documents the pavilion’s existence through the summer season, inhabited by live events from experimental music to spiritual workshops. Photographs of this “space of deep reflection” highlight Gates’ seven tar paintings produced for the installation, as well as the bronze bell sourced from a Chicago Catholic church placed outside to mark performances. Supplementing the images is new writing from architects, artists and musicians reflecting on Gates’ pavilion. Inspirations compiled by the artist of places, buildings, objects and rituals, alongside documentation of his own past projects, add insight into the installation’s design process.



Clarissa Tossin: *To Take Root among the Stars*

Edited with introduction by Georgia Erger. Text by Vic Brooks, Leslie Dick.

FRYE ART MUSEUM

ISBN 9781646570355
U.S. \$24.95 CAD \$36.95 GBP £21.00 EUR €24.00
Pbk, 6.5 x 9.5 in. / 128 pgs / 100 color.
March/Art
Territory: WORLD

The first monograph on the work of a multimedia artist exploring environmental destruction across the United States and Latin America

LA-based Brazilian artist Clarissa Tossin (born 1973) employs film, sculpture and drawing to explore the intersections of climate change and global capitalism’s frontier mythologies. Published by the Frye Art Museum, this catalog presents an overview of Tossin’s career through full-color reproductions of works that span from 2008 to 2023, including images of several new artworks commissioned by the Frye. The exhibition borrows its title from science fiction writer Octavia Butler’s *Earthseed* novels, in which humans seek to survive amid ecological and cultural apocalypse. Tossin’s new works explore mapping and naming as colonial technologies of discovery and conquest on Earth and beyond. Through their seamless melding of synthetic and organic materials, the artist’s works embody the tension between ecological destruction and the caretaking approaches of Indigenous communities. Essays by curator Vic Brooks, writer Leslie Dick and exhibition curator Georgia Erger offer intimate assessments of the artist’s practice at a timely moment.

EXHIBITION

Seattle, WA: Frye Art Museum, 10/07/23–01/07/24



Ragnar Kjartansson: Epic Waste of Love and Understanding

Edited by Malou Wedel Bruun, Tine Colstrup. Foreword by Tine Colstrup, Poul Erik Tøjner. Text by Ragnar Kjartansson, Anne Carson, Roni Horn, Pejk Malinovski, Dóri DNA, Tine Colstrup, Vera Sóley Illugadóttir, Auður Ava Ólafsdóttir, Ragnar Helgi Ólafsson, Maria Schnyder, Jonatan Habib Engqvist. Conversation between Theaster Gates and Ragnar Kjartansson. Interviews by Marina Abramović, Maria Alyokhina.

Surveying the films, installations and performances of the superstar Icelandic artist

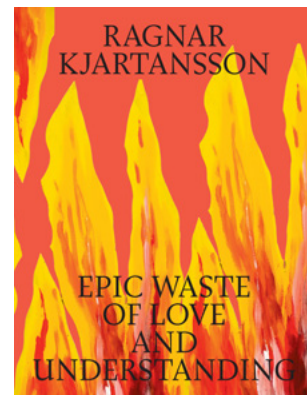
Widely recognized as one of the most exciting and significant voices of contemporary art, Icelandic performance and multimedia artist Ragnar Kjartansson takes a loving yet critical look at Western culture. His longform video installations explore the dynamics of repetition, often through music, and develop into feats of endurance, both physical and emotional. *The Guardian* deemed his 2012 work *The Visitors* “the best artwork of the 21st century.”

Combining quintessential videos such as *Me and My Mother* and *Bliss* with lesser-known paintings and sculptures, the retrospective at the Louisiana Museum of Modern Art presents three new pieces made for the exhibition (including the title work with the plywood flames burning on the catalog cover) and captures the litany of senses Kjartansson has embraced without hesitation in his 20-year career. New work created for the anthology includes a painted plywood monument to “an epic waste of love and understanding” and a new performance piece titled *Scared Man*. The richly illustrated catalog includes personal contributions and dialogues in response to each of the artist’s works on by leading contemporary artists and scholars. Curator Tine Colstrup discusses *A Lot of Sorrow* with Marina Abramović, and reflects on *Terrible, Terrible* with Pussy Riot activist Maria Alyokhina. The book proves itself an invaluable guide to Kjartansson’s examination of love, identity, melancholy, masculinity and power.

Ragnar Kjartansson (born 1976), a native of Reykjavik, Iceland, studied at the Iceland Academy of the Arts and the Royal Academy of Arts, Stockholm. He represented Iceland at the 53rd Biennale di Venezia in 2009 and participated in the 2013 *Encyclopedic Palace of the World* at the 55th Biennale di Venezia in 2013.

EXHIBITION

Humlebæk, Denmark: Louisiana Museum of Modern Art, 06/09/23–10/22/23



LOUISIANA MUSEUM OF MODERN ART

ISBN 9788793659681

U.S.\$55.00 CAD \$79.00 GBP £47.00 EUR €54.00

Hbk, 9 x 13 in. / 160 pgs / 91 color / 37 b&w.

September/Art

Territory: WORLD



Lee Lozano: Strike

Edited by Sarah Cosulich, Lucrezia Calabrò Visconti.
Text by Lucy Lippard, Jo Applin, Sarah Lehrer-Graiwer.

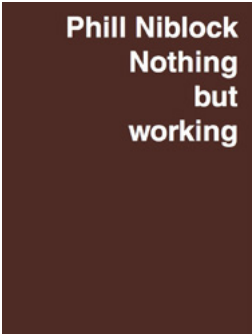
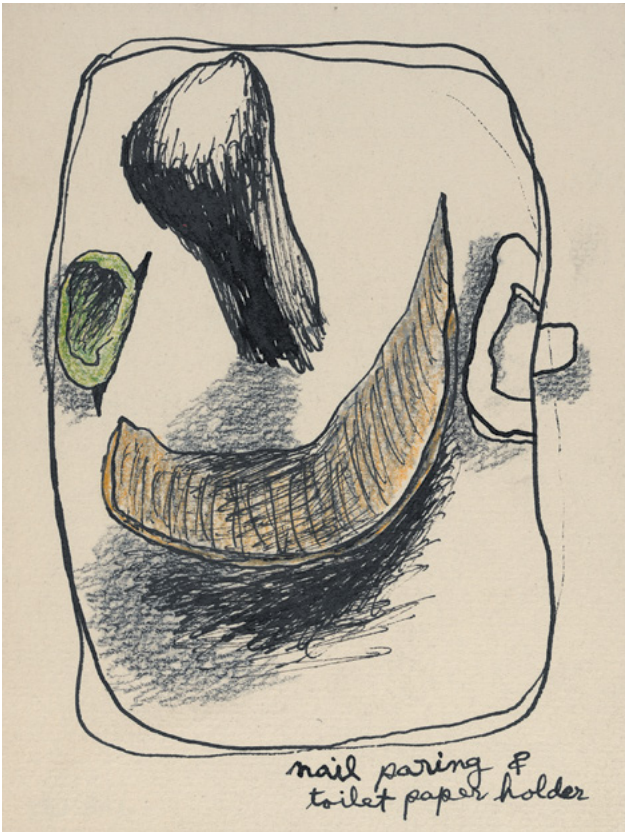
MARSILIO ARTE

ISBN 9791254631614
U.S.\$38.00 CAD \$55.00 GBP £32.00 EUR €38,00
Hbk, 6.5 x 9 in. / 288 pgs / 135 color.
October/Art
Territory: WORLD

The radical painter-conceptualist reviewed, from strike pieces to tool paintings

This volume brings together a broad selection of the work of artist Lee Lozano (1930–99), representing the whole of her brief but prolific career. Trained as a painter, Lozano made a name for herself in the New York art world of the 1960s with a versatile output comprising painting on the one hand and conceptual practice on the other. While working in the social and artistic context of the time, Lozano maintained a position radically opposed to any form of categorization. *Strike* surveys the different periods of her work, from figurative drawings and paintings in an Expressionist style to the large oils on canvas titled *Tool Paintings*, and following their formal evolution toward minimalist abstraction. The project also includes a selection of her *Language Pieces*, works that mark the artist’s shift to an exclusively conceptual phase that reached its conclusion in 1972 with *Dropout Piece*.

EXHIBITION
Paris, France: Bourse de Commerce, 09/20/23–02/12/24

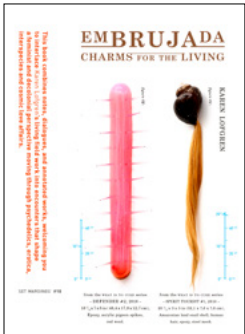


Phill Niblock: Nothing But Working A Retrospective

Edited by Matthieu Copeland.
WALTHER KÖNIG, KÖLN
ISBN 9783753304175
U.S.\$39.95 CAD \$56.95 **FLAT40**
Hbk, 6.5 x 8.75 in. / 112 pgs / 112 color / 73 b&w.
January/Art/Music/Performing Arts/Photography
Territory: NA LA ASIA AFR

Analog photographic and film works from a key figure of the New York musical avant-garde

One of the great experimental composers of our time, Phill Niblock (born 1933) has during his more than 60-year career produced minimalist music, structural cinema, dance performance, improvised theater, systematic art and ethnographic photography. Since 1985, Niblock has served as director of Experimental Intermedia, a foundation for avant-garde music based in New York, and curator of the foundation’s record label, XI. This catalog is devoted to Niblock’s wide-ranging multimedia artworks, including series such as *Six Films* (1966–69), *Environments* (1968–72) and *The Movement of People Working* (1973–91). The films look at everyday work, frequently agrarian or marine labor, and are remarkable for their stark realism, striking juxtapositions and vivid colors. This thorough publication also features photographic documentation of the Open Theater; musicians Charles Mingus, Billy Strayhorn, Duke Ellington, Sun Ra and Arthur Russell; choreographers Elaine Summers and Muna Tseng; and conceptual artist Yoko Ono.



Karen Lofgren: emBRUJAdA Charms for the Living

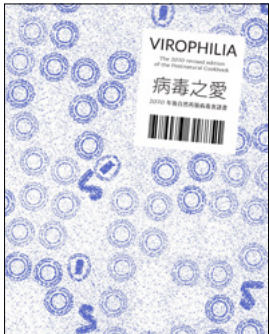
Edited by Karen Lofgren, Willem Henri Lucas, Freek Lomme. Introduction by Karen Lofgren. Text by Carmina Escobar, Florencia Portocarrero, Marjolein van der Loo.

SET MARGINS' PUBLICATIONS

ISBN 9789083318899 U.S.\$35.00 CAD \$50.00
Pbk, 6 x 8.25 in. / 224 pgs / 61 color / 23 duotone / 53 b&w.
January/Art
Territory: NA LA ASIA AFR ME

Contemporary sculptural talismans divined from human biology, animal ecology and the coexistence of life on Earth

LA-based Canadian artist Karen Lofgren (born 1976) gathers a selection of notes, dialogues and annotated works. In doing so, her living field work transforms into encounters that shape a feminist and decolonial perspective, moving through psychedelics, erotica and interspecies love affairs. Considering works from an international practice, this compendium connects scientific fields to the spirit realm, leaving space for the unknown and the unknowable. It includes dialogues with Mexican vocalist and performer Carmina Escobar, who relates empathetically to nature and the body; Peruvian feminist art historian, curator and writer Florencia Portocarrero; and Dutch curator and writer Marjolein van der Loo, who brings a passion for ecology and social agendas. The result is the creation of an intimate space where rituals, history and mythology look to the construction of a greater consciousness over time, forming relationships between cultural systems and other wild systems.



Pei-Ying Lin: Virophilia The 2070 Revised Edition of the Postnatural Cookbook

Text by Pei-Ying Lin.

SET MARGINS' PUBLICATIONS

ISBN 9789083318851 U.S.\$24.00 CAD \$34.00
Pbk, 6.5 x 8.25 in. / 58 pgs / 18 color / 5 duotone.
January/Cookbook/Art
Territory: NA LA ASIA AFR ME

A cookbook from the future embracing the reality of delicious viruses

This cookbook by Taiwanese artist Pei-Ying Lin (born 1986) is an illustrated guide that showcases how ever-changing viruses affect our sense of taste. The core concept of *Virophilia* involves experiencing the viruses in food. Her performances combine different selections of recipes that use the viruses in different ways. The audience eats while listening to stories about the viruses.

Since 2055, viruses have become an important part of our everyday food culture. Those born before 2015 may still remember the fear of the natural order that the coronavirus brought us, but since 2055 we have known that such fear is also irresistibly tasty. Viruses that were once exclusive to the research and medical realms are now constitutive of our natural habitat.

Pei-Ying Lin, currently based in the Netherlands, has recently been focusing on boundaries (invisible/visible, living/nonliving) and building tools and methods that facilitate their exploration.



Everybody Talks About the Weather

Edited by Dieter Roelstraete, Mario Mainetti, Cornelia Mattiacci. Introduction by Miuccia Prada. Conversation with Dieter Roelstraete, Amitav Ghosh. Text by Giovanni Aloï, Cristina Baldacci, Shumon Basar, et al. Poems by Cecilia Vicuña.

FONDAZIONE PRADA

ISBN 9788887029857
U.S.\$85.00 CAD \$125.00 SDNR30
Pbk, 6.75 x 9 in. / 448 pgs / 161 color.
February/Art
Territory: NA LA ASIA AU/NZ AFR

The small-talk topic as viewed by artists and scientists, revealing a cultural fascination with the climate

This volume accompanies a group exhibition exploring the semantics of “weather” in visual art, taking atmospheric conditions as a point of departure to investigate the climate emergency. More than 50 works by contemporary artists and a complementary selection of historical artworks trace the various ways in which climate and weather have shaped our histories and how humanity has dealt with our everyday exposure to meteorological events. The exhibition reveals artists’ long-standing interest in “talking about the weather,” from allegorical and en plein air paintings to recent multimedia installations and transnational activism.

The book includes 18 richly illustrated essays by curators, art historians, architects, activists, linguists, meteorologists and scientists. The book also contains a fundamental bibliography of climate dynamics comprising nearly 500 texts accompanied by maps, diagrams and other graphic representations.

EXHIBITION

Venice, Italy: Fondazione Prada, 05/20/23–11/26/23



Gina's Worlds

Edited by Chiara Sbarigia, Lucia Borgonzoni. Text by Fabio Melelli.

MARSILIO ARTE

ISBN 9791254631263
U.S.\$39.95 CAD \$56.95 GBP £33.99 EUR €38,00
Hbk, 8.25 x 10.75 in. / 192 pgs / 130 color.
October/Photography/Fashion/Film/Popular Culture
Territory: WORLD

The life and work of the Italian cinematic legend Gina Lollobrigida

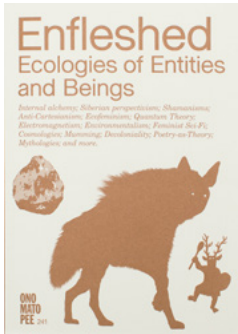
A symbol of Mediterranean beauty, the incarnation of the diva par excellence of Italian cinema, the witness of Italy’s rebirth, but also the photojournalist, the sculptor, the painter: this was Gina Lollobrigida (1927–2023), best known for her roles in *The Hunchback of Notre Dame* (1956) and Carol Reed’s *Trapeze* (1956), among others. This volume presents the life of this great all-around artist through her extraordinary photographs; the affectionate accounts of Christian De Sica, Carlo Verdone, Gérard Depardieu and Alex Marshall; the critical texts of the curators and editors; and an essay by Fabio Melelli.

Lollobrigida possessed an uncommon artistic sensitivity and a great love of life—a vitality that she never lost, an unshakable determination—in addition to her all-consuming passion for art: all important elements in the shaping of her career.

Through photos and accounts, this book retraces the life of Lollobrigida and her human and artistic versatility as actor, photographer, sculptor and philanthropist: myriad facets of an amazing existence.

EXHIBITION

Rome, Italy: Istituto Nazionale della Grafica, 05/25/23–10/01/23



Enfleshed

Ecologies of Entities and Beings

Edited by Kristiina Koskentola, Marjolein van der Loo. Text by Zoënie Deng, Rick Dolphijn, Stephan Dudeck, Christian Vagt, Yuri Vella, Taru Elfving, et al.

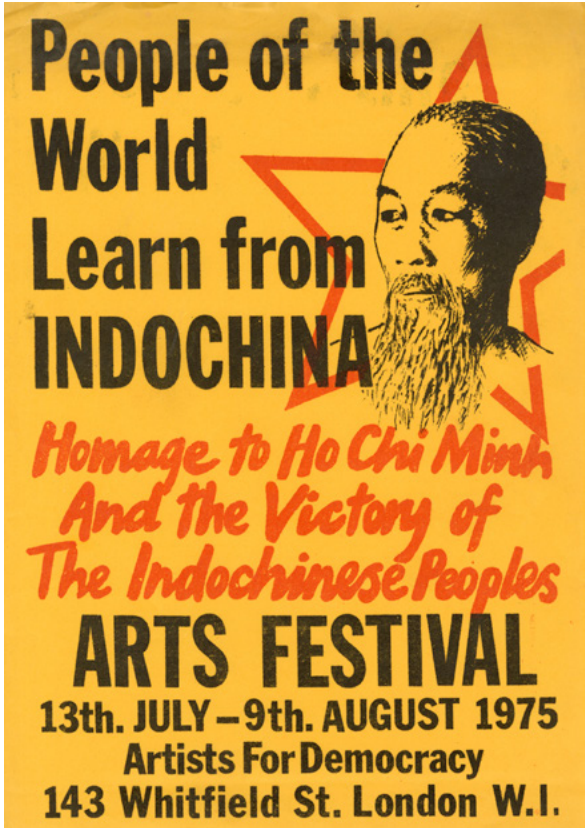
ONOMATOPEE

ISBN 9789493148949
U.S. \$26.00 CAD \$38.00
Pbk, 6.75 x 9.5 in. / 176 pgs / 176 color.
January/Art Criticism & Theory
Territory: NA LA ASIA AFR

A wide-ranging collection of works from Eurasian artists and thinkers exploring multispecies ecologies

Evolving from multifaceted, polyvocal, long-term research and a series of exhibitions curated by Finnish-born artist Kristiina Koskentola (born 1967), who is also the coeditor of this book, *Enfleshed: Ecologies of Entities and Beings* brings together 17 practitioners, thinkers and artists from across Eurasia to collectively explore multispecies ecologies. The book reflects “anthrodecentric” and embodied approaches to collaboration and knowledge production—processes that are always interwoven with a multitude of entities and actors.

The contributors engage in an exploration of experimental epistemic alliances, which operate as a way to learn and make new dialogic relations. The conflicts generated by ecological disaster, war, the global economy, identity politics and the power structures of knowledge production and science here intertwine with shamanisms, rituals, magic, speculation, politics and poetics. How do we imagine an active and implicated role of the human as one being among other beings? What might this entail, and what might this generate?



Precarious Solidarities: Artists for Democracy 1974–77

Exhibition Histories Volume 14

Text by Rasheed Araeen, Guy Brett, Virgil Calabuian, Wing Chan, George Clark and Cường Minh Bá Phạm, Hannah Healey, Susan Hiller, Eileen Legaspi-Ramirez, María José Lemaître and Caroll Yasky, David Medalla and Brandon Taylor, David Morris, Nii Kwate Owoo, Vijay Prashad, Cecilia Vicuña.

WALTHER KÖNIG, KÖLN/AFTERALL BOOKS

ISBN 9783753304267 U.S. \$29.95 CAD \$43.95 **FLAT40**
Pbk, 6.75 x 9.5 in. / 272 pgs / 150 color.
January/Art Criticism & Theory/Curatorial & Museum Studies
Territory: NA LA ASIA AFR

Critical reflections on the global reach of the groundbreaking 1970s collective by its founders and progeny, including Cecilia Vicuña and David Medalla

This volume takes Artists for Democracy (AFD) as a starting point to explore the entanglement of artistic practices with transnational solidarities shaped by migration and political mobilization. AFD formed in London in 1974 to give “material and cultural support to liberation movements worldwide” and to use art as “a way of making global political struggles visible.” Over the next three years, the collective arranged several large-scale festivals dedicated to the relief of political crises in Chile, Vietnam, Indochina and the United States. Through detailed contextualization, scholastic and artistic commissions and extensive archival documentation, *Precarious Solidarities* applies a variety of lenses—artistic, social, political, historical and geographic—to explore AFD’s legacy today. The book includes writings by some of AFD’s original founders including Cecilia Vicuña, Guy Brett and David Medalla, as well as by landmark artists such as Rasheed Araeen.



NEW REVISED EDITION

Cross Cultural Chairs: 8 Chairs from 8 Countries Diversifying Modern Seating

Edited with text by Matteo Guarnaccia. Text by Tulio Amarante, Ana Elena Mallet, Hisashi Ikai, Ayos Purwoaji, Shell Xu, Spandana Gopal, Alexandra Sankova, Wale Lawal. Interviews with FormaFantasma, Aldo Cibic.

SET MARGINS' PUBLICATIONS

ISBN 9789083350103 U.S.\$30.00 CAD \$44.00
Pbk, 6.75 x 9.5 in. / 388 pgs / 500 color.
January/Design
Territory: NA LA ASIA AFR ME

How people sit and are seated: an anthropology of chair design

The anatomy of our bodies invites sitting; but do we design seats in the same way? Has our means of sitting been colonized by modern design? And how is the culturally various act of sitting itself reflected in this functional commodity? Italian artist Matteo Guarnaccia's (born 1993) *Cross Cultural Chairs* is a research-based design project "about the cultural context of furniture, understanding how globalization is shaping design around the world." He writes, "it's an exploration that lies between social and technical aspects of chairs." To execute this project, Guarnaccia visited eight different countries to conduct research and talk to local design studios, ultimately collaborating with them to portray each culture in the form of a chair. *Cross Cultural Chairs* plumbs the hidden depths of furniture design and the ways in which cultural norms assert themselves through functional commodities, opening up a conversation about identity, community and expression through chairs.



Provocations on Media Architecture

Edited with introduction and conclusion by Ian Callender, Annie Dell'Aria. Text by Sofian Audry, Sarah Barns, Susan Blight, Stefano Bloch, Brian Brush, John Cayley, et al.

SET MARGINS' PUBLICATIONS

ISBN 9789083318868 U.S.\$23.00 CAD \$33.00
Pbk, 4.5 x 6.5 in. / 92 pgs / 31 color.
January/Architecture & Urbanism Theory
Territory: NA LA ASIA AFR ME



5468796 Architecture: platform.MIDDLE Architecture for Housing the 99%

Foreword by Reed Kroloff, Trevor Boddy. Text by 5468796 Architecture, Trevor Boddy, John Ronan Architects, KANVA, LBBA Architects, MA+HG Architects, Rafael Longoria, et al.

ARQUINE

ISBN 9786078880195
U.S.\$55.00 CAD \$79.00 GBP £47.00 EUR €54.00
Slip, pbk, 4 vols, 7.25 x 10 in. / 560 pgs / 255 color /
110 duotone / 465 b&w.
March/Architecture & Urban Studies
Territory: WORLD Excl LA Portugal Spain

Reflections on embedding digital media in a built environment

How does media architecture distribute suspicion and trust? What is a collage of media architecture? How can media architecture address privilege? These questions aim to challenge the binary of techno-optimism and technological agoraphobia, offering a platform for developing new, critically and contextually rooted theories that media architecture might grab hold of. Intentionally open-ended, *Provocations on Media Architecture* brings together 21 thought leaders across architecture, visual arts, design, curation, academia and public policy to address these ideas. Authors respond with images and brief texts incorporating the perspective of their own practices. Entries range from descriptions of relevant artworks and design projects to reflections spawned from first-person encounters with media architecture in situ, scholarly analyses and AI-assisted theory.

Research on multifamily housing and its impact on the daily lives of ordinary people, from a leading Canadian architectural firm

The work and research of the Winnipeg-based firm 5468796 Architecture has focused on "missing middle" and midrise housing in its many forms, from refugee and social housing to market-rate condominiums. As a result of the typology's inherent repetition and potential banality—as well as the private sector's pursuit of profit, often at the expense of quality and livability—the margin in which architecture can operate is very narrow. Architects must respond to the challenges of this typology with the rigor it deserves.



NasonMoretti: The History of a Murano Glassworks Family

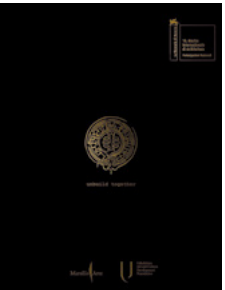
Edited by Cristina Beltrami.

MARSILIO ARTE

ISBN 9791254631409
U.S.\$45.00 CAD \$65.00 GBP £36.00 EUR €42.00
Hbk, 8.25 x 10.25 in. / 224 pgs / 150 color.
December/Decorative Arts
Territory: WORLD

A publication celebrating the art of tableware on the hundredth anniversary of an esteemed glass-blowing firm

This volume looks at the most successful objects created by the glassworks firm of Nason & Moretti and its collaborations with some of the most important figures in design and architecture, demonstrating the great vitality of this family-run company on the Italian island of Murano.



Unbuild Together: Archaism vs. Modernity

Edited by Fayçal Tiaiba. Text by Irina Arzhantseva, Oktyabr Dospanov, Rocco Rante.

MARSILIO ARTE

ISBN 9791254631447
U.S.\$29.95 CAD \$43.95 GBP £24.99 EUR €28.00
Hbk, 7.75 x 10.25 in. / 120 pgs / 96 color.
October/Architecture & Urban Studies/Territory: WORLD

Cataloging the Uzbek national pavilion at the 18th Architecture Biennale

From the ruins of the ancient qalas to the mythical figure of the labyrinth: the amply illustrated *Unbuild Together* addresses different horizons of Uzbekistan's architectural heritage as potential tools for envisioning the future and key elements in challenging the concept of modernity.

Specialty Books

Verena Loewensberg, untitled
gouache (c. 1930s) on wallpaper
produced for the exhibition at
MAMCO Geneva, 2022. Photo by
Annik Wetter, courtesy MAMCO
Geneva and Stiftung Verena
Loewensberg, Zurich. From *Verena
Loewensberg*, published by Walther
König, Köln. See Page 22.





Sean Scully: LA Deep

Text by Donald Kuspit, Peter Frank, Sean Scully.

LISSON GALLERY

ISBN 9780947830908 U.S.\$40.00 CAD \$58.00
Hbk, 8.75 x 10.5 in. / 95 pgs.
December/Art
Territory: NA LA ASIA AU/NZ

Newspaper clippings, photographs and more accompany a look back on 50 years of colorful geometrical paintings from Irish-born artist Sean Scully (born 1945). The career-spanning publication reveals formal and conceptual resonances between his earliest grid paintings and his equally innovative recent large-scale works.



Marley Freeman

Text by Francesca Wade, Adjua Gargi Nzinga Greaves, Cathleen Chaffee. Poetry by Eileen Myles.

KARMA BOOKS, NEW YORK

ISBN 9781949172843
U.S.\$50.00 CAD \$73.00 GBP £42.00 EUR €48,00
Hbk, 10.25 x 11 in. / 166 pgs / 77 color.
December/Art/Territory: WORLD

New York-based artist Marley Freeman (born 1981) works with a steadfast devotion to process. Her paintings emerge over extended periods, seamlessly navigating the realms of transparency and opacity. The selection of works in this book chronicles her ongoing inquiry into painting’s expressive capacity.



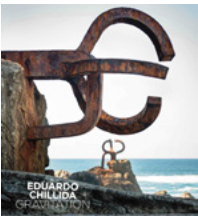
Emilio Vedova: Revolution Vedova

Edited by Gabriella Belli. Text by Andrea Jacchia.

MARSILIO ARTE

ISBN 9791254631256
U.S.\$35.00 CAD \$50.00 GBP £30.00 EUR €34,00
Pbk, 9.5 x 11.5 in. / 160 pgs / 130 color.
October/Art
Territory: WORLD

Self-taught Italian painter Emilio Vedova (1919–2006) is known for his raw, visceral and historically informed works that reflect strong political convictions. His dark, expressive compositions are titled after tumultuous movements from his lifetime: from the Prague Spring to the Years of Lead.



Eduardo Chillida: Gravitation

Edited with text by Florian Steininger. Text by Kosme de Barañano, Ignacio Chillida, Mikel Chillida, Peter Murray.

WALTHER KÖNIG, KÖLN/KUNSTMEILE KREMS

ISBN 9783753303871 U.S.\$39.95 CAD \$56.95 **FLAT40**
Hbk, 10.25 x 11.25 in. / 144 pgs / 120 color.
January/Art
Territory: NA LA ASIA AFR

This publication examines the oeuvre of Basque sculptor Eduardo Chillida (1924–2002) on the basis of 89 works shown in the Kunsthalle Krems. Chillida’s works on paper, including his hanging pieces known as “gravitations,” offer a delicate contrast to his better-known monumental steel works.



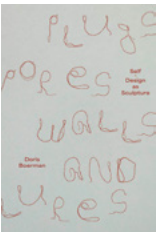
Cady Noland: The Clip-On Method

Edited by Cady Noland, Rhea Anastas, Robert Snowden. Text by Cady Noland.

WALTHER KÖNIG, KÖLN

ISBN 9780578903149 U.S.\$115.00 CAD \$158.00 **FLAT40**
Pbk, 2 vols, 8.5 x 11.25 in. / 596 pgs / 9 color / 168 b&w.
January/Artists’ Books
Territory: NA LA ASIA AFR

Designed by American conceptual sculptor Cady Noland (born 1956), *The Clip-On Method*’s two volumes can be picked up and read in any order: back to front, front to back, or started in the middle. Readers take it upon themselves to weave their way through Noland’s tangled oeuvre.



Doris Boerman: Plugs, Pores, Walls & Lures
Self-Design as Sculpture

Text by Femke de Vries, Joëlle Sambj, Timmy van Zoelen.

SET MARGINS’ PUBLICATIONS

ISBN 9789083350110 U.S.\$25.00 CAD \$37.00
Pbk, 5.5 x 8 in. / 72 pgs.
January/Art
Territory: NA LA ASIA AFR ME

This series of sculptures by Dutch artist Doris Boerman (born 1988) responds to self-design as a form of mass occupation and pseudo-individuality in popular culture. With hair, earrings, scrunchies, wall plugs and gallery walls, the series interrogates the feminine as a commercially constructed value.



John Stezaker: Double Shadow

Text by Margaret Iversen.

WALTHER KÖNIG, KÖLN

ISBN 9783753304021 U.S.\$35.00 CAD \$50.00 **FLAT40**
Pbk, 8.5 x 10.75 in. / 128 pgs / 71 color.
January/Art
Territory: NA LA ASIA AFR

British artist John Stezaker (born 1949) cuts out actors in publicity photos and pastes the remainder onto a dark ground to create hollowed-out silhouettes. The works in this collection superimpose one negative silhouette on top of another in a way that transforms both.



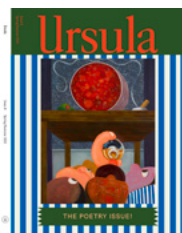
Verena Loewensberg

Edited with text by Lionel Bovier. Text by Paul Bernard, Anke Kempes, Philip Ursprung.

WALTHER KÖNIG, KÖLN

ISBN 9783753304069 U.S.\$60.00 CAD \$85.00 **FLAT40**
Hbk, 10 x 12 in. / 175 pgs / 80 color / 10 b&w.
January/Art
Territory: NA LA ASIA AFR

This catalog features work by Swiss painter and graphic designer Verena Loewensberg (1912–1986), the only prominent woman in Switzerland’s Concrete Art movement. In the 1960s she broke from the limitations of Concrete Art and moved towards Color Field painting and Pop and Minimalist art.



Ursula: Issue 8

Edited by Randy Kennedy. Text by Anne Waldman, Jeremy O. Harris, Nicole Eisenman, Jarrett Earnest, Leah Singer, et al.

HAUSER & WIRTH PUBLISHERS

ISBN 9781734365634 U.S.\$18.00 CAD \$25.00
Pbk, 9 x 12 in. / 168 pgs / 189 color.
November/Journal/Art/Poetry
Territory: NA LA ASIA AU/NZ AFR ME

The latest issue of *Ursula* celebrates time-honored affinities between poets and artists. A collaboration with the Poetry Project, the issue features a 32-page magazine-within-a-magazine, filled with poets and artists bouncing productively off each other. Includes work by Shiv Kotecha, Renee Gladman and many others.



Thaddeus Mosley & Frank Walter: Sanctuary

Text by La Fleur Paysour, Brenda Jones, Barbara Paca.

KARMA BOOKS, NEW YORK

ISBN 9781949172935
U.S.\$50.00 CAD \$73.00 GBP £42.00 EUR €48,00
Hbk, 11 x 11 in. / 120 pgs / 94 color.
December/Art/Territory: WORLD

This volume showcases the works of Thaddeus Mosley (born 1926) and Frank Walter (1926–2009). Mosley, self-taught and son of a Pennsylvania miner, uses salvaged wood to create large-scale abstract forms. Walter, from Antigua, expresses the beauty of his homeland's landscapes through paintings and woodwork.



Raffaella Crispino & Hans Demeulenaere: Incomplete Neighbor

Text by Tal Bechler, Raffaella Crispino, Hans Demeulenaere.

ONOMATOPEE

ISBN 9789493148932 U.S.\$39.00 CAD \$56.00
Flexi, 8.5 x 11.75 in. / 126 pgs / 120 color / 5 b&w.
January/Art/Music
Territory: NA LA ASIA AFR

A dialogue with musicians initiated by Italian artist Raffaella Crispino (born 1979) and Belgian artist Hans Demeulenaere (born 1974) led to the creation of the works featured here. *Incomplete Neighbor* explores how visual art and music activate our mind and trigger it to create ideas and feelings.



Chronorama Redux

Edited with text by Matthieu Humery. Text by KJ Abudu, Daniel Kehlmann, Christina Marie Lümen, Hans Ulrich Obrist, Kate Palmer Albers, Bruno Racine, Julian Schnabel.

MARSILIO ARTE

ISBN 9791254631331
U.S.\$45.00 CAD \$65.00 GBP £36.00 EUR €42,00 SDNR40
Pbk, 10.25 x 13.5 in. / 124 pgs / 70 color.
October/Art
Territory: WORLD

The landmark *Chronorama: Photographic Treasures of the 20th Century* from Condé Nast's archives is responded to in this book with painting, sculpture, performance and photography from four artists: Tarrah Krajnak (born 1979), Eric N. Mack (born 1987), Giulia Andreani (born 1985) and Daniel Spivakov (born 1996).



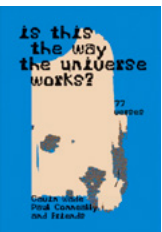
Positive Fragmentation From the Collections of Jordan D. Schnitzer and His Family Foundation

Edited by Carolyn Vaughan. Foreword by Susan Fisher Sterling.
Text by Virginia Treanor, William J. Simmons, Jordan D. Schnitzer.

JORDAN SCHNITZER FAMILY FOUNDATION

ISBN 9798988685708
U.S.\$39.95 CAD \$56.95 GBP £33.99 EUR €38,00
Hbk, 9 x 12 in. / 136 pgs / 151 color.
January/Art/Territory: WORLD

Drawn from feminist critic and art historian Lucy Lippard's 1978 essay of the same name, the catalog *Positive Fragmentation* includes more than 100 prints by 21 artists who use fragmentation both stylistically and conceptually. Contributors include Lorna Simpson, Jenny Holzer, Louise Bourgeois and Kara Walker.



Is This The Way The Universe Works? (555 Verses / 77 Verses)

Edited with text by Gavin Wade, Paul Conneally. Images by James Langdon, based on photographs by Gavin Wade.

SET MARGINS' PUBLICATIONS

ISBN 9789083318882 U.S.\$22.00 CAD \$31.00
Pbk, 4.25 x 6 in. / 400 pgs / 400 tritone.
January/Poetry/Art
Territory: NA LA ASIA AFR ME

A tanrenka poem is a conversation between a three-line haikulike poem and a two-line poem written by another writer in response. British artist-curator Gavin Wade (born 1971) and poet-musician Paul Conneally (born 1959) offer here a collection of such conversations, written between 2017 and 2023.



The Spinster's Poems 101 Bonaku By Bonami.

Foreword by Richard Prince.

KARMA BOOKS, NEW YORK

ISBN 9781949172973
U.S.\$25.00 CAD \$37.00 GBP £21.00 EUR €24,00
Pbk, 6.5 x 9.25 in. / 112 pgs.
January/Poetry
Territory: WORLD

In this poetry collection, the Italian polymath Francesco Bonami (born 1955) dedicates his introspective verses to the figure of a spinster—an embodiment of a state of mind rather than a fixed gender or age. Richard Prince characterizes Bonami's voice as "shapeshifting, mercurial, wayward."



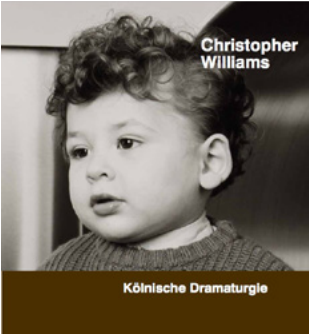
Microhabitable

Edited by Fernando García Dory, Lucia Pietrouisti, Karen Barad, Marisol de la Cadena, Elvira Dyangani Ose. Text by Yona Friedman, Scott F. Gilbert, Elaine Gan, Fernando García Dory, et al.

WALTHER KÖNIG, KÖLN

ISBN 9783753303864 U.S.\$35.00 CAD \$50.00 FLAT40
Pbk, 5.5 x 8.5 in. / 224 pgs.
January/Art Criticism & Theory
Territory: NA LA ASIA AFR

This interdisciplinary reader catechizes the microscopic, the micropolitical and the microeconomic, considering everything from scale to questions of habitability and self-organization. A slew of contributors engage in an intellectual exchange, approaching the subject matter through various anthropological, political and scientific methodologies.



Christopher Williams:
Kölnische Dramaturgie

Text by Tom McDonough.

WALTHER KÖNIG, KÖLN

ISBN 9783753304571
u.s.\$38.00 CAD \$55.00 **FLAT40**
Pbk, 8.25 x 9 in. / 50 pgs / 45 b&w.
January/Photography
Territory: NA LA ASIA AFR

A concise introduction to the theatrics and rituals of the art fair

This latest book on the work of Los Angeles-born, Cologne-based photographer Christopher Williams (born 1956) explores the transparent theatricality of the modern art fair, inspired by Art Cologne 1967. Williams’ black-and-white photographs lead the viewer through clinical product shots from his *Adapted for Use* series paired with images of past art fairs, including the photographer’s own participation in a booth hosted by David Zwirner Gallery. The result is a stoic meditation of the object as commodity and the spaces in which these goods are purchased. This publication includes a feature essay by art historian Tom McDonough, who writes of Williams’ work: “trust in the transparency of the visual field [is] consistently and thoroughly undermined. The static set promised a totalized image and simultaneously withheld it, suspending the audience in an uncomfortable awareness of the lack inscribed in the pro-visual field.” Born in Los Angeles in 1956, **Christopher Williams** studied at the California Institute of the Arts under the first wave of West Coast conceptual artists, including John Baldessari and Douglas Huebler, only to become one of his generation’s leading conceptualists. Major museum collections which hold works by the artist include The Art Institute of Chicago; Carnegie Museum of Art, Pittsburgh; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York. He lives and works in Cologne and Los Angeles.



Paolo Pellegrin:
Telling the World

Edited by Denis Curti.

MARSILIO ARTE

ISBN 9791254631348
U.S.\$49.95 CAD \$69.95 GBP £41.99 EUR €48,00
Hbk, 9 x 11 in. / 224 pgs / 150 color.
November/Photography
Territory: WORLD

Scenes of natural disaster and human conflict from Italy’s leading photojournalist

Internationally recognized Italian photojournalist Paolo Pellegrin (born 1964) has documented many human and natural disasters. Combining the vision of the reporter with the visual intensity of the artist, *Telling the World* presents all the main themes covered over the course of his career.



Ramón Masats:
Visit Spain
Third Edition

Introduction by Chema Conesa. Text by Sergio del Molino.

LA FÁBRICA

ISBN 9788418934827
U.S.\$40.00 CAD \$58.00 GBP £34.00 EUR €40,00
Hbk, 8 x 9.5 in. / 242 pgs / 201 tritone.
October/Photography
Territory: WORLD Excl LA Spain

A photographic ode to Spanish street life in the 1950s and ’60s

Between 1955 and 1965, photographer Ramón Masats (born 1931) toured his native Spain on assignment for the *Illustrated Gazette*, creating patriotic images of Spanish culture that are lauded for their sharp graphics and documentary acuity. Masats’ work helped bring Spanish photography into the modern age.



Spain: Portrait of a Country

Introduction and text by Elvira Sastre.

LA FÁBRICA

ISBN 9788418934612
U.S.\$42.00 CAD \$62.00 GBP £36.00 EUR €42,00
Hbk, 9.5 x 12 in. / 272 pgs / 100 color.
October/Photography/Travel
Territory: WORLD Excl LA Spain

A panoramic vision of contemporary Spain

This book offers a colorful and panoramic vision of Spain through photographs taken by a large group of accomplished photographers, and also includes a special selection of 19 images obtained through a national contest that invited Spaniards to share personal views of their country.



Roman Signer:
Travel Photos 1991–2022

Edited by Peter Zimmermann, Aleksandra Signer, Stephan Kunz. Text by Stephan Kunz.

WALTHER KÖNIG, KÖLN

ISBN 9783753304939 U.S.\$45.00 CAD \$65.00
FLAT40
Pbk, 9.25 x 6.5 in. / 256 pgs / 246 color.
January/Photography
Territory: NA LA ASIA AFR

A whimsical photo album comprised of anonymously-authored found sculptures

The Swiss artist Roman Signer (born 1938) works across sculpture, installation, photography and video. This volume consolidates his little-known photographs that capture whimsical “found sculptures.” The items, encountered by chance while on the move, often recall Singer’s own creations.

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