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FALL 2008 BOOKS ON ART AND CULTURE

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DISTRIBUTED ART PUBLISHERS

NEW
BOOKS
ON ART
AND
CULTURE

FALL 2008



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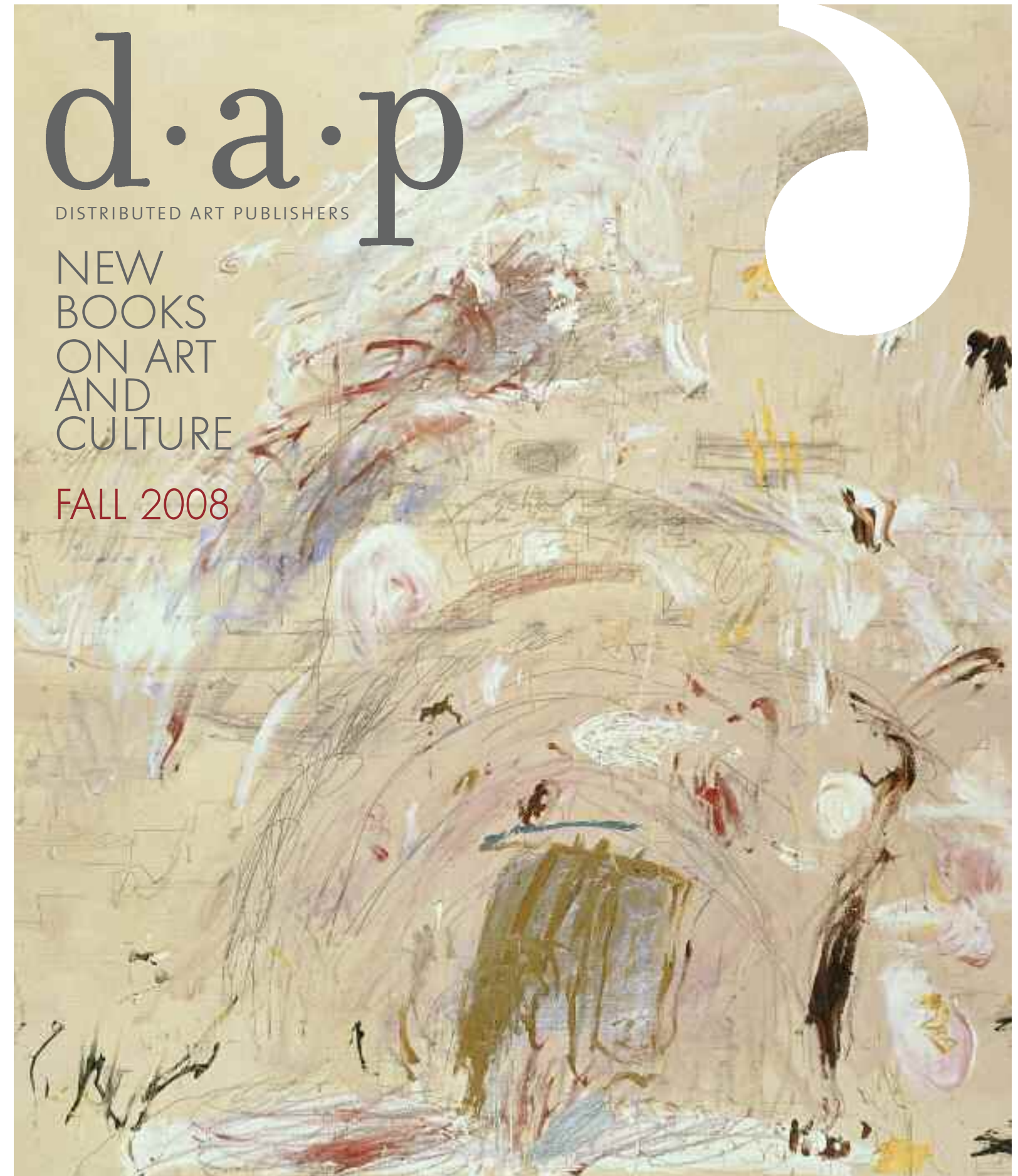
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Dear Reader,

Is it ironic or prophetic that the work of the most writerly of twentieth-century painters has also proven the most inscrutable to readers? Instead of guaranteeing a uniform interpretation, Cy Twombly’s writing—the names and phrases he scribbles, erases, rewrites, block prints, inscribes or overwrites in and on his paintings and drawings—alternately baffles, intrigues, teases and seduces the would-be decoder. The artist’s own statements about his process have been rare. Two biographical entries are, however, frequently cited—his stint in the U.S. Army cryptology division and his practice of writing with his eyes closed. It is up to you, dear Reader, to decode these lyrical mysteries. The front cover image for this new Fall 2008 D.A.P. catalogue is taken from *Cy Twombly: Cycles and Seasons*, Tate Modern’s major upcoming retrospective, which opens in September of 2008.

The back cover of our catalogue features a photograph by Paul Fusco from the new, expanded edition of his classic *RFK: Funeral Train*, which is being published by Aperture to commemorate the fortieth anniversary of Senator Robert F. Kennedy’s assassination on June 5, 1968. Three days after his death, hundreds of thousands of people stood along the tracks from New York to Washington, D.C. to pay their respects as the funeral train carried Kennedy’s coffin to its final resting place in Arlington National Cemetery. Fusco’s photographs, many of them newly discovered, capture this national outpouring of grief with a rare poignancy that can still be felt today.

Founded in 1990, D.A.P./Distributed Art Publishers is the primary source in North America for new and notable books and exhibition catalogues on art, photography, architecture, design and visual culture from an array of the world’s most prominent museum and institutional publishers, international imprints, independent houses and fine art galleries. We are proud to be the first place that museum shops, independent bookstores, national chains, wholesalers, libraries, academics and galleries turn for their art book needs. We are honored to work as the exclusive distributor for great international museum and institutional publishing programs including The Museum of Modern Art, New York, Aperture, the Guggenheim Museum, the Hayward Gallery, the Museum of Fine Arts, Boston and the Walker Art Center. D.A.P. is also delighted to represent a select list of leading international art, photography and architecture book publishers—including Charta, Damiani, Editorial RM, Hatje Cantz, JRP|Ringier, NAI Publishers, Poligrafa, Steidl, Turner and Walther König—as well as a host of vibrant emerging imprints such as Gregory Miller & Co., Fuel, PictureBox, J&L Books, Ice Plant, Radius, Timezone and Testify, among the many others that you will find among these pages.

On behalf of all of the publishers represented by D.A.P., we welcome you to a new and exciting season of books on art and culture,

Sharon Helgason Gallagher
Executive Director

Credits

Front cover image: Cy Twombly. “School of Athens”, detail, oil, lead pencil, wax crayon and oil-based house paint on canvas, 75 x 79 in., 1961. From *Cy Twombly: Cycles and Seasons*, published by Tate/D.A.P. © Cy Twombly.

Back cover image: Paul Fusco. From *Paul Fusco: RFK*, published by Aperture, 2008. © Paul Fusco/Magnum Photos, Inc.

Image on page 2: Philippe Halsman. “Mike Todd’s Peep Show” showgirls, *Life* assignment, 1950. From *Unknown Halsman*, published by D.A.P., 2008. Image on page 4: Richard Avedon. “The Chicago Seven”, Lee Weiner, John Froines, Abbie Hoffman, Rennie Davis, Jerry Rubin, Tom Hayden, Dave Dellinger, Chicago, September 25, 1969. © 2008 The Richard Avedon Foundation. Image on page 6: (Top) Courtesy of the artist and Victoria Miro Gallery, London. (Middle) Courtesy of Contemporary Fine Arts, Berlin. Photo by Jochen Littkemann. Image on page 8: (Top) Joan Miró. “Woman (The Opera Singer)”, 1934, pastel and pencil on brown emery paper, 42 x 29 in., The Museum of Modern Art, New York, gift of William H. Weintraub. Photo © The Museum of Modern Art, New York, Department of Imaging Services. All works © 2008 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris. (Bottom Left) Joan Miró. “Collage”, 1929, pastel, ink, watercolor, crayon and pasted paper collage, 28.5 x 42.75 in., The Museum of Modern Art, New York, James Thrall Soby Fund. Photo © The Museum of Modern Art, New York, Department of Imaging Services. All works © 2008 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris. Image on page 9: (Top) Cy Twombly. “Quattro Stagioni, Part IV: Inverno”, synthetic polymer paint, oil-based house paint, pencil and crayon on canvas, 313.5 x 220.5 in., 1993–94. © Tate London, 2008. (Bottom) Courtesy Collection Robert Rauschenberg. Image on page 12: (Top) Claude Desgotz. “New Layout for the Gardens of the National Palace Het Loo”, 1698, Apeldoorn. (Bottom) Bernard Tschumi. “Parc de La Vilette”, Paris. Image on page 13: (Top) Justin Posey, Photographer. (Middle) Courtesy KRDB. (Bottom) Jeffrey Hou, photographer. Image on page 21: (Top) Ernst Ludwig Kirchner. “Potsdamer Platz”, 1914, oil on canvas, 78.75 x 59 in., Inv. VI 48.850, Nationalgalerie, Staatliche Museen zu Berlin, Berlin, Germany. © Bildarchiv Preussischer Kulturbesitz/Art Resource, NY. Photo by Joerg P. Anders. © Ingeborg & Dr. Wolfgang Henze-Ketterer, Wichtrach/Bern. Image on page 23: (Top) George Condo. “The Housekeeper’s Family”, 2004, oil on canvas, 46 x 36 in., private collection, courtesy Sprueth Magers Lee, London. Image on page 24: (Top) “M. Brunswick & Co. Spread from S.T. Cannon’s seed catalog,” color stencil, circa 1900, 17.25 x 35 in. (Bottom) Richard Benson. “Fall River Boiler”, 1978, platinum print, 11 x 8.5 in. Image on page 25: (Top) Robert Frank. “Parade-Hoboken”, New Jersey, 1955, gelatin silver print, image: 8.5 x 12.75 in., paper: 11 x 14 in., private collection, San Francisco. Photograph © 2008 Robert Frank. Image on page 40: (Top) Jack Pierson. “Self Portrait #19”, 2003, digital pigment print on paper, 51.5 x 43 in., collection of Stephen Jacoby, New York. (Bottom Left) Jack Pierson. “Solitude”, 1995, painted metal, wood and plastic, 14 x 68 x 4 in., private collection. Image on page 41: (Top) Courtesy of the artist and Regen Projects, Los Angeles. (Middle) Courtesy of the artist and Regen Projects, Los Angeles. Image on page 51: (Top) Jasper Johns. © VAGA, NY, “Summer”, 1985, encaustic on canvas, 75 x 50 in. Gift of Philip Johnson. (506.1998) The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. (Bottom) Jasper Johns. © VAGA, NY, “Between the Clock and the Bed”, 1981, encaustic on canvas, three panels, overall, 72 x 126.25 in., gift of Agnes Gund, (104.1982.a-c), The Museum of Modern Art, New York. Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Image on page 58 & 59: Francisco de Goya y Lucientes. (1746–1828), “El Sueño”, c.1798–1808, oil on canvas, 7.5 x 30.35 in., Dublin, National Gallery of Ireland. Image on page 63: (Top) William Sidney Mount, American, 1807–1868. “The Bone Player”, 1856, oil on canvas, Museum of Fine Arts, Boston 48.461. (Bottom) Maruyama Ōkyo, Japanese, 1733–1795. “Archery Contest at the Sanjūsangendō”, Japanese, Edo period, about 1759, woodblock print; ink on paper, with hand-applied color, Museum of Fine Arts, Boston 11.1868. Image on page 80: (Top) Richard Serra. “Out of round V”, 1999, paintstick on hiromi paper, 78.75 x 79 in., Gagosian Gallery. Image on page 84: (Left) Courtesy Aerotrope Limited, 2008. Image on page 86: (Top) “Cultivation, for Nostalgic Purpose, for Your Living Room”, 1967–1968, mixed media, 17.25 x 23.25 x 12.5 in. Collection Aomori Museum of Art, Aomori, Japan. Image on page 90: (Middle) Peggy Preheim. “Little Black Book”, 2007, pencil on paper, 14 x 11 in., courtesy of the artist and Tanya Bonakdar Gallery, New York. Image on page 93: (Bottom) Courtesy Sammlung Goetz. Photography by Wilfried Petzi, München. Image on page 100: (Right) Los Carpinteros. “Frio Estudio del Desastre (“Cold Study of Disaster”) (detail), 2005, dimensions variable, © Los Carpinteros, courtesy Sean Kelly Gallery, New York. Image on page 104: (Middle Left) Gorilla/De Designpolitie. Image on page 122 & 123: Photo by Henri Robideau. Image on page 126: (Middle Right) Chloe Piene. “Untitled (Chloe with Baby)”, 1999, charcoal on paper, 48 x 42 in., Image courtesy of the artist. Image on page 129: (Left) Sterling Ruby. “Kiln #1”, 2005, Lambda print mounted with plexi and sintra, 33 x 22 in. (Middle Left) Lisa Lapinski. “Mosque of Boré”, 2001, wallpaper, adhesive and sticks, 28 x 29 x 29 in., The Museum of Contemporary Art, Los Angeles, purchased with funds provided by the Curatorial Discretionary Fund. Image on page 134: (Bottom Right) Antonio Murado. “Lilith”, oil on canvas, 34 x 24 in. Image on page 145: (Top Right) Photography by Joshua White/courtesy the artist, CRG Gallery, New York and ACME, Los Angeles. Image on page 149: (Top Middle) Manon de Boer. Still from “Sylvia Kristel-Paris”, 2003. Courtesy Jan Mot, Brussels. Image on page 152: (Right) Photograph by Eric Great-Rex.

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GENERAL INTEREST

Mike Todd's Peep Show show-
girls, shot on assignment for
Life magazine in 1950. From
Unknown Halsman, published
by D.A.P., page 17



STEIDL & PARTNERS

Richard Avedon: Portraits of Power

Edited by Paul Roth. Foreword by Paul Greenhalgh. Text by Renata Adler, Frank Goodyear, Paul Roth.

Richard Avedon, America's preeminent portraitist and fashion photographer, photographed the many faces of politics throughout his career. *Portraits of Power* brings together Avedon's political portraits for the first time. Juxtaposing images of elite government, media and labor officials with counter-cultural activists, writers and artists, as well as ordinary citizens caught up in national debates, it offers a five-decade taxonomy of politics and power by one of America's best-known artists. The book features several of Avedon's extended projects addressing these themes, including coverage of the civil rights debate in the early 1960s (published in 1964 in *Nothing Personal*); the American anti-war movement and the war in Vietnam from 1969–1971; portraits of the American power elite in 1976, produced for his groundbreaking *Rolling Stone* portfolio "The Family;" "Exiles: The Kennedy Court at the End of the American Century," a retrospective homage to the Camelot generation published in the *New Yorker* in 1993; and his final photo-essay, "Democracy," surveying the national mood during the politically fractious period prior to the 2004 presidential elections (published posthumously in the *New Yorker* in 2004).

Richard Avedon (1923–2004) was the most successful fashion photographer and portraitist in America throughout a six-decade career. Serving in the Merchant Marines during World War II, Avedon was assigned to the photography unit and learned his trade making identification portraits. After the war, he found work as a photographer for *Harper's Bazaar* and *Theater Arts* and began a fruitful apprenticeship with legendary editor, designer and artist Alexey Brodovitch. Avedon invigorated the staid fashion photography of the time, staging fictional tableaux and developing an unprecedented theatrical style. Moving to *Vogue* in 1966 and the *New Yorker* in 1993, Avedon continued to innovate. Extraordinarily prolific throughout his career, he produced many books, among them *Nothing Personal* (1964), *An Autobiography* (1993) and *The Sixties* (1999).

Richard Avedon: Portraits of Power

ISBN 978-3-86521-675-5

Hardcover, 9.75 x 11.75 in. / 350 pgs / 200 b&w.

U.S. \$60.00 CDN \$63.00

October/Photography

Exhibition Schedule

Washington, D.C.: Corcoran Gallery of Art, 09/13/08–01/25/09

I've photographed
just about everyone
in the world. But
what I hope to do is
photograph people
of accomplishment,
not celebrity, and
help define the dif-
ference once again.

—Richard Avedon

APERTURE

Paul Fusco: RFK

Introduction by Senator Edward M. Kennedy. Text by Norman Mailer, Evan Thomas, Vicki Goldberg.

Paul Fusco: RFK, published during the fortieth anniversary of Robert F. Kennedy's assassination, is the long-awaited follow-up to Fusco's acclaimed *RFK Funeral Train*, a body of work heralded as a contemporary classic. This historical new publication features more than 70 never-before-seen images, many selected from the untapped treasure trove of slides that comprise the Library of Congress' *Look Magazine* Collection.

As a staff photographer for *Look* magazine in 1968, Fusco was commissioned to document all of the events surrounding the funeral. In addition to capturing the thousands of Americans who stood by the railroad tracks to greet the funeral train carrying Kennedy's coffin, he also photographed the mourners gathered at St. Patrick's Cathedral in New York, as well as the dramatic night burial in Arlington National Cemetery. In this volume, newly discovered photographs are presented alongside classic images of the funeral train that have been seared into public consciousness from two previous iterations of the work: a 1999 limited edition and the 2000 trade edition, both long out-of-print. *Paul Fusco: RFK* provides a new perspective on this legendary photographer's singular achievement. It also helps solidify the status of this classic body of work as one of the great efforts in photographic reportage and an incomparable document of this pivotal moment in U.S. history.

Paul Fusco, born in Leominster, Massachusetts in 1930 and a member of Magnum Photos since 1974, began his career photographing for the U.S. Signal Corps during the Korean War. He studied photojournalism at Ohio University and his work has been widely published and exhibited at venues including the Photographers' Gallery, London and the International Festival of Photojournalism, Perpignan, France.

Senator Edward M. Kennedy, brother of Robert F. Kennedy, has served in the U.S. Senate since 1962.

Norman Mailer (1923–2007) wrote more than 30 books, garnering the Pulitzer Prize twice.

Evan Thomas is Editor at *Newsweek* and author of *Robert Kennedy: His Life*.

Vicki Goldberg is a leading voice in the field of photography criticism; her essay collection *Light Matters* was published by Aperture in 2005.

Paul Fusco: RFK

ISBN 978-1-59711-079-2

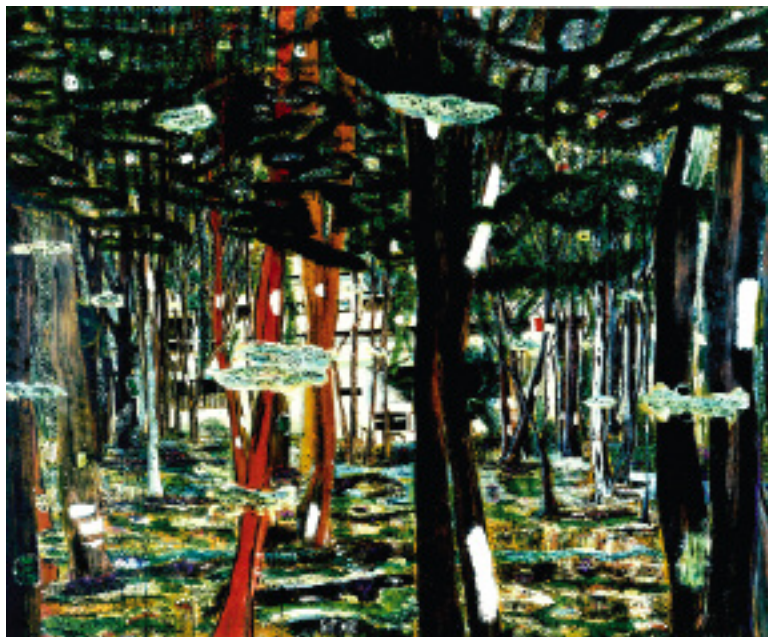
Hardcover, 11.75 x 9.75 in. / 224 pgs / 120 color.

U.S. \$50.00 CDN \$53.00

September/Photography/U.S. History

This newly expanded, larger-format volume offers more than 70 never-before-published images, many of them selected from the Library of Congress' *Look Magazine* Collection, a heretofore untapped cache of over 1,800 slides that Fusco shot on that day.





Peter Doig coaxes a languid air from tremulous surfaces, and this may make him closer to the painters of the 1890s than to those of the 1990s, the decade in which he emerged.

—Scott Rothkopf, *Artforum*

TATE/D.A.P.

Peter Doig

Edited by Judith Nesbitt. Essay by Richard Schiff.

Peter Doig's highly distinctive paintings have been exhibited in major museums and galleries worldwide to international acclaim. Developed from film stills, footage of actual events or photographs of urban and rural environments, Doig's paintings emanate a quiet nostalgia, triggering the lingering sense of a long forgotten memory. His work often deals with subjects at the fringes of normality, peripheral or marginal sites, unnamed places where the urban and natural worlds collide. Doig is known for his innovative exploration of the formal and thematic possibilities of landscape. In each work, he seeks to create an atmosphere that will draw the viewer into an intense and sometimes disorienting perceptual experience. His rigorous approach to surface, texture and color puts him among the most inventive painters of his generation—leaving a profound influence on young artists and contemporaries alike.

Published to accompany Doig's major European traveling retrospective originating at Tate Britain, this extremely satisfying and lavishly illustrated book provides a comprehensive account of the artist's practice over two decades of extraordinary achievement. It is the most thorough overview of his work to date. With an essay by art historian Richard Schiff, an introduction by Tate curator Judith Nesbitt and an illuminating conversation between Doig and his friend, the artist Chris Ofili, this is an enlightening survey of one of the most influential painters at work today. Born in Edinburgh in 1959, **Peter Doig** was raised in Canada and spent two decades in London before moving to Trinidad, where he now lives and works. Doig graduated from St. Martins School of Art in 1983 and the Chelsea School of Art in 1990. He was nominated for the Turner Prize in 1994, and was included in the 2006 Whitney Biennial.

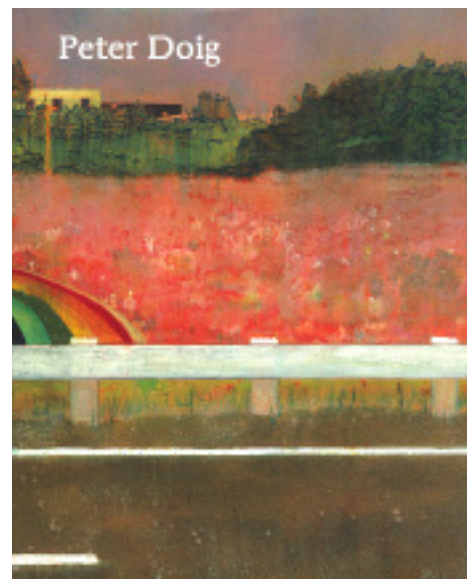
Peter Doig

ISBN 978-1-933045-84-9

Hardcover, 8.5 x 10.75 in. / 160 pgs / 132 color / 8 b&w.

U.S. \$49.95 CDN \$52.00

July/Art



THE MUSEUM OF MODERN ART, NEW YORK

Van Gogh and the Colors of the Night

Text by Sjraar van Heugten, Joachim Pissarro, Chris Stolwijk.

Throughout his career, Vincent van Gogh attempted the paradoxical task of representing night through color and tonality. His procedure followed the trend set by the Impressionists of “translating” visual light effects with various color combinations, yet this goal was grafted onto his desire to interweave the visual and the metaphorical in order to produce fresh and original works of art. These different artistic concerns found themselves powerfully bound together in Van Gogh’s nocturnal and twilight paintings and drawings. This illuminating volume, published to accompany the first exhibition to focus on this aspect of Van Gogh’s career, presents new insight on Van Gogh’s depictions of night landscapes, interior scenes and the effects of both artificial and natural light on their surroundings. Representing all periods of the artist’s career, this volume features more than 100 images of superlative quality, including large reproductions of works by Van Gogh, details of iconic paintings and images of works by other artists that were important to the development of Van Gogh’s oeuvre. Essays by the exhibition organizers provide historical and personal contexts for better understanding the artist’s motives and offer in-depth studies of the technical and stylistic aspects of Van Gogh’s work.

Vincent van Gogh was born in 1853 in The Netherlands. His career as an artist lasted only 10 years, but he produced almost 2,000 paintings and works on paper during this brief period, many of them described or sketched in his extensive correspondence with his brother Theo. Van Gogh is most celebrated for his bold use of color and expressive painting technique. He spent his last years in the south of France, where he painted many of his most famous works. He died in Auvers-sur-Oise, just north of Paris, on July 29, 1890.

Van Gogh and the Colors of the Night

ISBN 978-0-87070-736-0

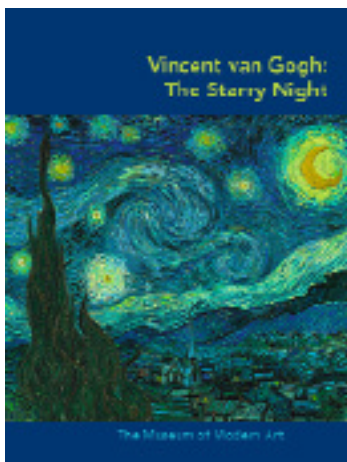
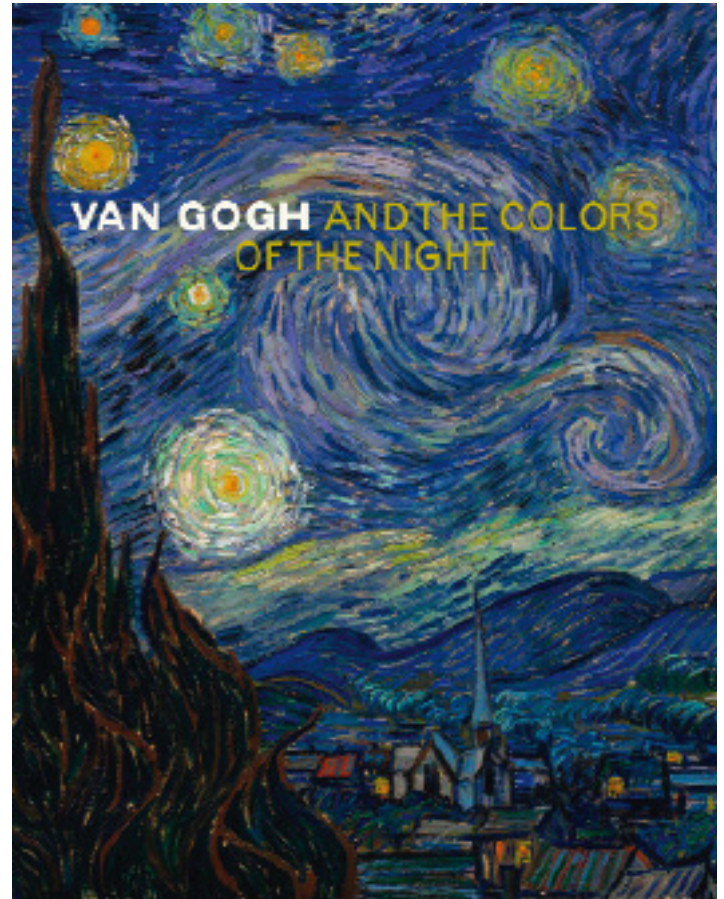
Hardcover, 8.75 x 11 in. / 160 pgs / 115 color.

U.S. \$45.00 CDN \$47.00

September/Art/Art History

Exhibition Schedule

New York: The Museum of Modern Art, 09/21/08–01/05/09



THE MUSEUM OF MODERN ART, NEW YORK

Vincent van Gogh: The Starry Night

Text by Richard Thomson.

Instantly recognizable as one of the most iconic images of modern culture, Vincent van Gogh’s “Starry Night” draws thousands of visitors every day at The Museum of Modern Art. Yet few are familiar with the story behind this unlikely masterpiece, envisioned and executed by Van Gogh during his stay at a mental hospital in Saint-Rémy. “The Starry Night” is no ordinary landscape painting, with its surging forces, resonant chromatics and mysterious shapes that reflect Van Gogh’s unique state of mind at the time. In this informative volume—the latest in a series on favorite artists and important works in MoMA’s collection—distinguished art historian Richard Thomson provides an overview of the painting within the context of its creation, bringing together Van Gogh’s correspondence regarding the painting and the Parisian art scene of his time with an in-depth exploration of his technique and style. Highlighting significant details not easily visible at first glance, and illustrated with dozens of comparable works, *Vincent van Gogh: The Starry Night* is an indispensable guide to one of the most famous paintings of the nineteenth century.

Vincent van Gogh: The Starry Night

ISBN 978-0-87070-748-3

Paperback, 6 x 8 in. / 48 pgs / 38 color.

U.S. \$9.95 CDN \$10.00

September/Art/Art History



THE MUSEUM OF MODERN ART, NEW YORK

Joan Miró: Painting and Anti-Painting 1927–1937
Edited by Anne Umland. Text by Anne Umland, Jim Coddington,
Robert S. Lubar, Jordana Mendelson, Adele Nelson.

Taking Joan Miró’s notorious declaration of 1927—“I want to assassinate painting”—as its point of departure, this richly illustrated volume is the first to focus on Miró the “anti-painter,” identifying the core practices and strategies the artist used to challenge painting between 1927 and 1937. *Joan Miró: Painting and Anti-Painting 1927–1937* surveys the various material, iconographical and rhetorical forms of Miró’s attacks on painting by presenting, in chronological sequence, 12 distinct series of works, beginning with a remarkable group of paintings on unprimed canvas and concluding with Miró’s return to Realism in “Still Life with Old Shoe” (1937). Acidic color, grotesque disfigurement, stylistic heterogeneity and the use of resistant, ready-made materials are among the key tactics of aggression that are explored in this extraordinary presentation of the interrelated and oppositional series of paintings, collages, objects and drawings Miró produced during this crucial decade of his long career. This volume integrates close scrutiny of Miró’s materials and processes with historical and iconographic analysis, leading to an expanded understanding of the underappreciated aggressiveness of an artist long regarded as Surrealism’s most lyrical painter-poet.

Joan Miró was born in 1893 in Barcelona. After his first trip to Paris in 1920, and through 1931, Miró generally spent half of each year in the French capitol and half in his native Catalonia, returning to live in France after the outbreak of the Spanish Civil War in 1936. One of the twentieth century’s greatest Modern artists, Miró created a pictorial world of intense imaginative power, in which visionary and cosmic elements are inextricably intertwined with the earthly and mundane. He died in 1983 in Palma de Mallorca, Spain.

Joan Miró: Painting and Anti-Painting 1927–1937

ISBN 978-0-87070-734-6

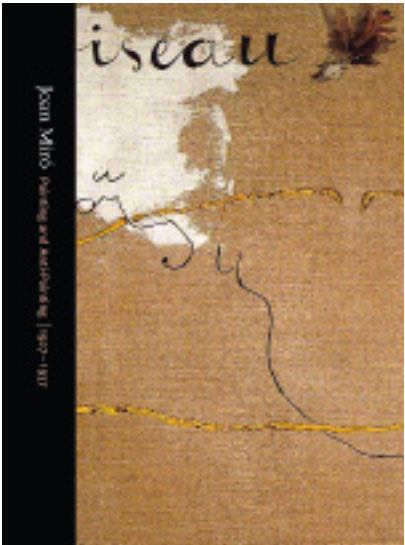
Hardcover, 7.75 x 10.5 in. / 232 pgs / 200 color.

U.S. \$50.00 CDN \$53.00

November/Art/Art History

Exhibition Schedule

New York: The Museum of Modern Art, 11/02/08–01/12/09



I want to assassinate painting.
—Joan Miró, 1927

TATE/D.A.P.

Cy Twombly: Cycles and Seasons

Text by Nicholas Serota, Richard Schiff, Nicolas Cullinan, Tacita Dean.

A serious comprehensive overview of Cy Twombly's art has been much in demand for many years, and in this publication we at last have one. Accompanying a major touring retrospective to mark Twombly's eightieth year, it surveys a vast output of paintings, drawings and sculpture by an artist whose indifference to supposed distinctions between Pop and abstraction, between writing, drawing and painting, and between literature and art had, for many years, brought his work severe neglect. Twombly's art upsets the prudish purist with its hybridism; as he declares, "I'm not a pure; I'm not an abstractionist completely. There has to be a history behind the thought." For Twombly, this history entails a wealth of literary and mythic allusion and an openness to all kinds of forms. Alongside contributions from Richard Schiff, Nicolas Cullinan and Tacita Dean, this essential volume also presents a rare and revealing interview with the artist by Nicholas Serota, an illustrated chronology, an exhibition history and an extensive biography. It will be the most thorough examination of the life and work of this extraordinary artist for years to come.

Cy Twombly is a leading figure in a heterogeneous generation of American artists that also includes Andy Warhol, Robert Rauschenberg and Jasper Johns. Unlike these others, he left America early in his career to live and work in Italy, where he has drawn inspiration from European literature, classical culture and the Italian landscape.

Cy Twombly: Cycles and Seasons

ISBN 978-1-933045-88-7

Hardcover, 9.75 x 11.5 in. / 256 pgs / 4 gatefolds / 154 color / 20 b&w.

U.S. \$55.00 CDN \$58.00

September/Art



I'm not a professional painter, since
I don't go to the studio and work
nine to five like a lot of artists. When
something hits me, or I see a painting,
or when I see something in nature,
it gives me a thing and I go for it.

—Cy Twombly





STEIDL PHOTOGRAPHY INTERNATIONAL

Back in Print!

Alec Soth: *Sleeping by the Mississippi*

Text by Patricia Hampl, Anne Wilkes Tucker.

It's hard to believe that the first edition of Alec Soth's *Sleeping by the Mississippi* appeared only in 2004, so swiftly has the book become a classic of our time. Evolving from a series of road trips along the Mississippi River, *Sleeping by the Mississippi* captures America's iconic yet oft-neglected "third coast." Soth's richly descriptive, large format color photographs describe an eclectic mix of individuals, landscapes and interiors. Sensuous in detail and raw in subject, his book elicits a consistent mood of loneliness, longing and reverie. "In the book's 46 ruthlessly edited pictures," writes Anne Wilkes Tucker, "Soth alludes to illness, procreation, race, crime, learning, art, music, death, religion, redemption, politics, and cheap sex... The coherence of the project places Soth's book exactly within the tradition of Walker Evans' *American Photographs* and Robert Frank's *The Americans*." Like Frank's classic book, *Sleeping by the Mississippi* merges a documentary style with a poetic sensibility. The Mississippi River is less the subject of the book than its organizing structure. Not bound by a rigid concept or ideology, the series is created from a quintessentially American spirit of wanderlust. Featuring a new linen-bound cover with a tipped-on image, this is the third print run of a volume which has become one of the most widely collected and highly acclaimed photo books of recent times.

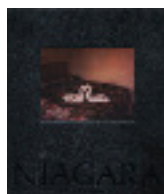
Alec Soth: *Sleeping by the Mississippi*

ISBN 978-3-86521-753-0

Clothbound, 11 x 10.75 in. / 120 pgs / 46 color.

U.S. \$65.00 CDN \$68.00

June/Photography



Also Available:

Alec Soth: *Niagara*

9783865212337

U.S. \$60.00 CDN \$63.00

Steidl



Alec Soth: *Dog Days*

Bogotá

9783865214515

U.S. \$35.00 CDN \$37.00

Steidl

STEIDL PHOTOGRAPHY INTERNATIONAL

Robert Polidori: Transitional States Parcours Muséologique Revisité

In *Transitional States* Robert Polidori delivers a sublime photographic tract on architectural revisionism by charting the decades-long conservation project at Versailles. One of the world's largest palaces, and a symbol of absolute monarchy in France, Versailles is a supremely apropos building through which to address matters of revisionism, having been subjected to four building campaigns (between 1664 and 1697) by Louis XIV alone, and several modifications since.

So what does restoring a room really entail? Does restoration intend the precise recreation of what once was? And if so, how much "creativity" goes into determining a room's original condition? The curatorial decisions steering this project inevitably betray political and aesthetic affiliations that have morphed over the course of the restoration, and Polidori has been in attendance to record them. Photographed over a period of 25 years, the ever-evolving phases of Versailles's grandeur are here laid bare for the reader to decode and admire.

Robert Polidori was born in Montreal in 1951 and lives in New York City. His work has been shown in Paris, Brasília, New York, Los Angeles and Minneapolis among many other places. A staff photographer for the *New Yorker*, Polidori has received numerous honors, including a World Press Award for his coverage of the construction of the Getty Museum and two Alfred Eisenstaedt Awards for his work in Havana and Brasilia. His best-selling books *Havana*, *Zones of Exclusion: Pripyat and Chernobyl* and *After the Flood* are published by Steidl.

Robert Polidori: Transitional States

ISBN 978-3-86521-702-8

Hardcover, 13 x 13 in. / 240 pgs / 160 color.

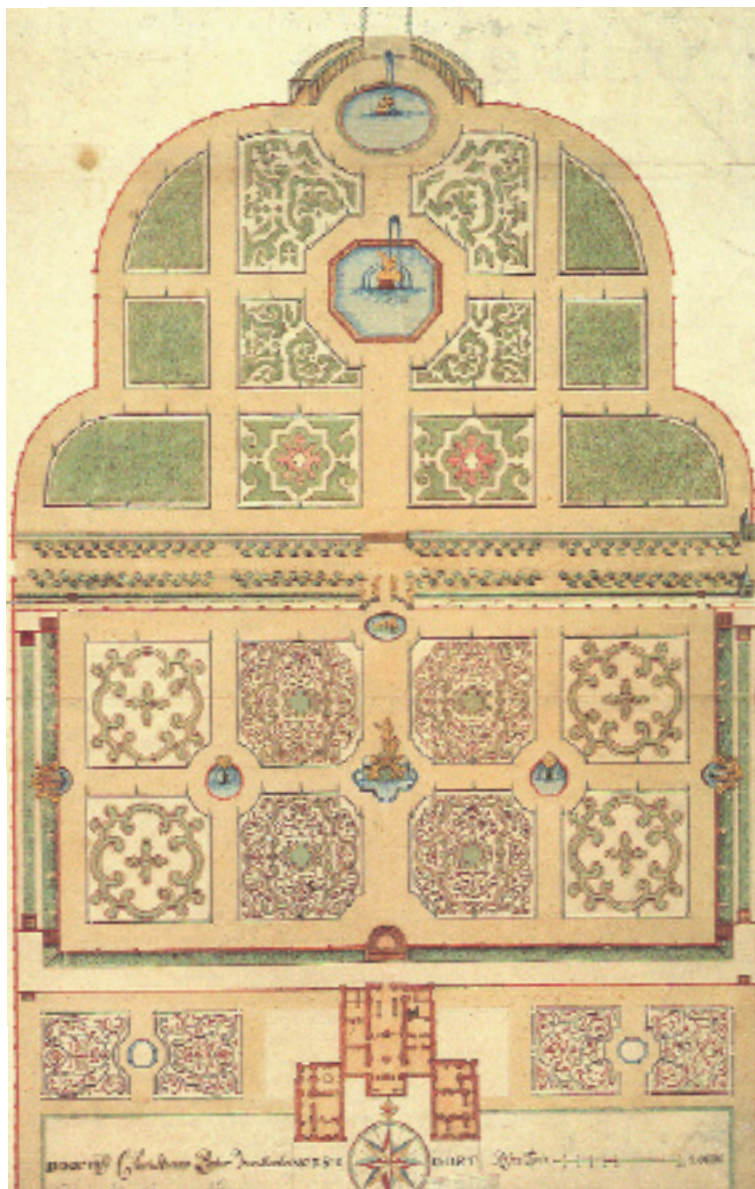
U.S. \$100.00 CDN \$105.00

November/Photography

When you choose to restore a certain room as it was in a certain period, the period you choose is based on your contemporary worldview. Each point of view of the present has its harmonics in the past.

—Robert Polidori





NAI PUBLISHERS

Landscapes of the Imagination

Designing the European Tradition of Garden and Landscape Architecture 1600–2000

Text by Erik de Jong, Christian Bertram, Michel Lafaille.

"A garden is not an object but a process," as the artist and gardener Ian Hamilton Finlay once observed, and one particular fascination of landscape architecture is its very real negotiation of that rocky terrain between conception and cultivation. The labors of the former, however, are not often seen by the public that experiences its material outcome. Published on the occasion of the 2008 Landscape Architecture Triennial for the exhibition at Paleis Het Loo, Apeldoorn, *Landscapes of the Imagination* presents landscape architecture as a design discipline, recognizing it as a dialogue with an especially unruly and impermanent form. A selection of 40 original designs and sketches from the rich European heritage of garden and landscape architecture forms the core of this book. Spanning from 1600–2000, these include designs by such familiar luminaries as Le Nôtre, Humphrey Repton, Peter Joseph Lenné, Ernst Cramer, Gunnar Asplund and Bernard Tschumi, as well as less famed designers—including one seventeenth century amateur/commissioner. These sketches, virtually unknown among the general public or even professional circles, emphasize garden and landscape architecture as a highly skilled conceptual art. Reference materials (engravings, photographs and text) offer the reader some insight into the design of these landscapes and elucidate the process of composition. Six plans are documented in their current state in a photographic essay.

Landscapes of the Imagination

ISBN 978-90-5662-029-5

Hardcover, 10.25 x 7.75 in. / 144 pgs / 150 color.

U.S. \$50.00 CDN \$53.00

September/Architecture & Urban Studies/Landscape Design

Spanning the breadth of the last four centuries, this stunning collection of original sketches and plans for historical European gardens and landscapes includes contributions by such luminaries as Le Nôtre, Humphrey Repton, Peter Joseph Lenné, Ernst Cramer, Gunnar Asplund and Bernard Tschumi—as well as several illuminating unknowns.

METROPOLIS BOOKS

Expanding Architecture**Design as Activism****Edited by Bryan Bell and Katie Wakeford. Foreword by Thomas Fisher.****Texts by Steve Badanes, Roberta M. Feldman, Sergio Palleroni, John Peterson, Katie Swenson, et al.**

Expanding Architecture presents a new generation of creative design carried out in the service of the greater public and the greater good. Questioning how design can improve daily lives, editors Bryan Bell and Katie Wakeford map an emerging geography of architectural activism—or “public-interest architecture”—that might function akin to public-interest law or medicine by expanding architecture’s all too often elite client base. With 30 essays by practicing architects and designers, urban and community planners, historians, landscape architects, environmental 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, allow individuals and communities to plan and improve their own lives and serve a much larger percentage of the population than it has in the past. This new inclusionary practice must define new services and new processes, and these are illuminated in the generously illustrated texts as well.

Building on the momentum of Bell’s *Good Deeds, Good Design* and other recent landmark publications such as *Rural Studio* and *Design Like You Give a Damn*, *Expanding Architecture* examines evolving notions of socially conscious practice and serves as a guide for designers who are willing to take on the social, economic and environmental challenges we face today.

Bryan Bell is the Executive Director of the Raleigh, North Carolina-based Design Corps, which he founded in 1991 to provide community service through architecture. His other initiatives include the Design Corps Fellowship program, the Design Corps Summer Studio and the Structures for Inclusion annual conference. In 2007 he received a National Honor Award from the American Institute of Architects.

Katie Wakeford received her M.Arch from North Carolina State University School of Architecture, where she became interested in community design. She began working with Design Corps in 2002, and currently serves as an intern architect with the North Carolina State College of Design’s Home Environments Design Initiative, a research and community outreach endeavor focused on affordable and sustainable housing.

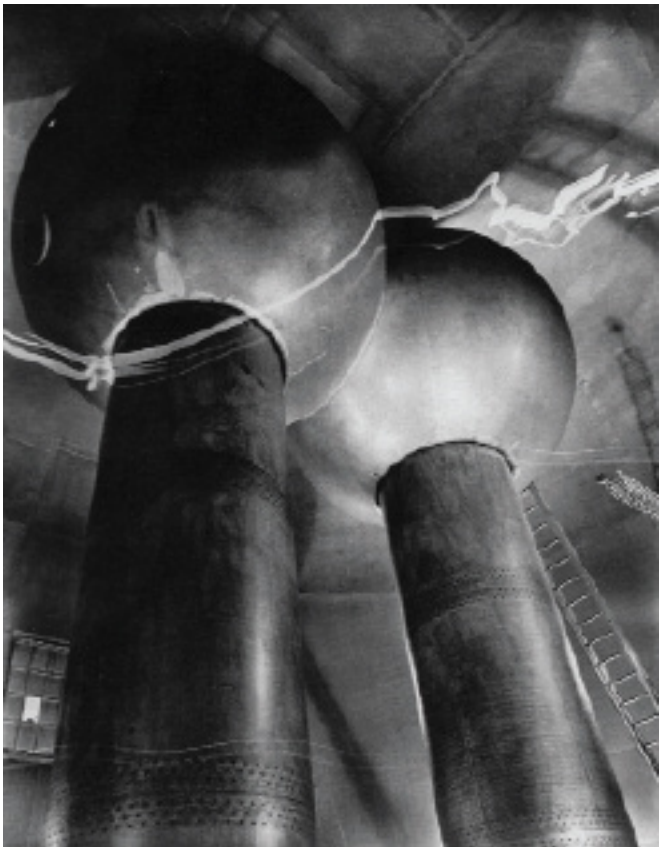
Expanding Architecture**ISBN 978-1-933045-78-8****Paperback, 6.5 x 9 in. / 288 pgs / 120 color / 30 b&w.**

U.S. \$34.95 CDN \$37.00

October/Architecture & Urban Studies



Featuring texts by Peter Aeschbacher, Steve Badanes, Damir Blažević, Gail Peter Borden, Sean Donahue, Kathleen Dorgan, Deane Evans, Roberta M. Feldman, Mónica Escobedo Fuentes, José L. S. Gámez, Deborah Gans, Ryan Gravel, Rev. Amanda Hendler-Voss, Seth Hendler-Voss, Gregory Herman, Lance Hosey, Jeff Hou, Hsu-Jen Kao, Russell Katz, Chris Krager, Elizabeth Martin, Eric Naslund, John Sheehan, Sergio Palleroni, John Peterson, John Quale, Samina Quraeshi, Darl Rastorfer, Michael Rios, Susan Rogers, Alex Salazar, Amanda Schachter, Laura Shipman, Katie Swenson, Leslie Thomas, Erik Van Mehlman, Barbara B. Wilson and Chia-Ning Yang.



STEIDL PHOTOGRAPHY INTERNATIONAL

Berenice Abbott

Text by Hank O’Neal.

With this deluxe, two-volume slipcased set, photography lovers around the world will at last have a thorough retrospective of the work of Berenice Abbott. Portraitist, Atget editor, chronicler of Paris and New York and a giant of twentieth-century photography, Abbott has long gone without a publication encompassing all of the principal strands of her practice. Included herein is her early work as a portrait photographer in Paris during the 1920s, when she learned photography as Man Ray’s dark-room assistant and catalogued the city’s artistic life with portraits of James Joyce, Jean Cocteau, Peggy Guggenheim, Margaret Anderson, Jane Heap, Sylvia Beach, Bryher and Eugene Atget. (During this time, she adopted the French spelling of her first name, “Berenice,” at the suggestion of Djuna Barnes.) Her New York photographs of the 1930s are testament to the architectural and social transformations within the city and throughout the United States in that decade. In this period Abbott also began her editorial work on Atget, producing the 1930 book *Atget, Photographe de Paris*—and her labors on his behalf would continue until the sale of her archive to The Museum of Modern Art, New York, in 1968. Lesser-known bodies of Abbott’s work, such as a road trip from Florida to Maine on Route 1 in the summer of 1954, are also well represented. A final series comprises her scientific images from the 1950s—photographs of physical phenomena for the Physical Science Study Committee of Educational Services at the Massachusetts Institute of Technology. Effectively a catalogue raisonné, this is the definitive publication on the life work of one of the masters of the photographic medium.

Berenice Abbott was born in Springfield, Ohio in 1898. After graduating from Ohio State University she moved to New York to study journalism, but eventually decided to focus on sculpture and painting. In 1921 she moved to Paris, returning to the United States in 1929 to embark on a project photographing New York. These photographs first appeared in the seminal exhibition *Changing New York* at the Museum of the City in 1937. An equally monumental book of *Changing New York* was published in 1939. Abbott also published a *Guide to Better Photography* (1941), and in the late 1950s began to take photographs illustrating the laws of physics. Berenice Abbott died in Monson, Maine in 1991.

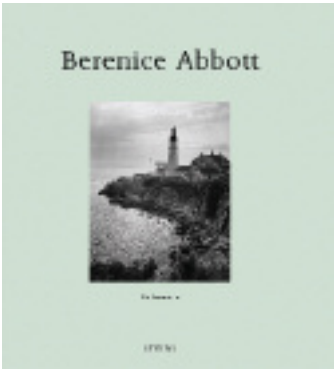
Berenice Abbott

ISBN 978-3-86521-592-5

Slipcased, 2 volumes, 12.5 x 13.5 in. / 548 pgs / 268 tritone.

U.S. \$125.00 CDN \$131.00

September/Photography



STEIDL & PARTNERS

Walker Evans & Henri Cartier-Bresson: Photograph America

Edited and introduction by Agnès Sire. Text by Jean-François Chévrier.

Walker Evans and Henri Cartier-Bresson belonged to the same generation and shared an insatiable intellectual curiosity. Their photographs were exhibited together in 1935 at the Julien Levy Gallery in New York, and for 18 brief months—between 1946 and 1947—they were both working in the U.S. while Cartier-Bresson was preparing his show at The Museum of Modern Art. At the time, Evans had already published *Let Us Now Praise Famous Men* with James Agee (1941) and was at work on *Many Are Called*, the first edition of which was published in 1966. Cartier-Bresson, on the other hand, was making a fresh start, leaving behind his work in film to pursue a career as a stills photographer. Although both men approached photography as a task of social criticism, their practices were always quite distinct: Evans kept a visible critical distance from his subject, while Cartier-Bresson, who was exploring a territory that was still new to him, tended to address individual dynamism. Marking the centenary of Cartier-Bresson's birth, *Photograph America* compares Evans and Cartier-Bresson's work on America in the period from 1930 to 1947. It presents an opportunity to confront and compare the visions of both of these seminal photographic masters at once.

Henri Cartier-Bresson's (1908–2004) first passion was painting. He began taking photographs in the late 1920s, turned to cinematography in the 1930s and moved back to still photography in the 1940s.

Walker Evans (1903–1975) is best known for his work documenting the Great Depression for the Farm Security Administration.

Walker Evans & Henri Cartier-Bresson: Photograph America

ISBN 978-3-86521-680-9

Hardcover, 7.75 x 9.5 in. / 160 pgs / 120 tritone.

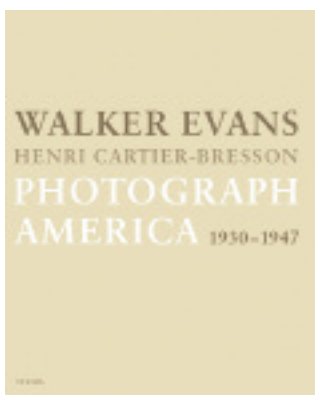
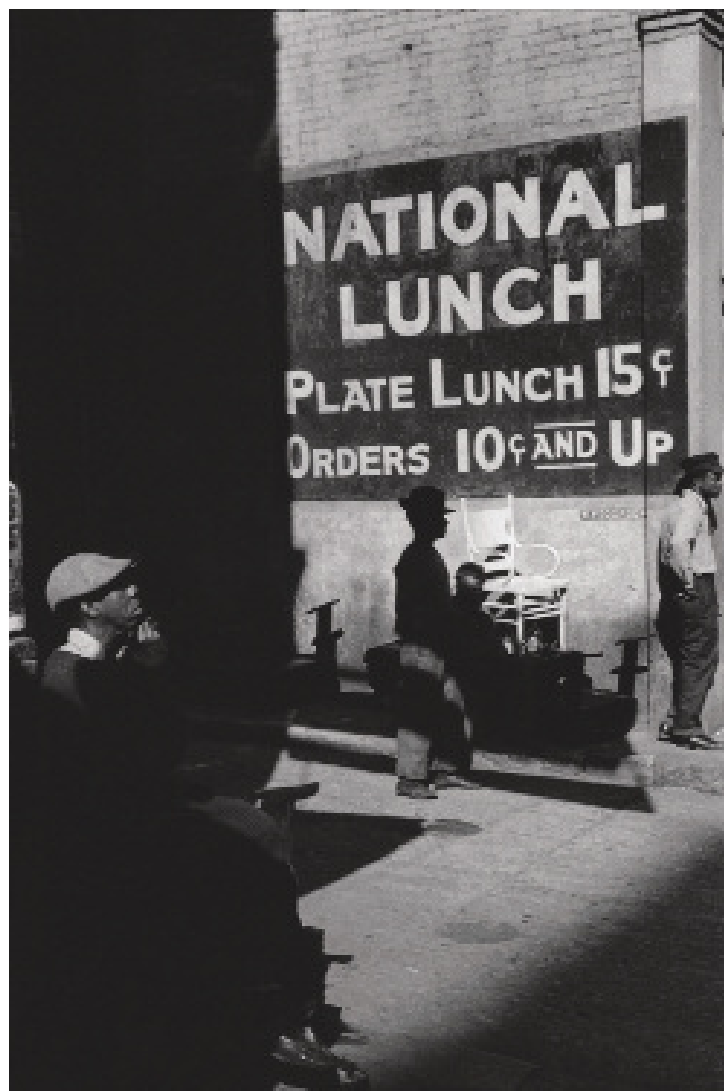
U.S. \$50.00 CDN \$53.00

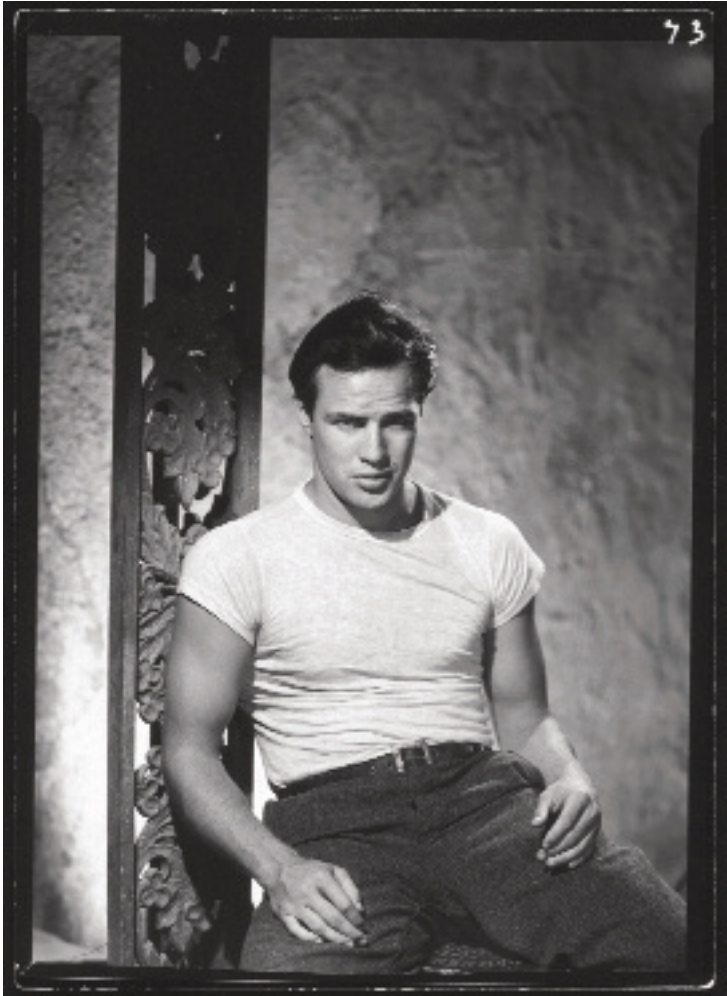
November/Photography

Cartier-Bresson was and is a true man of the eye. More, he is one of the few innovators in photography.
—Walker Evans

If it had not been for the challenge of the work of Walker Evans, I don't think I would have remained a photographer.

—Henri Cartier-Bresson





STEIDL & PARTNERS

Glamour of the Gods

Text by Robert Dance, John Russell Taylor.

A treat for fans and scholars alike, *Glamour of the Gods* is a massive survey of Hollywood photo-portraiture from the industry's golden age—1920–1960. All photographs are drawn from the extraordinary archive of the John Kobal Foundation in London. John Kobal was the last century's preeminent authority on Hollywood photography, as well as the first collector (and later author) to recognize photography's decisive role in creating and marketing Hollywood stars. Studio portraits and film stills contributed greatly to the glamour of the film industry in this period, especially in the heyday of the studio system (1920–1950). It was these images, as much the films they publicized, that transformed actors and actresses into international style icons. Kobal was among the first to recognize that fact, and he amassed images with such fervor that his archive, the basis of the foundation that bears his name, is now one of the world's top resources for Hollywood portraiture. Greta Garbo, Marlon Brando, Marlene Dietrich, Humphrey Bogart, Grace Kelly and Rita Hayworth are among the famous faces featured herein, styled in dramatic black-and-white by such photographers as Clarence Sinclair Bull, George Hurrell, Laszlo Willinger, Ted Allan and E.R. Richee. In many cases these are the career-defining images of their era. All of the photographs are from the archive's original vintage prints. In addition, film historian Robert Dance offers a lucid overview of the still/portrait photographer's place in the Hollywood studio system, and of John Kobal's place in Hollywood history. Critic and historian John Russell Taylor's introduction draws on his many years of friendship with Kobal.

Glamour of the Gods

ISBN 978-3-86521-682-3

Hardcover, 9.75 x 12.25 in. / 272 pgs / illustrated throughout.

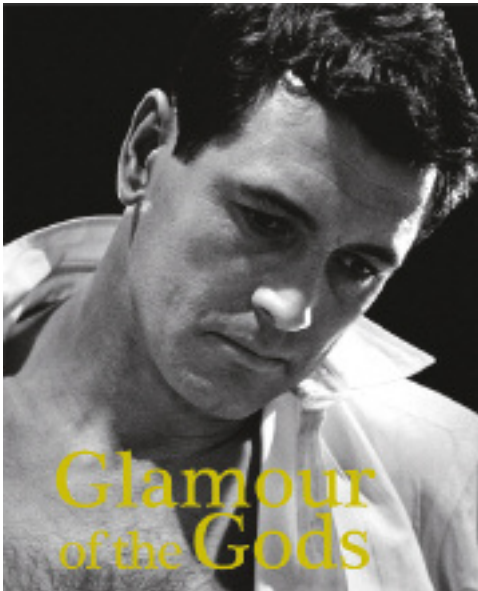
U.S. \$65.00 CDN \$68.00

August/Photography/Film

Exhibition Schedule

Santa Barbara: The Santa Barbara Museum of Art, 07/12/08–10/12/08

Knoxville: Museum of Art, 05/07/09–09/27/09



D.A.P./DISTRIBUTED ART PUBLISHERS

Unknown Halsman

Edited by Oliver Halsman Rosenberg.

Unknown Halsman reveals an overlooked, playful and bizarre side of Philippe Halsman, one of the most innovative photographers of the twentieth century. Most previous publications on Halsman feature his iconic portraiture, which appeared on the cover of *Life* and other top American magazines from the 40s through the 70s. He is also remembered for his groundbreaking Surrealist photo collaborations with Salvador Dalí. Edited by his grandson Oliver Halsman Rosenberg (who has spent the past two years organizing the archive and discovering the depth of the celebrated photographer's unpublished oeuvre), most of the images in this distinctive volume—which include private and experimental photographs, decontextualized advertisements, outtakes from famous sittings, contact sheets and family snapshots—have never been seen as a body of work in their own right. One of Philippe Halsman's many aphorisms, "The way a photographer sees is an extension of his character," is apt; these photographs not only capture his character, they bring to life the essence of his era.

Oliver Halsman Rosenberg, also an artist, has lent his graphic sense to this publication, creating a uniquely designed and sequenced monograph that is both colorful and spirited. Intermingled with 100 fine reproductions of Halsman's photographs are numerous quotes by the photographer as well as luminaries like Salvador Dalí, Jean Cocteau, Martha Graham and Alfred Hitchcock. All quotes are hand illustrated by Oliver Halsman Rosenberg in a unique brush font that is inspired by Japanese calligraphy and hand-made zines. Contributing to the well-considered and intimate feel of this publication are the use of yellow throughout the book, inspired by a wall in Halsman's former photo studio; the blue floral endpapers, which were taken from the fabric of Halsman's couch; and the use of a typewriter font that evokes the correspondence found during the archiving process. Oliver Halsman Rosenberg also contributes an illustrated essay. A major European multi-venue retrospective is in the works for 2009–2010.

Born in Riga, Latvia in 1906, **Philippe Halsman** discovered his passion and talent for photography as a teenager. He moved to Paris in 1930 and there began his career as a portrait photographer. Soon after, his work began appearing in magazines such as *Vogue*, *Vuand* and *Voila*. His career was brought to a grinding halt when Hitler's troops arrived in Paris in 1940. Halsman escaped to New York with little but his camera. Shooting for *Life* in the early 1940s, he quickly established himself in the New York photo scene. Halsman's disarming ability to expose the personality of his subjects without pretense quickly made him one the most sought after photographers by the nation's cultural elite, including Marilyn Monroe, Albert Einstein, Audrey Hepburn, Alfred Hitchcock, John F. Kennedy and Andy Warhol. Following a major retrospective at the International Center of Photography, he died in New York in 1979 at the age of 73.



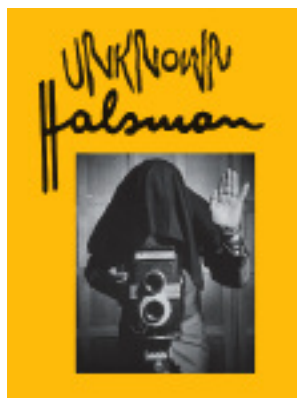
Unknown Halsman

ISBN 978-1-933045-87-0

Hardcover, 10.5 x 14 in. / 144 pgs / 111 tritone.

U.S. \$75.00 CDN \$79.00

October/Photography





America and the Tintype
 ISBN 978-3-86521-686-1
 Hardcover, 7 x 9 in. / 242 pgs / 200 color.
 U.S. \$40.00 CDN \$42.00
 September/Photography

Exhibition Schedule
 New York: International Center of Photography, 09/19/08–01/04/09

The tintype studio was the place Americans went to portray themselves for themselves—and for their loved ones, present and future. Americans of all types took themselves to the tintype studios to create traces of their Here-I-Am-ness. They demonstrated their rituals of work and play, of family and nation, of war and peace, of farm and city, of struggle and reconciliation. They stepped before wooden boxes holding sensitized little black mirrors, they plunked down some pennies and they walked away with archetypes.

STEIDL/ICP

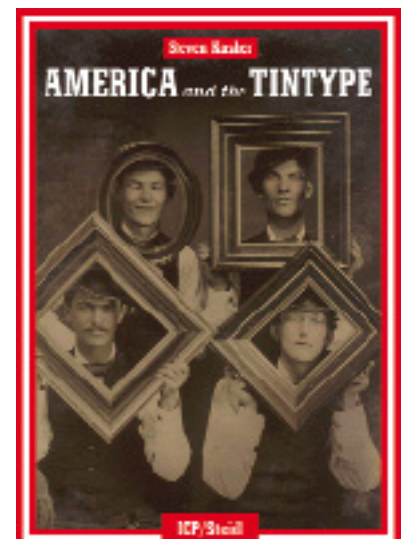
America and the Tintype

By Steven Kasher

Contributions by Geoffrey Batchen, Karen Halttunen, Brian Wallis.

One of the most intriguing and little studied forms of nineteenth-century photography is the tintype. Introduced in 1856 as a low-cost alternative to the daguerreotype and the albumen print, the tintype was widely marketed from the 1860s through the first decades of the twentieth century as the most popular photographic medium. The picture-making preference of the people, it was almost never used for celebrity portraiture: It was affordable, portable, unique and available almost everywhere. Because of its ubiquity, the tintype provides a startlingly candid record of the political upheavals that rocked the four decades following the American Civil War—and the personal anxieties they induced. As this book's author, Steven Kasher, argues, the tintype studio became a kind of performance space in which sitters could act out their personal identities. Sitters brought to the tintype studio not just their family and friends but also the tools of their trade, costumes, toys, stuffed animals and other such props. Often they would enact stereotypes and fantasies that reflected or challenged conventional gender, race and class roles. Surprisingly, the tintype was almost exclusively an American phenomenon, rarely used in other countries, and this book demonstrates how this modest form of photography provides extraordinary insight into the development of national attitudes and characteristics in the formative years of the early Modern era. Featured in this book are more than 200 remarkable examples of tintypes, mostly drawn from the Permanent Collection of the International Center of Photography in New York.

Steven Kasher is a gallery owner, writer, curator and publisher. His gallery specializes in (but is not limited to) social, historical and art photography from the 1950s through the 1980s. He is the author of Abbeville's *The Civil Rights Movement: A Photographic History, 1954–68* (1996) and has curated exhibitions about the Movement for more than 20 institutions worldwide. Over the past four years, he has made numerous critically acclaimed books with Steidl, among them *Mike Disfarmer: Original Disfarmer Photographs* (2005), *Least Wanted: A Century of American Mugshots* (2006), *A Maysles Scrapbook: Photographs/Cinemagraphs/Documents* (2007) and *Chauncey Hare: Protest Photographs* (2008).



APERTURE

Jock Sturges: Misty Dawn Portrait of a Muse

Over the course of his career, Jock Sturges' long-term engagement with his subjects has been a cornerstone of his work. Misty Dawn, one of his primary and most popular muses, is one such subject; he has photographed her for 25 of her 28 years. Lithe, beautiful, classically proportioned, she is the personification of Sturges' philosophy of being at home in one's body.

This volume follows her growth from a shy, tomboyish child to a gorgeous, confident young woman. Taken as a whole, this series of images presents a unique, fully realized portrait of a blossoming individual and explores a rare and beautiful relationship between photographer and subject. *Misty Dawn: Portrait of a Muse* presents iconic images as well as previously unpublished material, mined from Sturges' older contact sheets and newest work.

Jock Sturges, born in New York in 1947, received a B.A. in perceptual psychology and photography from Marlboro College in Vermont in 1974 and an M.F.A. from the San Francisco Art Institute in 1985. He has exhibited internationally, and his photographs are in the collections of The Museum of Modern Art, New York, The Metropolitan Museum of Art and the Bibliothèque Nationale, Paris. His previous Aperture books include *Notes*, *The Last Day of Summer* and *Radiant Identities*.

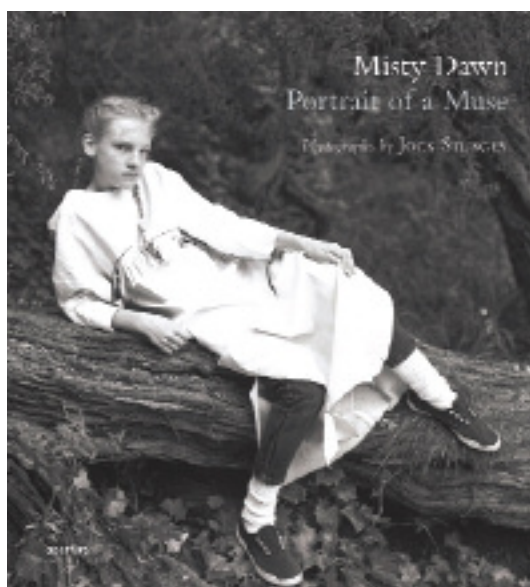
Jock Sturges: Misty Dawn

ISBN 978-1-59711-074-7

Hardcover, 10 x 11 in. / 168 pgs / 100 duotone.

U.S. \$50.00 CDN \$53.00

October/Photography



People who make pinup photographs don't care who the woman is, what tragedies or triumphs that person's life might encompass. My work hopefully works exactly counter to that. My ambition is that you look at the pictures and realize what complex, fascinating, interesting people every single one of my subjects is. —Jock Sturges



STEIDL PHOTOGRAPHY INTERNATIONAL

Francis Bacon: Interventions

Foreword by Barbara Dawson. Text by Rebecca Daniels, Martin Harrison.

A central paradox of Francis Bacon's painting is its conjuring of vivid life from what could be called "dead matter"—that is, photographs, whether of sitters, reproductions of Eadweard Muybridge's stop-motion images, stills from an Eisenstein movie or chance images spied in a newspaper. On occasion Bacon might even find stimulus in photographs of his own work. "Through the photographic image I find myself beginning to wander into the image and unlock what I think of as its reality more than I can by looking at it," he once noted. "And photographs are not only points of reference; they're often triggers of ideas." These materials were not so much an archive as the furniture with which Bacon surrounded himself in his studio—damaged and paint-splattered documents, emblematic of the treatment of his subjects in his painting. *Interventions* gathers more than 200 of these working documents, previously only glimpsed in shots of Bacon's studio. They demonstrate Bacon's tactile, visceral relationship with his sources and his ability to find the visual triggers he needed in unexpected places. The precise relationship of these documents to Bacon's paintings is fully catalogued in an appendix.

Francis Bacon (1909–1992) is one of the greatest painters of the twentieth century. His paintings of the 1940s bore witness to the traumatized psychology of the time and bestowed upon him a prominence that did not diminish in the course of his 50-year career. Recent auction sales have confirmed his works as some of the most sought after in the Modern era.

Francis Bacon: Interventions
ISBN 978-3-86521-751-6
Hardcover, 9.5 x 11.75 in. / 256 pgs / illustrated throughout.
U.S. \$70.00 CDN \$74.00
November/Art/Photography

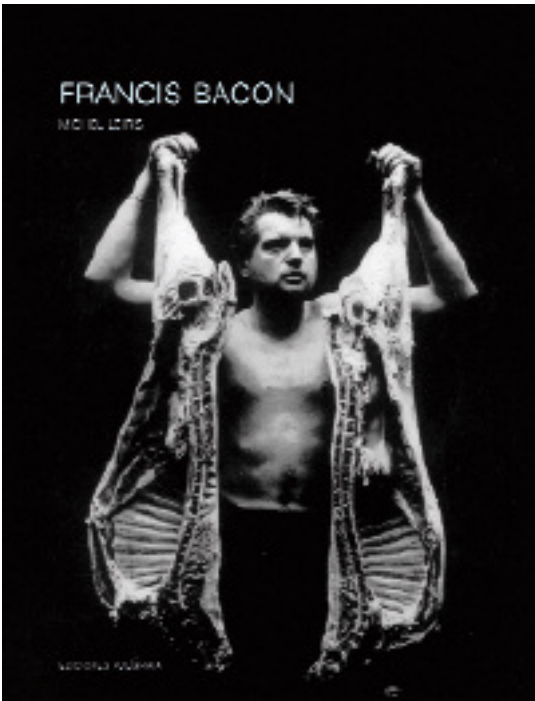
POLIGRAFA

Francis Bacon

Text by Michel Leiris.

The painting of Francis Bacon (1909–1992) defines the shattered self-image of Europe in the aftermath of the Second World War, and his wracked human figures are now basic to the twentieth century's visual lexicon. Clearing away all moral scaffolding, Bacon made room for what he called "the brutality of fact" to implode onto his canvases, paring back his subjects to animal function and bloodlust. In Bacon the figure is almost always isolated and pitched against an unforgiving interior lit only by a bare light bulb (one could write an interesting history of the light bulb in art, tracking its trajectory from, say, Van Gogh to Vuillard's lamplight, to the desolate hanging bulbs of Bacon and Philip Guston). Francis Bacon had few better critics of his work than himself—as witnessed in this superb statement of intent to David Sylvester: "What I want to do is distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance." But one of the few writers whose sensibility he trusted was the French author Michel Leiris. Leiris shared Bacon's feel for nerve-end acuity in art, as his great autobiography *Manhood* attests, and with Bacon's sanction, wrote the essay for Poligrafa's landmark monograph of 1987, which also included a selection of 240 key paintings made by Bacon himself. That volume, an essential text for Bacon fans and scholars, is here revised and reprinted for the first time.

Francis Bacon
ISBN 978-84-343-1190-9
Hardcover, 8.75 x 11 in. / 256 pgs / 240 color.
U.S. \$55.00 CDN \$58.00
September/Art



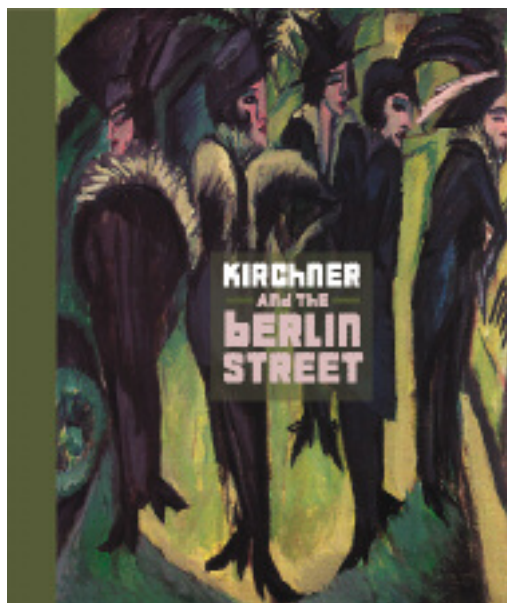
THE MUSEUM OF MODERN ART, NEW YORK

Kirchner and the Berlin Street

Text by Deborah Wye.

Ernst Ludwig Kirchner's remarkable series of paintings known as the *Berlin Street Scenes* is a highpoint of the artist's work and a milestone of German Expressionism. Kirchner moved from Dresden to Berlin in 1911, and it was there, immersed in the vitality of a teeming city and under the looming shadow of imminent world war, that he created the *Street Scenes* in a burst of creative energy and ambition. Berlin was at this time undergoing rapid growth, and as Kirchner absorbed the crowds and energy of city life, his work responded with acute perspective, jagged brushstrokes and searing color. As the most extensive consideration of these paintings in English, this richly illustrated volume examines the creative process undertaken by the artist as he explored his themes through various media and presents a major body of related work including drawings, pen-and-ink studies, pastels, etchings, woodcuts and lithographs. It also investigates the significance of the street-walker as the dominant motif of this series, and provides insight on its relationship to Kirchner's wider oeuvre.

Ernst Ludwig Kirchner (1880–1938) was one of German Expressionism's foremost practitioners. His painterly aesthetic was formed within the Brücke group, in Dresden, where he was one among a number of artists rebelling against bourgeois life and the stale conventions of the academy. Kirchner made his *Street Scenes* series immediately following the dissolution of Brücke. Today he is increasingly recognized as one of the major figures in the early development of Modern art.



Kirchner and the Berlin Street

ISBN 978-0-87070-741-4

Hardcover, 9 x 10.75 in. / 128 pgs / 127 color.

U.S. \$35.00 CDN \$37.00

August/Art/Art History

Exhibition Schedule

New York: The Museum of Modern Art, 08/03/08–11/10/08

Kirchner's dazzling embodiments of the Berlin metropolis.



TURNER

Goya and Italy

Edited by Joan Sureda.

Around 1770 or 1771, Francisco Goya went to Italy for roughly one year. Although it is not known whether he was actually fleeing the Spanish Inquisition, as an artist of his time he was certainly undertaking a pilgrimage to a country in which many (non-Italian) artists had completed their apprenticeships. Myths proliferate about Goya's Italian period. There are tales of his working as an acrobat, romancing a nun and being offering a job as court painter to Catherine the Great. Whatever the truth of these, he certainly came face to face with much inspirational art: Raphael and Michelangelo at the Vatican, Tiepolo, Correggio's frescoes in Parma, plus the Belvedere Torso of Apollonius and the Farnese Hercules of Glykon (both of which he sketched). During this stint, Goya also entered a painting in the Parma Academy competition, winning second prize. But upon his return to Spain, Goya was an artist transformed, liberated from Neoclassicism and free to pursue his own wilder painterly imaginings. By 1774, Goya had gone from anonymity to become Saragossa's most prosperous artist. What was he doing during this murky Italian jaunt? *Goya and Italy* is the first book to consider this question at length. In its pages, historians have collaborated to recreate the climate of eighteenth-century Rome, to postulate Goya's place in it and to assess the legacy of this shrouded episode in his biography. It will prove an invaluable document for Goya fans.

Goya and Italy

ISBN 978-84-7506-808-4

Paperback, 8 x 12 in. / 448 pgs / 350 color.

U.S. \$69.00 CDN \$72.00

September/Art/Art History

**Fantasy, abandoned
by reason, produces
impossible monsters;
united with it, she
is the mother of the
arts and the origin
of marvels.**

—Goya

D.A.P./DISTRIBUTED ART PUBLISHERS

Now in Paperback!

Painting People

Figure Painting Today

Edited by Charlotte Mullins.

Now available in paperback! After a century in which the lexicon of artists' materials expanded from the classic oil, canvas, stone and plaster to include photography, film, performance, found objects and concepts, the spotlight has finally swung back. A new generation of artists—as well as some who never abandoned figurative painting in the first place—is relishing the solitary, slow, subtle set of processes involved in not just painting, but painting people. They are choosing paint's unique ability to distill a lifetime of events rather than photography's glimpse of a frozen moment. *Painting People*, edited by the prominent London art historian and critic Charlotte Mullins, unites and contrasts the work of a key group of artists from around the world and investigates their richly varied accomplishments in lucid text with detailed commentaries accompanied by more than 150 reproductions. The list of contributing artists is stellar, ranging from photo-based painters like Luc Tuymans, Peter Doig and Marlene Dumas to Pop artists like Sigmar Polke and Alex Katz, photorealists like Chuck Close and Gerhard Richter, Neoexpressionists like Cecily Brown and comics-inspired painters like Yoshitomo Nara, Inka Essenhigh and Takashi Murakami. There are erotic grotesques from John Currin and Lisa Yuskavage, meditations on the muse by Elizabeth Peyton and Lucian Freud, "Repro-realistic" work from Neo Rauch and of course self-portraits by Philip Akkerman and Marcel Dzama, among others.

Painting People
ISBN 978-1-933045-83-2
Paperback, 9 x 11 in. / 192 pgs / 150 color.
 U.S. \$29.95 CDN \$31.00
 July/Art



Featuring Chuck Close, Cecily Brown, Lucian Freud, Lisa Yuskavage, Nicola Tyson, Marlene Dumas, Barnaby Furnas, Jules De Balincourt, Eric Fischl, Elizabeth Peyton, Muntean and Rosenblum, Peter Doig, Hernan Bas, Mamma Andersson, Inka Essenhigh, Raqib Shaw, Wangechi Mutu, Chris Ofili, Brian Calvin, Dana Schutz, Amy Cutler, Chéri Samba, Layla Ali, Marcel Dzama, Neo Rauch, Luc Tuymans, Wilhelm Sasnal, Eberhard Havekost, Michaël Borremans, Glenn Brown, John Currin and others.



The Printed Picture
ISBN 978-0-87070-721-6
Hardcover, 8 x 10.5 in. / 308 pgs / 326 color.
 U.S. \$60.00 CDN \$63.00
 October/Photography/Nonfiction & Criticism

Exhibition Schedule
 New York: The Museum of Modern Art, Fall 2008

THE MUSEUM OF MODERN ART, NEW YORK

The Printed Picture

By Richard Benson

The Printed Picture traces the changing technology of picture-making from the Renaissance to the present, focusing on the vital role of images in multiple copies. The book surveys printing techniques before the invention of photography; the photographic processes that began to appear in the early nineteenth century; the marriage of printing and photography; and the rapidly evolving digital inventions of our time. From woodblocks to chromolithographs, from engravings to bar codes, from daguerreotypes to contemporary color photographs, the book succinctly examines the full range of pictorial processes. Exploring how pictures look by describing how they are made, author Richard Benson reaches fascinating and original conclusions about what pictures can mean.

Although many of the techniques he discusses have been used to create exceptional works of art, Benson concentrates on the typical, everyday pictures that have played and continue to play such a prominent role in our lives. In conjunction with the publication of the book, an educational installation of this material will be presented in the photography galleries at The Museum of Modern Art, New York in the fall of 2008.

Presented as a series of one-page essays opposite the pictures they examine, the book retains the lively, engaging style of the informal lectures through which Benson developed his ideas over the course of 30 years at Yale University. Rooted in hands-on descriptions of practical techniques, *The Printed Picture* offers a rich and imaginative interpretation of the enormous cultural and social influence of multiple images.

Richard Benson is a MacArthur Fellow and the former Dean of the Yale School of Art. A photographer, printer and collector, he has devoted a considerable part of his career to research in photomechanical reproduction. As a printer Benson was instrumental in developing the technologies presently used in the industry to reproduce photographs in ink. He has taught many workshops and given many lectures on photography, printing and their associated technologies. He is the co-author of *Lay This Laurel* (Eakins Press) with Lincoln Kirstein and *A Maritime Album* (The Mariner's Museum of Newport News, Virginia) with John Szarkowski. His photographic work is in the collections of The Museum of Modern Art and the Metropolitan Museum of Art in New York City, The Yale University Art Gallery, New Haven and many other institutions and private collections.

NATIONAL GALLERY OF ART, WASHINGTON/STEIDL

Looking In: Robert Frank's "The Americans"**Edited and with text by Sarah Greenough.**

First released in 1958, Robert Frank's seminal work, *The Americans*, is without question the single most important photographer's book published since World War II, and it continues to be profoundly influential, inspiring countless photographers around the world. This catalogue and the traveling exhibition it accompanies mark the fiftieth anniversary of the book's publication. *Looking In: Robert Frank's "The Americans"* provides a fascinating, in-depth examination of the making of the photographs for the book and its actual construction, using vintage contact sheets and work prints that literally chart Frank's journey around the country on a Guggenheim grant in 1955-56. Curator and editor Sarah Greenough and her colleagues explore the making of *The Americans* as well as its roots in Frank's earlier books, which are abundantly illustrated here, and in books by photographers Walker Evans, Bill Brandt and others. The 83 original photographs from *The Americans* are presented in sequence in as near vintage prints as possible, and a later section visually demonstrates the differences—in image selection, cropping and sequencing—between the original maquette for the book and its published version. The catalogue concludes with an examination of Frank's later reinterpretations and deconstructions of *The Americans*, bringing full circle the history of this resounding entry in the annals of photography.

Looking In: Robert Frank's "The Americans"**ISBN 978-3-86521-748-6****Hardcover, 9.25 x 11.5 in. / 360 pgs / 86 color / 280 tritone.**

U.S. \$60.00 CDN \$63.00

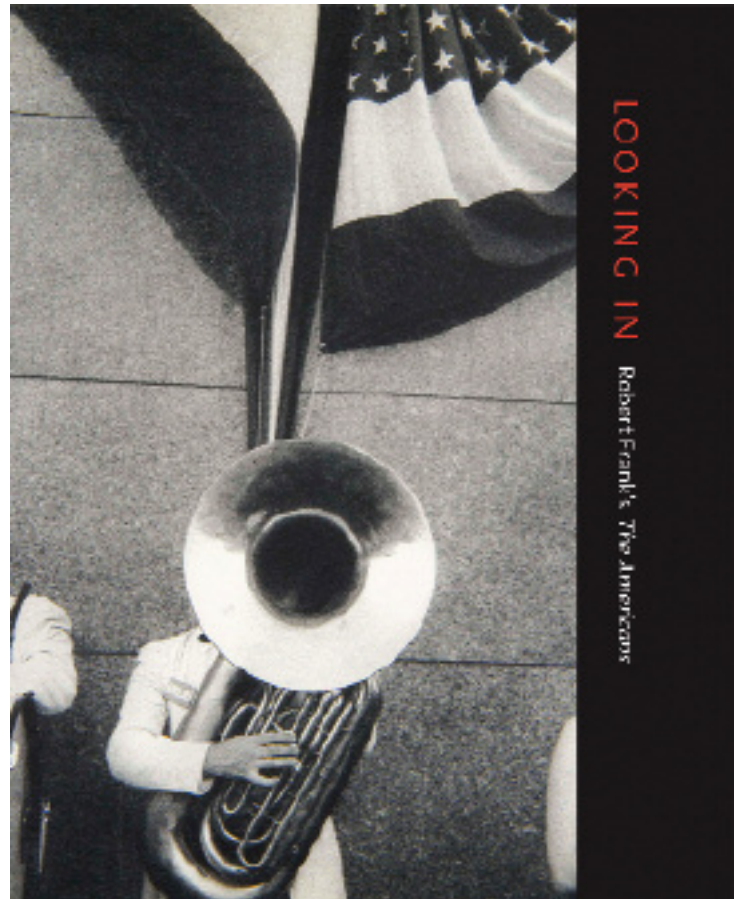
January/Photography

Exhibition Schedule

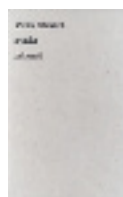
Washington, D.C.: National Gallery of Art, 01/18/09–04/26/09

San Francisco: Museum of Modern Art, 05/17/09–08/23/09

New York: The Metropolitan Museum of Art, 09/20/09–12/27/09

**Also Available:****Robert Frank: The Americans****9783865215840**

U.S. \$39.95 CDN \$42.00

Steidl/National Gallery of Art,
Washington**Robert Frank: Zero****Mostel Reads a Book****9783865215864**

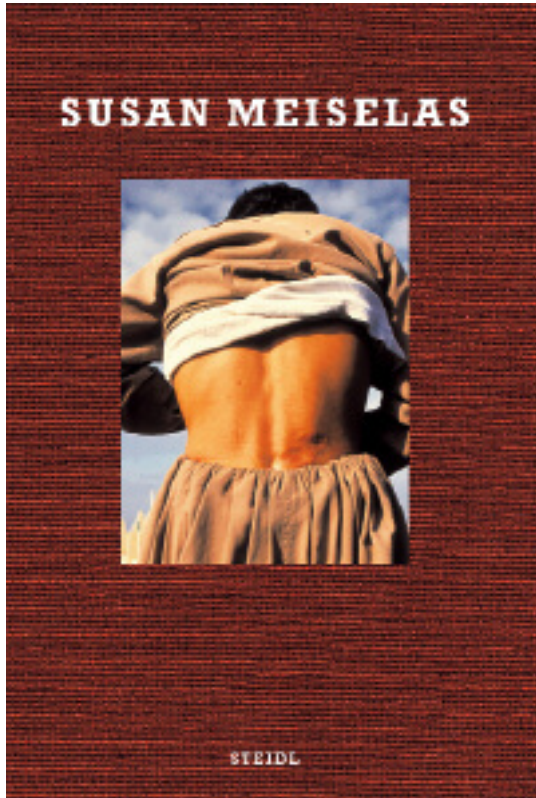
U.S. \$25.00 CDN \$26.00

Steidl

**Robert Frank: London/Wales****9783865213624**

U.S. \$47.50 CDN \$50.00

Steidl



STEIDL/ICP

Susan Meiselas

Edited by Kristen Lubben. Text by Susan Meiselas, Caroline Brothers, Edmundo Desnoes, Ariel Dorfman, Elizabeth Edwards, David Levi Strauss, Lucy Lippard, Jan-Erik Lundstrom, Allan Sekula.

Since the 1970s, questions of ethics raised by documentary practice have been central to debates in photography. Perhaps no other photographer has so closely and consistently represented and participated in these debates than Susan Meiselas. An American photographer best known for her work covering the political upheavals in Central America in the 1970s and 80s—including the El Mozote massacre in El Salvador—Meiselas' process has evolved in radical and challenging ways as she has grappled with essential questions about her relationship to her subjects, the use and circulation of her images in the media and the relationship of images to history and memory. Meiselas is under no illusions about the dual nature of the photographer's role as witness: "The camera is an excuse to be someplace you otherwise don't belong. It gives me both a point of connection and a point of separation." Her tenacious engagement with these matters has made her a leading commentator in the debate on contemporary photojournalism. With 200 plates and contributions from some of photography's finest theorists—among them David Levi Strauss, Lucy Lippard, Kristen Lubben, Jan-Erik Lundstrom and Allan Sekula—this volume gives an overview of Meiselas' enormously varied and courageous work to date.

Susan Meiselas

ISBN 978-3-86521-685-4

Hardcover, 7 x 9.75 in. / 246 pgs / 200 color.

U.S. \$50.00 CDN \$53.00

September/Photography

Exhibition Schedule

New York: International Center of Photography, 2008–2009

APERTURE/ICP

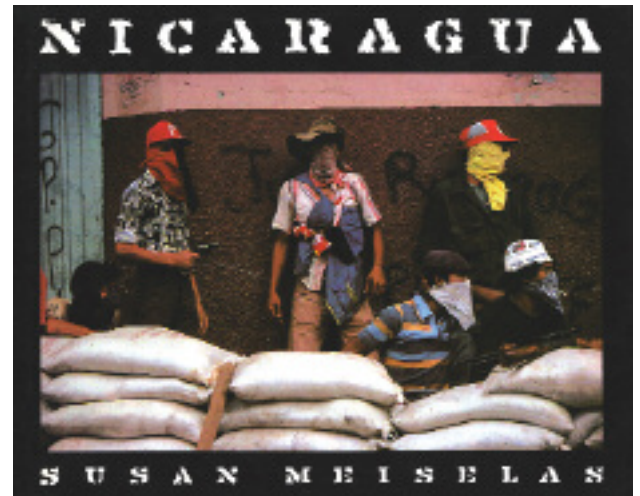
Back in Print!

Susan Meiselas: Nicaragua

June 1978–July 1979

Originally published in 1981, Susan Meiselas' *Nicaragua* is a modern classic—a seminal contribution to the literature of concerned photojournalism. John Berger praised the work for its ability to, "take us right inside a revolutionary moment... Yet unlike most photographs of such material, these refuse all the rhetoric normally associated with such pictures: The rhetoric of violence, revolutionary heroism and the glorification of misery." *Nicaragua* forms an extraordinary narrative of a nation in turmoil. Starting with a powerful and chilling evocation of the Somoza regime during its decline in the late 1970s, the images trace the evolution of the popular resistance that led to the insurrection, culminating with the triumph of the Sandinista revolution in 1979. The 2008 edition includes *Pictures from a Revolution*, a DVD in which Meiselas returns to the scenes she originally photographed, tirelessly tracking down the subjects and interviewing them about the reality of post-revolution Nicaragua. The DVD booklet features a new interview with Meiselas in which she discusses the history of the project.

Susan Meiselas, born in Baltimore in 1948, received her BA from Sarah Lawrence College and her MA from Harvard University. Her first book, the classic *Carnival Strippers*, was published in 1976. She is the recipient of numerous awards, including the Hasselblad Foundation Photography Prize (1994) and the International Center of Photography's Infinity Award (2005). Her work has been exhibited at the Bibliothèque Nationale in Paris, the Whitney Museum of American Art and the Art Institute of Chicago. A member of Magnum Photos, Meiselas was named a MacArthur Fellow in 1992. She lives in New York.



Susan Meiselas: Nicaragua

ISBN 978-1-59711-071-6

Hardcover, 10.75 x 8.5 in. / 120 pgs / 75 color / DVD (NTSC).

U.S. \$50.00 CDN \$53.00

September/Photography

APERTURE

Josef Koudelka: Invasion 68**Prague****Introduction by Jaroslav Cuhra, Jiří Hoppe, Jiří Suk. Epilogue by Irena Sorfová.**

In 1968, Josef Koudelka was a 30-year-old acclaimed theater photographer who had never made pictures of a news event. That all changed on the night of August 21, when Warsaw Pact tanks invaded the city of Prague, ending the short-lived political liberalization in Czechoslovakia that came to be known as Prague Spring. Koudelka had returned home the day before from photographing gypsies in Romania. In the midst of the turmoil of the Soviet-led invasion, he took a series of photographs which were miraculously smuggled out of the country. A year after they reached New York, Magnum Photos distributed the images credited to "an unknown Czech photographer" to avoid reprisals. The intensity and significance of the images earned the still-anonymous photographer the Robert Capa Award. Sixteen years would pass before Koudelka could safely acknowledge authorship. Forty years after the invasion, this impressive monograph features nearly 250 of these searing images—most of them published here for the first time—personally selected by Koudelka from his extensive archive. Interspersed with the images are press and propaganda quotations from the time, also selected by Koudelka, alongside a text by three Czech historians. Though the images gathered in this remarkable publication document a specific historical event, their transformative quality still resonates.

Josef Koudelka: Invasion 68**ISBN 978-1-59711-068-6****Paperback, 9.75 x 12.75 in. / 296 pgs / 250 duotone.**

U.S. \$60.00 CDN \$63.00

August/Photography

Exhibition Schedule**New York: Aperture Gallery, 09/08–10/08****New York: Pace/MacGill Gallery, 09/04/08–10/11/08****Mary Ellen Mark: Ward 81****ISBN 978-88-6208-055-2****Hardcover, 13 x 9 in. / 96 pgs / 85 duotone.**

U.S. \$50.00 CDN \$53.00

October/Photography

DAMIANI

Back in Print!**Mary Ellen Mark: Ward 81****Foreword by Milos Forman. Text by Karen Folger Jacobs.**

In 1975, photographer Mary Ellen Mark was assigned by *The Pennsylvania Gazette* to produce a story on the making of Milos Forman's film of Ken Kesey's 1962 novel *One Flew Over the Cuckoo's Nest*, shot on location at the Oregon State Hospital, a mental institution. While on set, Mark met the women of Ward 81, the only locked hospital security ward for women in the state: The inmates were considered dangerous to themselves or to others. In February of 1976, just before the ward closed (it ceased to exist in November of 1977, when it became the female section of a coeducational treatment ward), Mark and Karen Folger Jacobs, a writer and social scientist, were given permission to make a more extended stay, living on the ward in order to photograph and interview the women. They spent 36 days on Ward 81, photographing and documenting. Jacobs recalls their slow, inevitable assimilation: "We felt the degeneration of our own bodies and the erosion of our self-confidence. We were horrified at the thought of what we might become after a year or two of confinement and therapy on Ward 81." This new hardcover edition adds 10 pictures to the original.



Martin and Muñoz capture the eerie and seductive appeal of snow globe worlds.

APERTURE

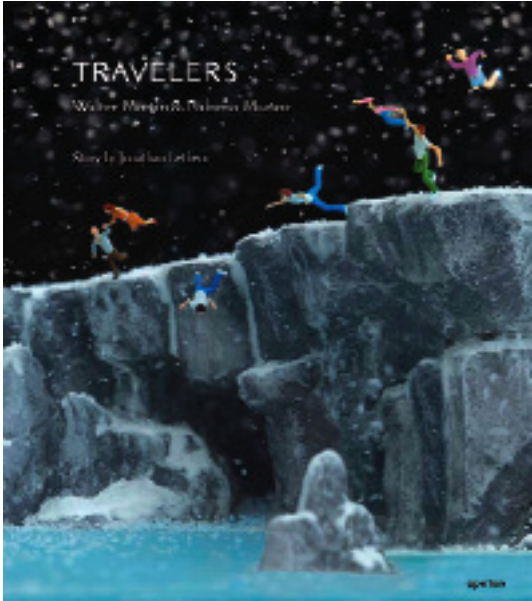
Walter Martin & Paloma Muñoz: Travelers
Fiction by Jonathan Lethem.

Within the simple constraints of a glass globe, the captivating images in *Travelers* conjure up entire sequences of imaginary worlds and events. Walter Martin and Paloma Muñoz collaboratively create mesmerizing miniature snow-bound environments, then record them in chilly color photographs. At first glance the work is playful; on closer observation, it often reveals darker narratives: Lone wanderers survey the frigid landscape, people and creatures exhibit unnatural tendencies and ill-defined crimes are committed. Martin & Muñoz create the figures—either adapting ready-mades or shaping them out of clay—then paint and position them within the environments they also construct. The final compositions are then captured in photographs that are meticulously stitched and adjusted digitally for the final effect.

This new book, featuring an original short story by acclaimed author Jonathan Lethem, contains the very best of Martin & Muñoz’s most notable work, along with their newest series of panoramic narratives, for which they are already receiving accolades from the press—including a recent feature in *The New York Times*. Curator Dan Cameron has complimented the artists on their ability to juggle both visual and psychological charges: “At the same time that they produce riddle-like parables about modern existence, they do not shirk the artist’s obligation to invent a new formulation of tactile and even sensual pleasure.”

Walter Martin, born in Norfolk, Virginia in 1953 and **Paloma Muñoz**, born in Madrid in 1965, have been professional and personal partners since 1993. They live in Dingmans Ferry, Pennsylvania and maintain a studio in Williamsburg, Brooklyn. Their work is in the collections of many prominent institutions, including the Walker Art Center in Minneapolis and the Miami Art Museum. The artists are represented by P.P.O.W. Gallery in New York.

Walter Martin & Paloma Muñoz: Travelers
ISBN 978-1-59711-073-0
Hardcover, 7.5 x 8.5 in. / 96 pgs / 40 color.
U.S. \$35.00 CDN \$37.00
October/Photography/Popular Culture



APERTURE

Martin Parr: Parrworld**Objects and Postcards**

Introduction to Postcards by Thomas Weski. Introduction to Objects by Martin Parr.

Martin Parr's vast collections of photography books and postcards are world-renowned. Unbeknownst to many, he is also an obsessive collector of photographic and themed objects. In *Parrworld: Objects and Postcards*, a luscious two-volume set, his affinity for focused accumulation is presented with appropriate thoroughness, and with typical Parrian humor. Some of the items in the first volume, *Objects*, have already achieved notoriety—for instance, the wrist watches featuring Saddam Hussein's visage. Others mythologize well-known figures such as Lenin and the Spice Girls. Then there is the kitsch—from wallpaper to trays and objects commemorating Sputnik, Charles and Di's wedding and 9/11. While *Objects* is the first publication to document Parr's 25-plus years of such collecting, *Postcards* is the "last word" on an extraordinary collection of over 20,000 cards. Presented in album format, it is a highly entertaining yet serious study of postcard history, and includes early cards that depict local news events such as car crashes and murders. The book finishes in *Boring Postcards* territory with a selection of cards promoting motorways and shopping. *Objects* is introduced by Parr and *Postcards* features an introduction by Thomas Weski, curator of the companion exhibition, *Parrworld*. This remarkably designed set is bound to appeal to a wide audience, but in particular to Parr collectors who thought they already owned everything Parr.

Martin Parr, born in Epsom, England in 1952, is the author of more than 30 photography books, including *Our True Intent Is All For Your Delight*, *Boring Postcards* and *Mexico*. His photographs are held by museums worldwide, including the J. Paul Getty Museum, Los Angeles; The Museum of Modern Art, New York; and Tate Modern, London. Parr is a member of Magnum Photos.

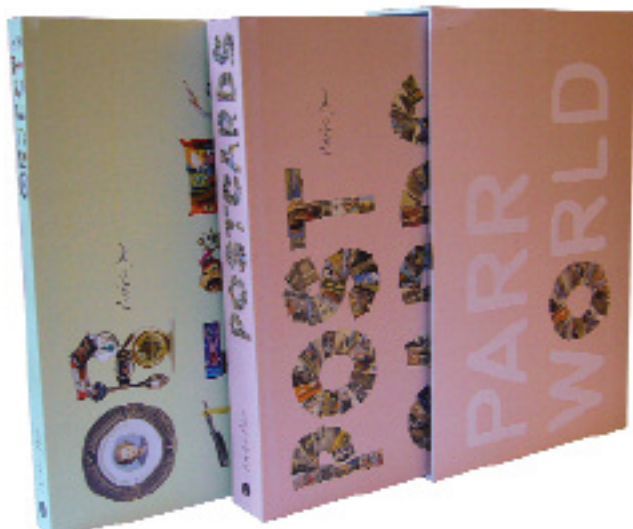
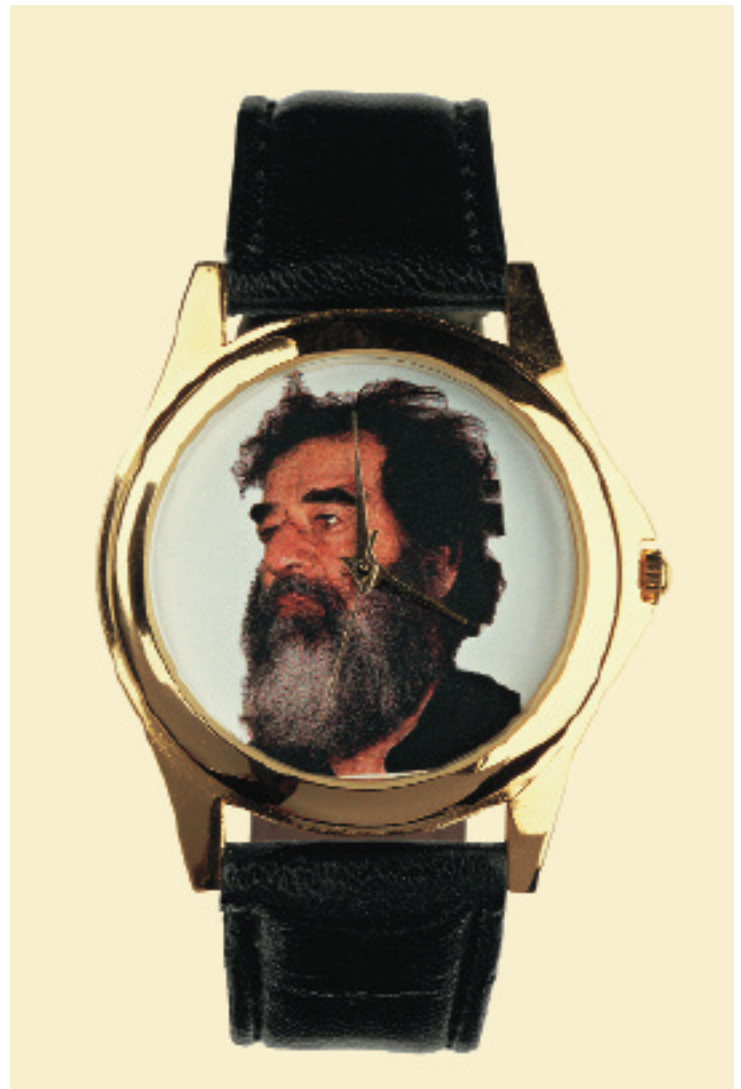
Martin Parr: Parrworld

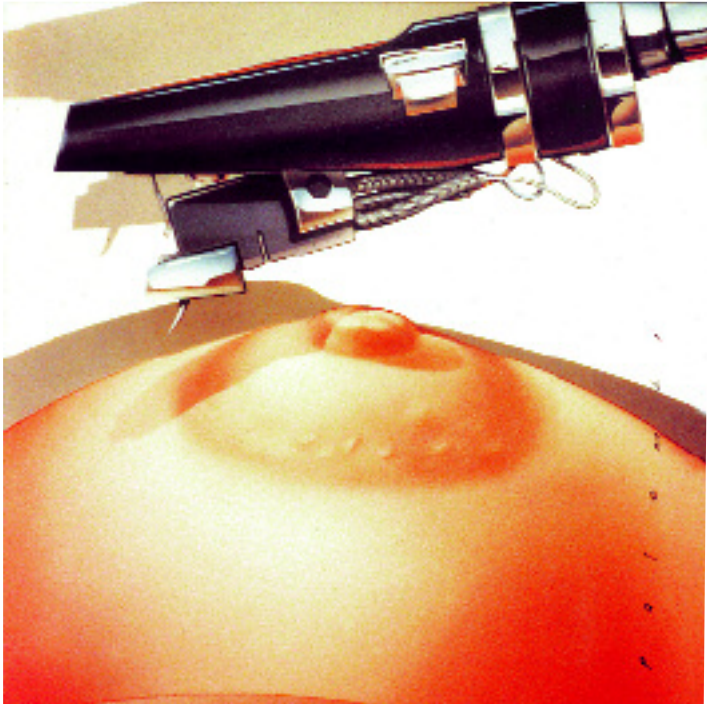
ISBN 978-1-59711-069-3

Slipcased hardcover, 2 volumes, 7.5 x 12 in. / 512 pgs / 1,000 color.

U.S. \$89.95 CDN \$94.00

August/Photography





PICTUREBOX

Overspray: Riding High with the Kings of California Airbrush Art

Edited by Norman Hathaway, Dan Nadel. Text by Mike Salisbury.

Overspray is the conclusive account of the rise of airbrush art, and of the equally bright and glossy Los Angeles culture alongside which it came to prominence in the 1970s. Inspired by surf graphics, psychedelia and the slick shine of Hollywood, a generation of young artists began to make every lip and palm tree glisten, and every record cover shine. Fueled by a combination of intense demand, sleepless nights and brutal competition, the four men at the center of L.A.'s airbrush art market—Charles E. White III, Peter Palombi, Dave Willardson and Peter Lloyd—embarked on careers encompassing work for *Playboy*, Levi's, the Rolling Stones, Rod Stewart and major studio films including *American Graffiti* and *Tron*. Together, their work came to define the look of illustrative graphics for a generation of viewers. This book tells the story of these four artists for the first time through hundreds of images of the artists' best and best-known work, unseen production roughs, documentary photographs and other ephemera. Viewed now, their surreal, funny and utterly slick imagery seems all the more fantastic—combining technical precision with wild flights of imagination that bring to mind the work of some of today's top artists, from Takashi Murakami to Matthew Barney. Essay by Mike Salisbury, acclaimed designer of everything from Disney logos to *Jurassic Park* ad campaigns to *Sassy* magazine.

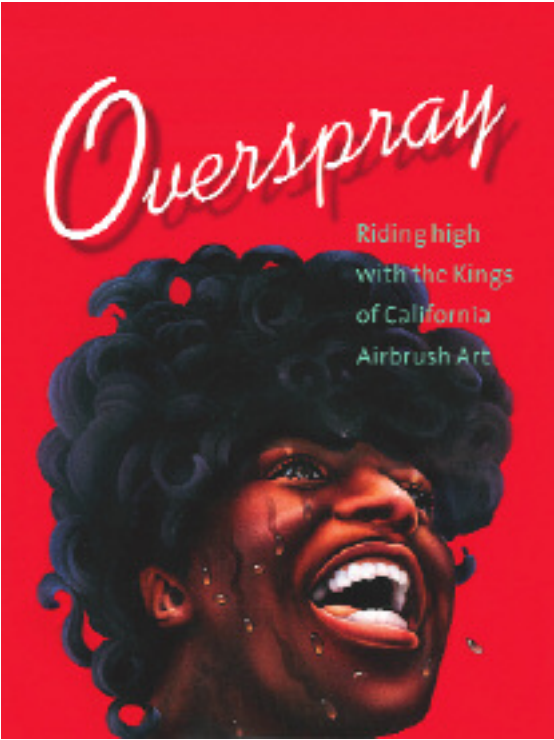
Overspray: Riding High with the Kings of California Airbrush Art

ISBN 978-0-9794153-0-2

Hardcover, 10 x 11.5 in. / 226 pgs / 300 color.

U.S. \$50.00 CDN \$53.00

October/Art/Popular Culture



PICTUREBOX

For the Love of Vinyl

The Album Art of Hipgnosis: Storm Thorgerson & Aubrey Powell
Text by Nick Mason, Peter Blake, Paula Scher.

Hipgnosis was the biggest and best graphic design firm for the biggest and best bands of the 60s and 70s. Formed by Storm Thorgerson and Aubrey Powell in London in 1968 (with the addition of Throbbing Gristle's Peter Christopherson in 1974), Hipgnosis specialized in creative photography for the music business, making classic album covers for bands and musicians like Pink Floyd, Led Zeppelin, Electric Light Orchestra, Genesis, 10cc, Yes, Peter Gabriel, The Gods, Black Sabbath, Rainbow, Paul McCartney, Syd Barrett, Scorpions and Styx, among others. Over the course of its 15 year existence, Hipgnosis produced timeless rock iconography—everybody knows at least one Hipgnosis cover, thanks to Pink Floyd's *Dark Side of the Moon*. The firm's inventive takes on the themes or titles of any given album opened up a new visual language in album cover art, one in which theatrical tableaux, trick photography and logo design played notable roles. *For the Love of Vinyl* is the first book to survey Storm and Powell's output in detail, focusing on more than 60 package designs—from cover to label—described with entertaining detail by the team who created them. Also included are short essays by musicians (such as Pink Floyd's Nick Mason and artists (British Pop artist Peter Blake) and fellow designers (Paula Scher) on their favorite Hipgnosis covers, as well as previously unseen photographs and ephemera. Complementing all this material is a lengthy critical-historical text examining Hipgnosis and its legacy. *For the Love of Vinyl* is the rock book of 2008.

Storm Thorgerson and Aubrey Powell are award-winning graphic designers and the founders of Hipgnosis.

For the Love of Vinyl

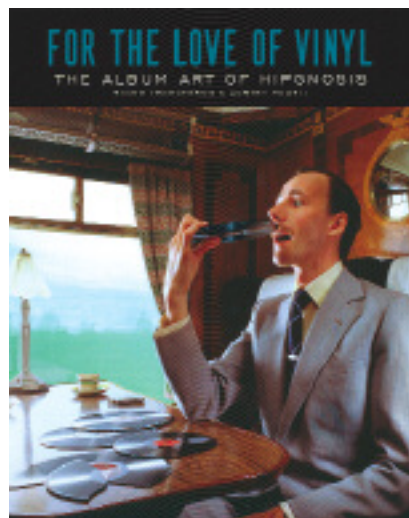
ISBN 978-0-9815622-1-6

Hardcover, 9.25 x 12.25 in. / 224 pgs / 450 color.

U.S. \$45.00 CDN \$47.00

November/Music/Popular Culture

**A survey of the great British
 design firm, Hipgnosis.**





The first collection from one of New York’s greatest photographers of neighborhood street life.

TESTIFY BOOKS

Sue Kwon: Street Level
New York Photographs 1987–2007
Introduction by Hilton Als.

Street Level collects 20 years of documentary and commercial photography by esteemed New York photographer Sue Kwon. Her subjects include some of hip hop’s finest, such as the Beastie Boys, Biggie Smalls and the Wu-Tang Clan, as well as portraits and street scenes from New York’s most charismatic neighborhoods—Little Italy, Chinatown, Coney Island, the Lower East Side and a pre-Guiliani Times Square. These black-and-white images, characterized by an evident fondness for the lives they depict, are populated with recruits from all realms and occasions, from shoe-shiners to inmates at the Rahway State Prison to newlyweds and strippers between sets at the infamous Sue’s Rendezvous. As direct and candid as their subjects, Sue Kwon’s photographs share a kinship with those of the legendary New York documentary photographer Helen Levitt. Although Kwon is well known in the hip hop world, this is the first complete monograph to survey her work.

Sue Kwon began her career at the *Village Voice*, shooting subjects that ranged from N.W.A. to Covenant House runaways to underground Jamaican nightclubs in Queens. She went on to shoot primarily hip hop artists for record labels like Def Jam, Sony and Loud Records. While much of her current work centers on her own projects, she still photographs campaigns for companies such as Burton Snowboards, Gravis and A Bathing Ape. Kwon lives and works in New York City.

Sue Kwon: Street Level
ISBN 978-0-9725920-6-2
Hardcover, 9 x 11 in. / 288 pgs / 250 tritone.
U.S. \$45.00 CDN \$47.00
October/Photography



SOUL JAZZ RECORDS PUBLISHING

Dancehall

The Story of Jamaican Dancehall Culture

By Beth Lesser

Edited by Stuart Baker.

This definitive study of the 1980s Jamaican Dancehall scene features hundreds of exclusive photographs and an accompanying text that capture a vibrant, globally influential and yet rarely documented culture that has been mixing music, fashion and lifestyle with aplomb since its inception. With unprecedented access to the incredibly exciting music scene during this period, Beth Lesser's photographs and text are a unique way into a previously hidden culture. Dancehall is at the center of Jamaican musical and cultural life. From its roots in Kingston in the 1950s to its heyday in the 1980s, Dancehall has conquered the globe, spreading to the USA, UK, Canada, Japan, Europe and beyond. Dancehall is a culture that encompasses music, fashion, drugs, guns, art, community, technology and more. Many of today's global music and fashion styles can be traced back to Dancehall culture and indeed continue to be influenced by it today. Born in the 1950s out of the neighborhood jams of Kingston, Dancehall grew to its height in the 1980s before a massive influx of drugs and guns made the scene too dangerous for many.

This jam-packed visual history and text tells the story from its roots to its heights from that rarest vantage of the true, respected insider. In the early 1980s, as Jamaica was in the throes of political and gang violence, Beth Lesser ventured where few others dared, and this book is a never-before-seen record of the exciting, dangerous and vibrant world of Dancehall.

Writer and photographer **Beth Lesser** lived in Jamaica in the late 1970s and early 1980s. Her previous book, *King Jammy's* (2002), a profile of the innovative Dancehall producer King Jammy, was described by Peter Dalton, co-author of *The Rough Guide to Reggae*, as "the one essential book on reggae." She currently lives in Toronto.

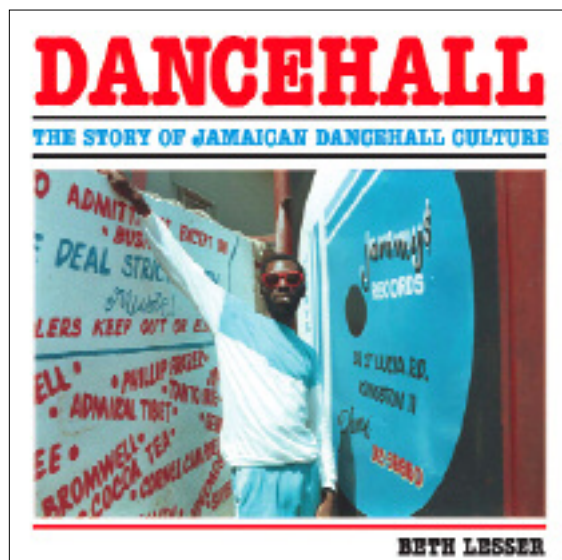
Dancehall

ISBN 978-0-9554817-1-0

Flexibound, 9.5 x 12.25 in. / 208 pgs / 300 color.

U.S. \$39.95 CDN \$42.00

September/Music/Photography





Most people who have dogs see them as their dogs:
“Come on, boy,” or “Fetch” or pat, pat. But they’re
really teeming with their own thoughts.
—William Wegman

A.S.A.P.

William Wegman: Dogs on Rocks
Edited by Marion Boulton Stroud.

Dogs on Rocks is a volume of new photographs of William Wegman’s famous Weimaraners, taken while he was in residence at The Acadia Summer Arts Program in Maine or at his own home in Maine. Many of these stunning shots—of the dogs alone, in pairs or in groups—take advantage of the breathtaking vistas of Acadia National Park on Mount Desert Island, where the program is located. Wegman’s formal portraits of the animals are framed by the natural beauty and muted tones of the island’s forest and rocky beach. “I don’t feel lonely when I’m around them,” Wegman has said about his beloved dogs, “But I love also listening to them. I always make sure I spend some time just seeing what they’re really doing. Especially outside, you know, when you’re alone with them. Because so many people, including myself, fill in a whole vocabulary for them that is ours and not theirs. I remember spending some time for the first time with Man Ray, my first dog. I didn’t talk that day. I just listened to what he was listening to, the whole aura of smells and sounds and sights and things that he was picking up on during that day.” The Acadia Summer Arts Program was founded by Marion Boulton Stroud, the founder of The Fabric Workshop and Museum in Philadelphia, where she is the Artistic Director.

William Wegman was born in 1943 in Holyoke, Massachusetts. Though he studied painting, Wegman gradually began to develop an interest in photography and video, the mediums for which he remains known. In the early 1970s, he moved to Southern California and began a long and fruitful collaboration with his first dog, Man Ray—who endeared himself to the art world with his deadpan presence. Wegman has added several dogs to his cast in the course of his nearly 40-year career. In addition to maintaining a presence in the art world, he has published a number of children’s books and has created film and video works for *Saturday Night Live* and *Sesame Street*. He lives and works in New York City and Maine.

William Wegman: Dogs on Rocks
ISBN 978-0-9797642-0-2
Hardcover, 7 x 9.25 in. / 136 pgs / 88 color.
U.S. \$29.95 CDN \$31.00
September/Photography



STEIDL/ICP

Bill Wood's Business

Text by Diane Keaton, Marvin Heiferman.

Bill Wood's business was photography, and he produced tens of thousands of images over the course of his career. A tall, slender, hardworking family man with a penchant for bow ties, Wood (1913–1979) was born, lived and died in the Fort Worth, Texas area, and his photography played a central role in how his clients chose to see and to portray themselves and their city. *Bill Wood's Business* features approximately 300 of Wood's photographs, alongside essays by Diane Keaton and Marvin Heiferman that pay homage to the skills Wood (and professional photographers like him) brought to the business of photography. What drew Keaton and Heiferman to this project was the extraordinary range of Wood's images, as well as a shared appreciation of archives and the construction of photographic realities. In an earlier collaboration, *Still Life* (1982), Keaton and Heiferman explored the Surrealism, the fantasies and the economic motivations percolating beneath the surface of the glamorous color publicity photographs that Hollywood studios orchestrated and distributed in the mid-twentieth century. Since then, Keaton (in her film and book projects) and Heiferman (in his curatorial, writing and publishing work) have continued to survey the quirks of American iconography. Keaton purchased the archive of Wood's negatives 20 years ago, and in *Bill Wood's Business*, she and Heiferman team up again to look at and through photographs, to show what they are intended to depict and what they actually reveal.

Bill Wood's Business

ISBN 978-3-86521-684-7

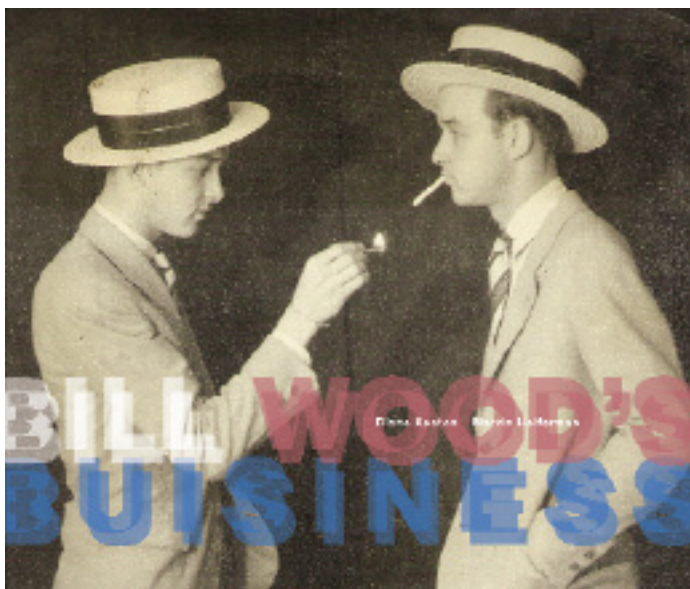
Hardcover, 11.75 x 9.75 in. / 246 pgs / 300 b&w.

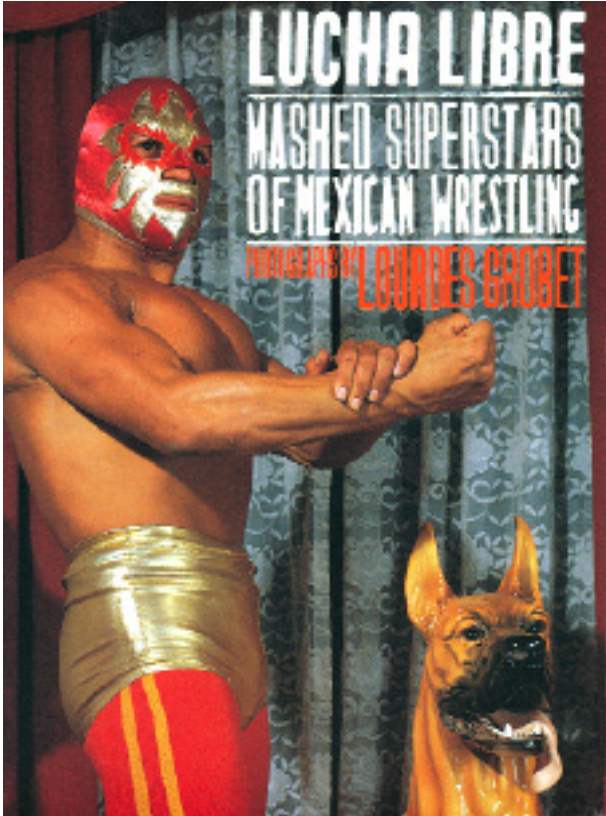
U.S. \$50.00 CDN \$53.00

June/Photography

Exhibition Schedule

New York: International Center of Photography, 2008.





D.A.P./TRILCE

Back in Print!

Lourdes Grobet: Lucha Libre

Masked Superstars of Mexican Wrestling

Edited by Alfonso Morales. Text by Carlos Monsiváis, Carlos Rodriguez.

Sexo y violencia—now available again in paperback! Take one part Mexi-Monster cinema, one part Teenage Mutant Ninja Turtles, throw in a little Zoro, the WWF and the knit-costume-wearing performance art collective Forcefield, and you come up with the raw, vivid, and psychologically unhinged world of *Lucha Libre* the sports-entertainment phenomenon that first swept Mexico and now the world. Photographer Lourdes Grobet's penetrating study of Mexican professional wrestling culture features more than 500 photographs of *luchadores* like Blue Demon, Santo, The Witch, Adorable Rub', El Solitario and Hurricane Ramirez, as well as pictures of their families, friends and fans—onstage, backstage and even at home. *Lucha Libre* also includes photographs of stickers, flyers, postcards, stills from *Mexi-lucha-cinema*, interviews with the wrestlers, essays and much, much more! In this comprehensive 20-year study, Grobet has put together *the* definitive look at Mexico's masked superstars. *Viva la Lucha Libre!* Now in its second printing.

Lourdes Grobet: Lucha Libre

ISBN 978-1-933045-05-4

Paperback, 8.25 x 11 in. / 296 pgs / illustrated throughout.

U.S. \$29.95 CDN \$31.00

July/Photography/Popular Culture/Latin American Art & Culture

EDITORIAL RM

Sonora

The Market, Mexico City

Edited by Kurt Hollander.

Known locally as the “witchcraft market,” the Sonora Market in Mexico City undoubtedly has the cure for what ails you. According to pilotguides.com, Sonora has “rattlesnake skins, desiccated hummingbirds and dried fox skins as well as the live articles like iguanas, frogs and squirrels...” It houses what is arguably the highest concentration of shamans, santeros, voodoo and natural remedies in the world. Stalls are flooded with a seemingly infinite variety of powders, sprays, soaps and incense that claim, through bright colors and delightfully kitschy illustrations, to help one find a job, money or love, to ward off evil spells or help children do well in school. Though much of the appeal of this volume comes from the numerous reproductions detailing the pop aesthetic that has been developed to advertise these aids, a look at the instructions and prayers that accompany the products reveals a darker world of extreme economic, spiritual and sexual suffering. The book contextualizes these advertisements within a culture where magical thinking offers hope to those in desperate search of a panacea.

Editor and writer **Kurt Hollander** is originally from New York City and has been living in Mexico City since 1989. He writes for *The Guardian* and *The New York Times*. He is also the author of *El Super* (2006), a visual study of Mexican consumer products.

Sonora

ISBN 978-84-936123-4-4

Hardcover, 6 x 7.5 in. / 200 pgs / 161 color.

U.S. \$25.00 CDN \$26.00

November/Popular Culture/Latin American Art & Culture



FUEL PUBLISHING

Russian Criminal Tattoo Encyclopaedia Volume III

Introduction by Alexander Sidorov.

This final volume of previously unpublished drawings and photographs completes the *Russian Criminal Tattoo Encyclopaedia* trilogy. Danzig Baldaev's unparalleled ethnographic achievement, documenting more than 3,000 tattoo drawings, was made during a lifetime working as a prison guard. His recording of this esoteric world was reported to the KGB, who unexpectedly supported him, realizing the importance of being able to establish facts about convicts by reading the images on their bodies. The motifs depicted represent the uncensored lives of the criminal classes, ranging from violence and pornography to politics and alcohol. A medieval knight is surrounded by the severed heads of his enemies, a naked woman simultaneously services a man and two dwarfs, a crying President Gorbachev grips a human bone between sabre-like fangs, a group of angels drink vodka with God on a cloud—the meanings of these arresting images are explained to the uninitiated eye. Sergei Vasiliev's graphic photographs show the grim reality of the Russian prison system and some of the alarming characters that inhabit it, while the illustrated criminals of Russia tell the tale of their closed society. This last volume in the trilogy includes an introduction by historian Alexander Sidorov exploring the origins of the Russian criminal tattoo and their various meanings today.

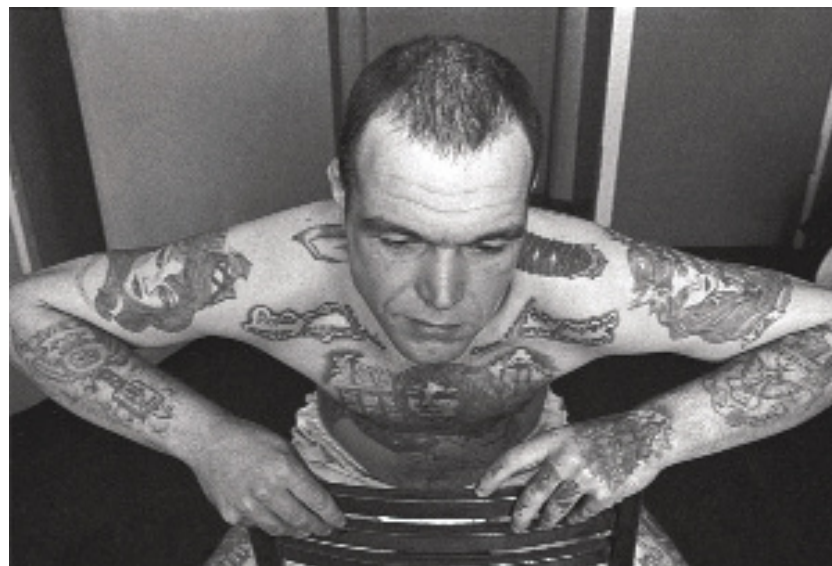
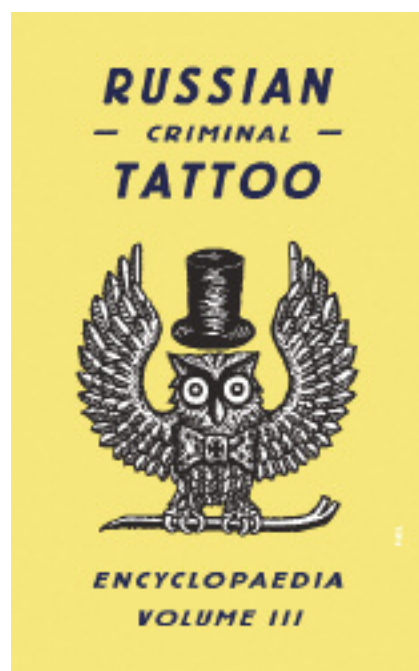
Russian Criminal Tattoo Encyclopaedia Volume III

ISBN 978-0-9550061-9-7

Hardcover, 4.75 x 7.75 in. / 400 pgs / 350 b&w.

U.S. \$32.95 CDN \$35.00

September/Design & Decorative Arts/Popular Culture



A fantastic, mind-blowing photo and graphics book documenting the subculture of tattooing in Russian prisons.

—David Cronenberg



HATJE CANTZ

Peter Saul: A Retrospective

Text by Robert Storr.

Concerning his penchant for difficult or vulgar subject matter, San Francisco-born painter Peter Saul has stated, “Putting crime, war, sex, distortion and low class stuff into the picture is a way to take the decoration out of the picture—literally remove it from the dining room because no one is going to drink orange juice in the same room with it.” Saul fuses his *MAD* Magazine-inspired humor with a Surrealist painting style to create difficult, funny and trenchant works—what Robert Storr, who has penned an essay for this volume, refers to as “sick jokes.” Presaging Paul McCarthy and Mike Kelley and exerting noticeable influence on artists such as Barry McGee and Ed Templeton, Saul’s oeuvre is long overdue for deeper examination and this comprehensive publication provides the first complete overview of his work over the past five decades—from his epic historical canvases to his homage to Thomas Hart Benton, his lampoons of art world sacred cows and works evidencing his particular take on the existential dilemmas of the aging American male. More recent works satirizing current affairs round this volume out.

Peter Saul: A Retrospective

ISBN 978-3-7757-2204-9

Hardcover, 11 x 9.75 in. / 160 pgs / 65 color / 25 b&w.

U.S. \$55.00 CDN \$58.00

August/Art

Exhibition Schedule

Newport Beach: Orange County Museum of Art, 06/22/08–09/21/08

Philadelphia: Pennsylvania Academy of Fine Arts, 10/18/08–01/04/09

New Orleans: Contemporary Arts Center, 02/14/09–05/24/09

FREE NEWS PROJECTS

Matt Leines: You Are Forgiven

“If I stumble upon something, I’ll just try to draw it in my sketchbook as quick as possible,” New Jersey-based artist Matt Leines has said of his process. “I like to look at a lot of paintings from different cultures where you have to infer what is going on. If there is something I come across, an image, a composition, an idea, I just draw it—and I’ll use the word bastardized—until the initial influence has disappeared and it exists only in my world.” Leines—who was born in 1980 and remains inspired by all of the WWF wrestling and *He-Man* cartoons he absorbed in his youth—was at Providence’s Rhode Island School of Design during the tail end of the now mythic scene that grew up around the raucous, DIY art space Fort Thunder. Leines, who studied illustration at RISD, has poured these influences into a graphic, illustrative technique that blends his experience of suburban American culture with styles he borrows from primitive and non-Western art, creating a highly original, new-fangled psychedelic stew. Recent obsessively detailed, highly patterned works done in ink, watercolor and pencil on paper feature a cast of aboriginal-looking men posing with spears or shrouded in ornate masks. For those not lucky enough to have bought a drawing when this now highly collectable artist was selling on eBay to the highest bidder, this volume—his first monograph—will more than suffice.

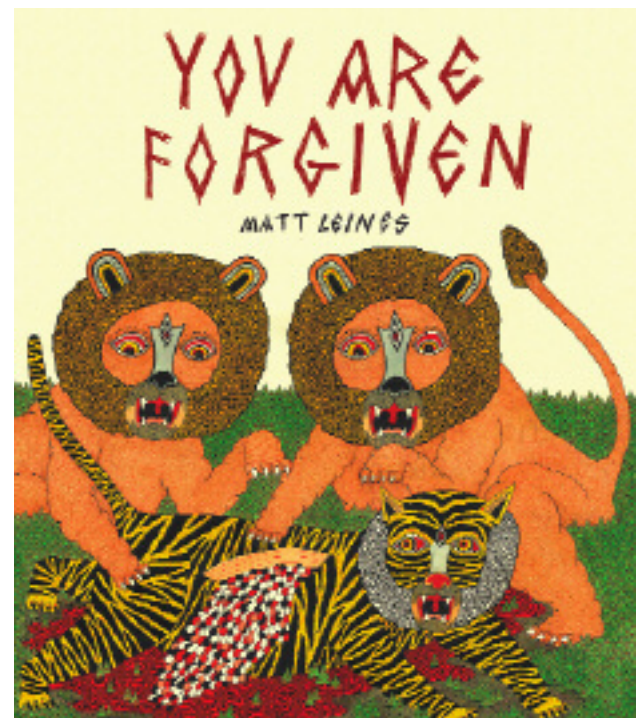
Matt Leines: You Are Forgiven

ISBN 978-0-9776523-5-8

Hardcover, 10 x 11.5 in. / 160 pgs / 125 color.

U.S. \$39.95 CDN \$42.00

October/Art



DAMIANI

Ed Templeton: Deformer

Eleven years in the making and compiling more than 30 years of material, Ed Templeton's scrapbook of his upbringing in suburban Orange County California is a much-anticipated book. Its photographs give a sun-drenched glimpse of what it might be like to be young and alive in the "suburban domestic incubator" of Orange County, conveyed in the idiom of Nan Goldin or Larry Clark (and with a sharp eye for the streets that recalls Garry Winogrand or Eugene Richards). For like his groundbreaking predecessors, Templeton is always a participant in the scenes he shoots. From the Alleged Press series curated by Aaron Rose, *Deformer* interweaves disciplinary letters from Templeton's grandfather and religious notes from his mother with sketches, snapshots, telling images and the occasional brutal tale, laying out an unresolved narrative that plunges readers headlong into Templeton's chaotic youth and his reliance on art and skateboarding to accommodate its stresses and joys. "Skateboarding allowed me to travel the world, and that showed me that where I live is totally messed up," he observes. "That perspective has fueled me and been a source for my art." Through photographs, stories and ephemera of all sorts from his youth and teenage years, Templeton offers readers an intensely close and personal look at an artist's coming of age. *Deformer* is also available in a boxed limited edition which comes with a signed and numbered photograph by Ed Templeton.

Ed Templeton, born in 1972, is a professional skateboarder, co-editor of the arts magazine *ANP Quarterly*, photographer and artist. His work was featured in the hugely successful traveling show *Beautiful Losers*.

Ed Templeton: Deformer

ISBN 978-88-6208-050-7

Hardcover, 9.5 x 11.5 in. / 176 pgs / 150 color.

U.S. \$55.00 CDN \$58.00

October/Art

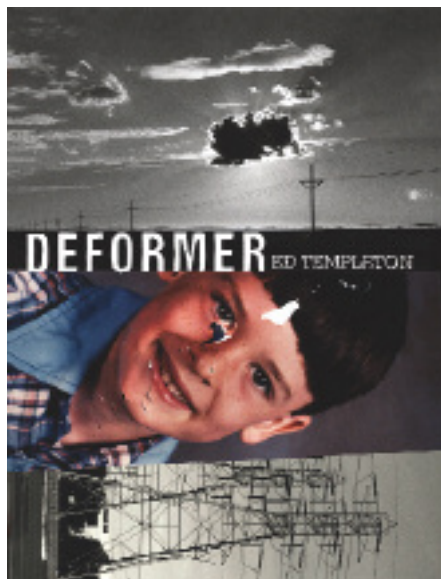
Ed Templeton: Deformer (Limited Edition)

ISBN 978-88-6208-060-6

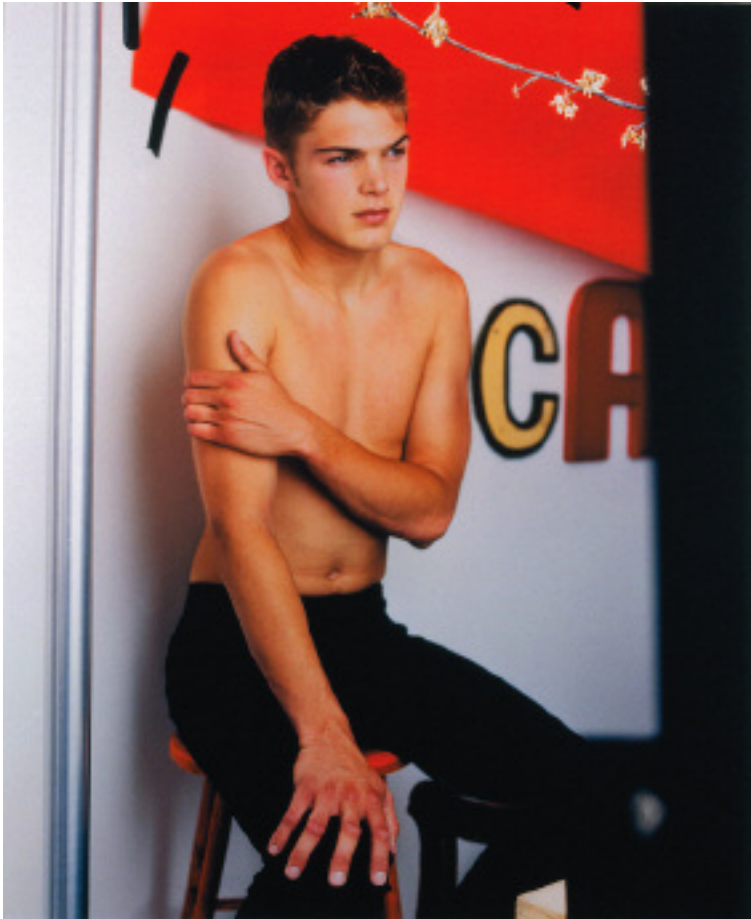
Boxed, 9.5 x 11.5 in. / 176 pgs / 150 color / Signed & Numbered with Photograph, Edition of 200.

U.S. \$600.00 CDN \$630.00 **SDNR20**

October/Art/Limited & Special Editions



The deformer describes what warps you, what deforms you into who you are. —Ed Templeton



My work demonstrates the disaster inherent in the search for glamour. —Jack Pierson

CHARTA/IRISH MUSEUM OF MODERN ART

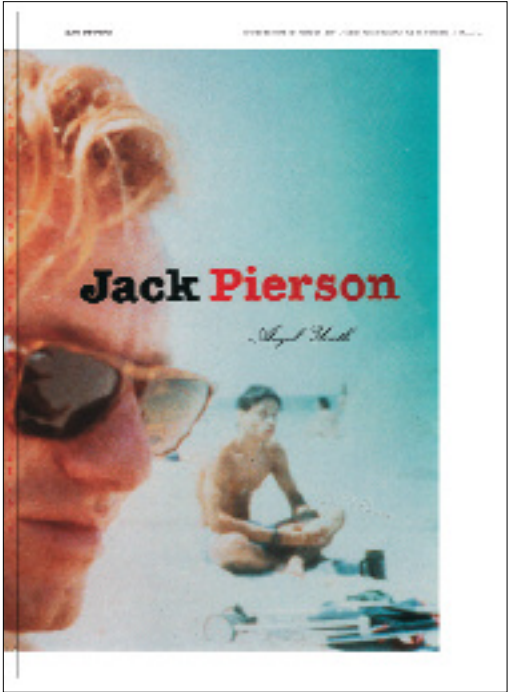
Jack Pierson

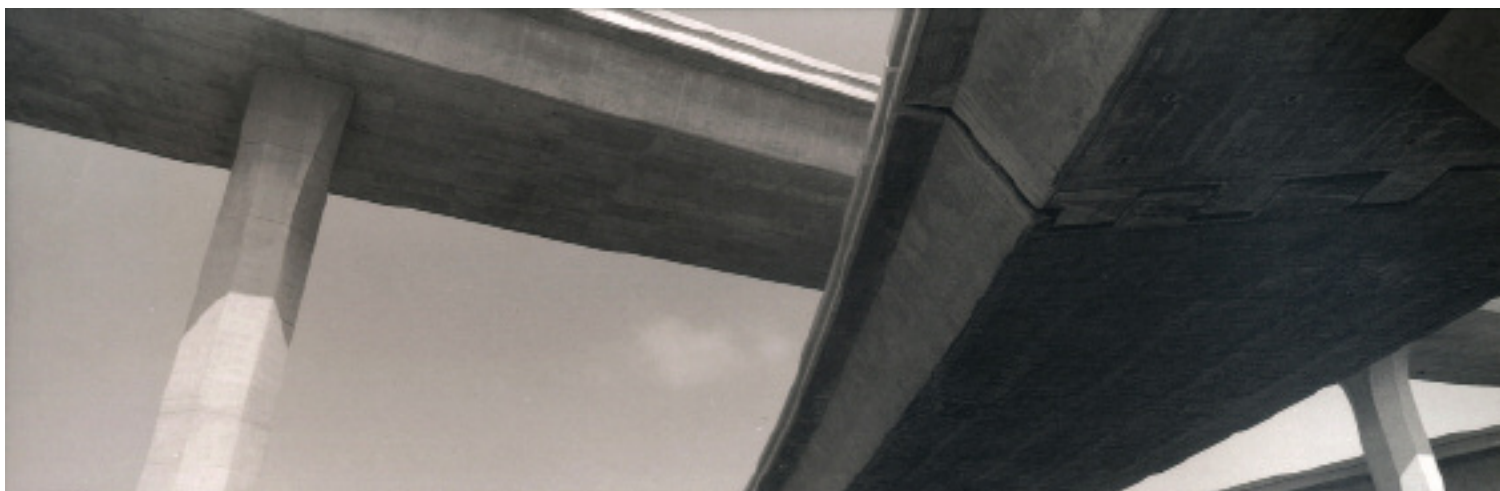
Introduction by Jack Pierson. Text by Enrique Juncosa, Wayne Koestenbaum, Rachael Thomas, Richard D. Marshall.

This publication—at once a daybook, a survey (it accompanies the artist’s first exhibition in Ireland) and an artist’s book—collects eight previous publications on the American artist Jack Pierson, several of which are long out of print. Pierson was among the first photographers to print pages with the imagery bleeding out of its usual white frame, and to deploy a bleached-out and overexposed style of photography that connotes a longing for a recent but already dimming past, littered with the props and players of yesterday’s parties. By small increments, an emotional tone builds that is both warmly homoerotic and unabashedly wistful. All of these books were designed by the artist and are here reproduced in their original size and in chronological order.

Jack Pierson makes photographs, word sculptures, installations, drawings and artist’s books that excavate the emotional undercurrents of everyday life, from the intimacy of romantic attachment to the remote idolizing of the famous. Pierson has often engaged celebrity culture, refusing ironic treatment of the subject to instead confess, or seem to confess, his own attraction to the fantasy life depicted in his artworks. He has had recent solo exhibitions at Cheim & Read, New York; Alison Jacques Gallery, London and Regen Projects, Los Angeles. His work is held in the collections of The Metropolitan Museum of Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, The Museum of Contemporary Art, Los Angeles and the San Francisco Museum of Modern Art.

Jack Pierson
ISBN 978-88-8158-677-6
Paperback, 6.75 x 9.5 in. / 436 pgs / 384 color / 21 b&w.
U.S. \$59.95 CDN \$63.00
September/Photography/Art/Artists’ Books





GUGGENHEIM MUSEUM

Catherine Opie: American Photographer

Text by Dorothy Allison, Jennifer Blessing, Russell Ferguson, Nat Trotman.

This comprehensive new exhibition catalogue, published to accompany the Solomon R. Guggenheim Museum's major mid-career survey of Catherine Opie's work, is the first to gather all of the artist's key projects to date in a single volume. Opie is best known for her subtle but potent portraits of people from the queer communities of Los Angeles and San Francisco. In this definitive volume, each of Opie's series—among them *Portraits*, *Freeways*, *Domestic*, *Icehouses* and *In and Around Home*—is reproduced in full color plates alongside works that were not displayed in the exhibition, allowing for the most complete overview of this important Los Angeles artist's work to date. In addition, this volume features a lead essay by exhibition curator Jennifer Blessing, which surveys Opie's artistic career and its historical contexts; a series of interviews with the artist by Russell Ferguson, Chair of the Department of Art at UCLA; and a brief personal reflection by internationally renowned novelist Dorothy Allison, whose work explores many concerns similar to Opie's. It also includes introductory essays on each of the artist's series by Nat Trotman, Assistant Curator at the Guggenheim, as well as a newly researched, exhaustive exhibition history and bibliography, making it the primary source for future research on Opie's work.

Catherine Opie was born in Ohio in 1961 and is currently Professor of Photography at UCLA. Opie's work has been exhibited extensively throughout the United States, Europe and Japan. She has had solo exhibitions of her work at the Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art, Chicago; and the Museum of Contemporary Art, Los Angeles, among many others.

Catherine Opie: American Photographer

ISBN 978-0-89207-375-7

Hardcover, 11.5 x 10 in. / 304 pgs / 272 color.

U.S. \$65.00 CDN \$68.00

October/Photography

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 09/26/08–01/05/09



I try to present people with an extreme amount of dignity. I mean, they're always going to be stared at, but I try and make the portraits stare back.

—Catherine Opie



HATJE CANTZ

Wolfgang Tillmans: Lighter

Text by Julie Ault, Daniel Birnbaum, Joachim Jaeger.

Since winning the Turner Prize in 2000 for his 1990s oeuvre of portraits and snapshots, German-born photographer Wolfgang Tillmans has increasingly gravitated towards the abstract and material-specific properties of his medium. Following *Blushes*, the *Freischwimmer* series and the monochromatic *Silver* series, his most recent abstract works—of which the creased and folded *Lighter* series is perhaps the most significant—treat the photograph, and especially photographic paper itself, no longer as a reproductive medium, but as a material object. In Tillmans’ “paper drop” photographs, the paper’s physical folds and curves are photographed to produce geometric, tactile compositions. Other works oscillate more elusively between photograph and object, always thriving in the interplay. “For me, the abstract picture is already objective because it’s a concrete object and represents itself,” Tillmans observes; “the paper on which the picture is printed is for me an object, there is no separating the picture from that which carries it. That’s why I like to show photographs sometimes framed and sometimes not, just taped to the wall.” These most recent works are gathered for the first time in this book. *Lighter* also includes an extensive section of installation views—taken by Tillmans himself—that offers the reader a direct experience of the artist’s visual cosmos as presented in recent exhibitions, including his last retrospective, which was seen at various major venues in the United States.

Wolfgang Tillmans: Lighter

ISBN 978-3-7757-2187-5

Clothbound, 10 x 11.75 in. / 400 pgs / 210 color.

U.S. \$85.00 CDN \$89.00

August/Photography

JRP|RINGIER

Back in Print!

Wolfgang Tillmans

A much-needed reprint of London photographer Wolfgang Tillmans’ first book—published in 1995 and long out of print—this atmospheric, rhythmic compilation of black-and-white images combines portraits of youth culture, landscapes, city scenes, slogans, clippings from newspapers and book illustrations, neatly demonstrating the development of Tillmans’ savvy, genre-crossing style, which lends itself so well to book form. Perennially influential to younger artists, Tillmans has become known for his salon-style exhibitions where images of different sizes and subjects are pinned to the wall in loosely connected constellations that have contributed greatly to how we read and view photographs. In a 2005 interview with artist Isa Genzken, Tillmans said of his approach, “I think it’s much more radical to see and show things as they look instead of making them somehow subversive through alienation or estrangement.” Tillmans is the first German-born artist, as well as the first photographer, to be awarded Britain’s esteemed Turner Prize.

Wolfgang Tillmans

ISBN 978-3-905829-36-5

Hardcover, 8.25 x 11.75 in. / 80 pgs / 60 duotone.

U.S. \$35.00 CDN \$37.00

August/Photography



JRP|RINGIER

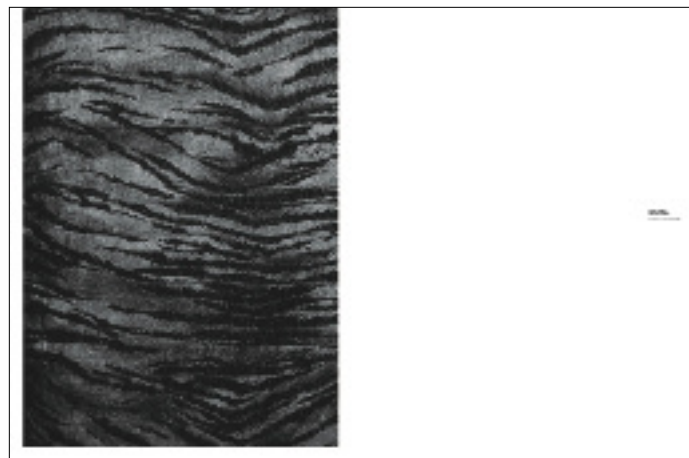
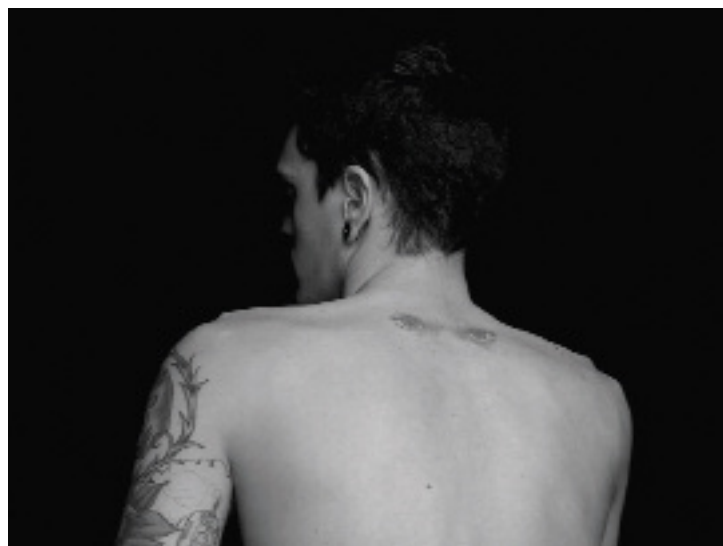
Hedi Slimane: Rock Diary**Text by Vince Aletti, Jon Savage.**

This beautifully designed three volume boxed set presents new photographic work by Hedi Slimane, the iconic fashion designer who, during tenures at Yves Saint Laurent and Christian Dior, has infused men's fashion with an androgynous, rock n' roll swerve. The first volume is an album of Slimane's photographs of the Lollapalooza-esque three-day Festival Internacional de Benicàssim on the East coast of Spain, the second is devoted to images of the new British and American rock scenes and the third contains essays on Slimane's work by art critic Vince Aletti and music critic Jon Savage. In a 2003 conversation with *Interview's* Ingrid Sischy, Slimane discussed his beginnings as a photographer: "I started taking pictures before I even began in fashion. I didn't start with clothes until I was 16, but I had my first camera when I was 11. I've always taken pictures, almost like some people take notes or write down their thoughts." As this collection reveals, Slimane's photographs of the international music scene are as fresh and intrinsic as his paradigm-shifting work in fashion.

Hedi Slimane: Rock Diary**ISBN 978-3-905829-60-0****Slipcased, 3 volumes, 8.75 x 10.25 in. / 224 pgs / 200 duotone.****U.S. \$95.00 CDN \$100.00****September/Fashion/Music/Photography**

What I saw was a sense of vitality and energy. It's very positive and very optimistic. It's a territory of music today that is a loose idea of how we could have an alternative world, as opposed to this corporate thing in music.

—Hedi Slimane in *The Guardian*





Juergen Teller: Marc Jacobs Advertising 1997–2008
 ISBN 978-3-86521-715-8
 Clothbound, 11.75 x 15.25 in. / 256 pgs / 125 color.
 U.S. \$120.00 CDN \$126.00
 October/Fashion/Photography

STEIDL PHOTOGRAPHY INTERNATIONAL

Juergen Teller: Marc Jacobs Advertising 1997–2008 Volume I

For more than a decade Juergen Teller has worked with Marc Jacobs on the advertising campaigns for each of the Men's and Women's Marc Jacobs collections, Marc by Marc Accessories and perfume lines. Teller's idiosyncratic visual style and use of unusual models has been instrumental in establishing what has become one of the preeminent fashion brands of our times. Reflecting the intelligence and individuality of the Marc Jacobs brand, the models have included Sofia Coppola, Charlotte Rampling, Meg White, Kim Gordon and Thurston Moore, Michael Stipe, Rufus Wainwright, Harmony Korine, Cindy Sherman, William Eggleston, Samantha Morton, Winona Ryder, Roni Horn, Victoria Beckham and Teller himself, among many others. This volume brings together a selection of images from all the campaigns to create a single collection that marks the significance of this collaboration in both fashion and visual culture.

Photographer **Juergen Teller** was born in Erlangen, Germany in 1964 and has lived in London since 1986. His work in book, magazine and exhibition form is marked by an intriguing refusal to separate his commercial fashion pictures from his more autobiographical uncommissioned work. Teller's photographs have been published in influential international publications such as *W Magazine*, *i-D* and *Purple* and have been the subject of solo exhibitions at The Photographers' Gallery in London and the Fondation Cartier Pour l'art Contemporain in Paris. In 2003 Teller was awarded the Citibank Prize and in 2007 he was one of five artists to represent Ukraine in the 52nd Venice Biennale.

Marc Jacobs was born in New York City in 1963. He graduated from Parsons School of Design in 1984 with many of the school's highest honors, including Design Student of the Year. In 1986 he designed his first collection under the Marc Jacobs label and in 1997 he became Artistic Director of Louis Vuitton. Marc Jacobs International, LLC has expanded to include more than 50 stores worldwide. Jacobs splits his time between New York and Paris.

STEIDL PHOTOGRAPHY INTERNATIONAL

Juergen Teller: Vivienne Westwood

Text excerpts by George Bernard Shaw.

Funny, sexy, exotic and a bit scandalous, this book brings together all of London-based photographer Juergen Teller's images for Vivienne Westwood's Spring/Summer 2008 campaign. In typical fashion, Teller photographed the collection by creating a highly theatrical mis-en-scène which involved the collaboration of not only the models but the legendary designer herself. Borrowing the theme, *The Adventures of the Black Girl in Her Search For God* from George Bernard Shaw's controversial 1932 novel of the same name—which is engagingly excerpted here—this collection has a strangely riveting quality that is enhanced in Teller's suggestive photographs by such props as plantains, tribal masks, tropical birds, machine guns, spears and various exotic animal hides.

Juergen Teller: Vivienne Westwood
 ISBN 978-3-86521-690-8
 Hardcover, 8 x 10.75 in. / 44 pgs / 29 color.
 U.S. \$30.00 CDN \$32.00
 June/Fashion/Photography



VISIONAIRE

Visionaire No. 55: Surprise In Collaboration with Krug

How does photography come to life? How do you transform 2-D into 3-D? Can a photograph move on the printed page? This newest issue of the high-concept fashion quarterly *Visionaire* pushes the limits of paper with an issue devoted to pop-ups. *Visionaire 55: Surprise* presents 12 hardcover pop-up books, boxed together, with projects by Steven Meisel, Mario Testino, Steven Klein, Sophie Calle, Andreas Gursky, Cai Guo-Qiang, Guido Mocafico, Sølve Sundsbø, Yayoi Kusama, Gareth Pugh and Alasdair McLellan. Together, the pop-up folios are housed in a cloth-covered case with a magnetized closure and an engraved metal plaque. *Surprise* is a collaboration with the internationally renowned Champagne house, Krug.

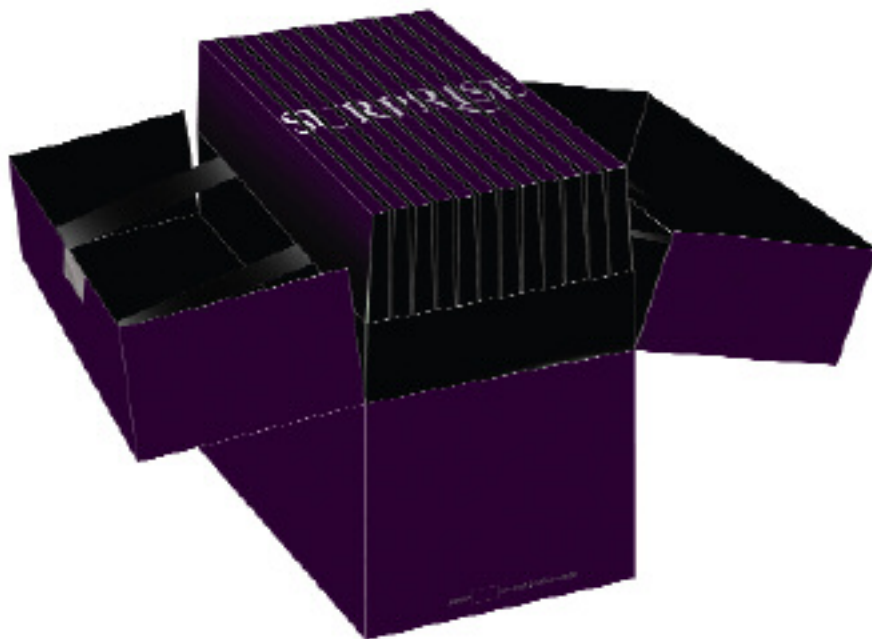
Visionaire No. 55: Surprise

ISBN 978-1-888645-75-0

Boxed, 12 volumes, 10.75 x 8.5 in. / 12 color pop-ups.

U.S. \$195.00 CDN \$205.00 **SDNR30**

November/Fashion



OPENING CEREMONY

Chloë Sevigny for Opening Ceremony Photographs by Mark Borthwick

Now anybody can raid Chloë Sevigny's wardrobe! Re-inventing the looks of 1989 for 2008, Sevigny has designed her first collection for the discerning New York/Los Angeles boutique Opening Ceremony. It's a concise and carefully assembled collection, comprised of 40 pieces, and this volume presents each of them as photographed by Mark Borthwick, who first shot Sevigny for *Purple* magazine 10 years ago. The collection was inspired by the teen fashions of the late 80s and early 90s in Connecticut and New York, where Sevigny grew up, and further inflected by the looks of "women who are outrageous yet effortless—Liz Goldwyn, Cecilia Dean, Angelica Houston, Marlene Dietrich, Debbie Harry, Poison Ivy, Slim Keith, Patti Smith." In Sevigny's vision, calico and Liberty prints might be matched with gingham check trousers—each piece evokes a look but can be combined to many ends. In this mix-and-match volume, in which each page is split into two separately flippable sections, Sevigny models each ensemble with a minimum of fuss, allowing the clothes to speak for themselves. Borthwick's ethereal photographs are complemented with drawings by Marika Thunder, Rita Ackerman, Lizzie Bougatsos, Benjamin Cho, Dan Colen, Matt Damhave, Amy Gartrel, Lily Ludlow and Spencer Sweeney.

Chloë Sevigny for Opening Ceremony

ISBN 978-0-615-19708-1

Paperback, 6.75 x 10 in. / 50 pgs / 52 color.

U.S. \$65.00 CDN \$68.00

July/Fashion



POLIGRAFA



Charlotte Perriand: Objects and Furniture Design

Edited by Patricia de Muga, Laura G. Hintze, Sandra Dachs.

Charlotte Perriand (1903–1999) is one of Modernism's inspirational heroines, a designer whose example makes others want to follow in her footsteps. In 1927, when she was only 24 years old, Perriand created *Bar Under the Roof*, a type of steel and aluminum furniture, for the Salon d'Automne of that year. Le Corbusier saw it and immediately decided to hire her, and in collaboration with him Perriand developed a series of tubular steel chairs that were soon hailed as icons of the Machine Age. She remained at Le Corbusier's studio for more than a decade, also collaborating with the artist Fernand Léger and the furniture designer Jean Prouvé. In 1940, Perriand was invited to Japan as Industrial Design Advisor for the Ministry of Trade and Industry. With the outbreak of World War II, and unable to travel home, she remained in Vietnam for four years, where she learned weaving, woodwork and the use of cane. After the war she pursued a primarily architectural practice, but her furniture design is as fresh today as it was 80 years ago. A supremely independent spirit, Perriand blazed the way for the acceptance of women in the male-dominated realms of design, interior design and architecture.

Charlotte Perriand: Objects and Furniture Design
ISBN 978-84-343-1180-0
Hardcover, 6.5 x 8.25 in. / 128 pgs / 180 color.
 U.S. \$30.00 CDN \$32.00
 October/Design & Decorative Arts

POLIGRAFA



Mies van der Rohe: Objects and Furniture Design

Edited by Patricia de Muga, Laura G. Hintze, Sandra Dachs.

German architect Ludwig Mies van der Rohe (1886–1969) is without doubt one of the pioneering masters of Modern architecture: The contemporary cityscape betrays his influence at every turn. Equally significant, though smaller in scale, are his adventures in furniture design. Like any good architect, Mies knew that architecture and furniture inevitably slip into dialogue and affect one another (he brought his knowledge of recent industrial technologies to bear on many of the chairs and tables he produced) and consequently, his earliest designs, beginning in the mid-1920s, were conceived for specific interiors. At first furniture design seemed more daunting than architecture: "There are endless possibilities and many problems—the chair has to be light, it has to be strong, it has to be comfortable. It is almost easier to build a skyscraper than a chair," he once declared. But Mies soon found novel ways to marry traditional luxurious fabrics and leathers with contemporary chrome frames, while effecting a distinct separation between the supporting structure and the supported surfaces. Today his Modern furniture pieces like the Barcelona chair, table, ottoman and day bed and the Bruno chair are acclaimed popular classics.

Mies van der Rohe: Objects and Furniture Design
ISBN 978-84-343-1182-4
Hardcover, 6.5 x 8.25 in. / 128 pgs / 180 color.
 U.S. \$30.00 CDN \$32.00
 October/Design & Decorative Arts

POLIGRAFA



Arne Jacobsen: Objects and Furniture Design

Edited by Patricia de Muga, Laura G. Hintze, Sandra Dachs.

A natural candidate for Poligrafa's *Design by Architects* series, Arne Jacobsen (1902–1971) was concerned with every detail of the environments he designed, from the basic structure right down to the door handles. When he designed St Catherine's College for Oxford University in 1960, even the height of the cedar trees he planted and the varieties of fish he installed in the ponds were of urgent concern; there was no place, in Jacobsen's thinking, where architecture left off and design took over, and today he is equally famed for his achievements in both domains. In the realm of furniture design, such creations as the Egg, Series 7, Ant and Swan chairs have become icons of Danish design. A sinuous organic line and strong sculptural presence are the foremost qualities of the Jacobsen look. Not one straight line disturbs the soft curves of these creations. This heretical departure from the prevailing hard geometrical paradigm of the time is one of the cornerstones of Arne Jacobsen's furniture and the source of his importance today.

Arne Jacobsen: Objects and Furniture Design
ISBN 978-84-343-1184-8
Hardcover, 6.5 x 8.25 in. / 128 pgs / 180 color.
 U.S. \$30.00 CDN \$32.00
 October/Design & Decorative Arts

THE MUSEUM OF MODERN ART, NEW YORK

The Museum of Modern Art, New York, and 5 Continents Editions present a new series dedicated to industrial and graphic design. Each volume, beautifully designed and with superbly printed reproductions, offers an overview of a single country's design achievements and illustrates its particular design history and aesthetic, showcasing renowned architects and designers through exemplary works drawn from MoMA's unmatched collection. Each volume contains an introduction by Paola Antonelli, Senior Curator in the Department of Architecture and Design at MoMA, an illustrated essay by a distinguished design critic, a visual timeline of significant events and a comprehensive bibliography.



American Design

Text by Russell Flinchum, Paola Antonelli.

American design, like much of American culture, perennially oscillates between populism and elitism, between the revolutionary beauty and availability of Tupperware and the elusive exclusivity of Tiffany's. This book traces the development of American design from the "armory practice" of early American machinists through mid-century "design for modern living" to the branded, consumer-oriented design of the present day, including work by Charles and Ray Eames, Raymond Loewy and Frank Gehry, among many others. Paola Antonelli's lively introduction provides an overview of United States design culture, while an essay by Russell Flinchum illuminates the masterpieces of Modern American design that are superbly reproduced in this volume's plate section.

Paola Antonelli is Senior Curator in the Department of Architecture and Design at The Museum of Modern Art, New York.

Russell Flinchum teaches in the Design Criticism program at the School of Visual Arts and lectures for the Department of Education at The Museum of Modern Art. He has been the Archivist of the Century Association Archives Foundation since 1999.

American Design

ISBN 978-0-87070-740-7

Flexibound, 8.25 x 8.25 in. / 160 pgs / 121 color / 15 b&w.

U.S. \$29.95 CDN \$31.00

October/Design & Decorative Arts



Italian Design

Text by Giampiero Bosoni, Paola Antonelli.

Engaging Italian industry and culture in a single-minded and spontaneous project of national image building, Italy's designers have produced a complete variety of forms—fashion, graphic arts and product and set design—with a unique international resonance. This volume explores Italian design of the last half-century, featuring the classic lines of the Vespa, Bruno Munari's deconstruction of the common fork, the nostalgic appeal of Italo Marchioni's ice cream cone and the sleek Minimalism of Alberto Meda's 1987 "Light Light Chair," among many other masterpieces. Paola Antonelli's lively introduction provides an overview of Italy's design culture; an essay by Giampiero Bosoni illuminates the design objects that are superbly reproduced in the volume's plate section.

Giampiero Bosoni is an architect, curator and Associate Professor of Interior Architecture in the Faculty of Design at the Polytechnic University of Milan. He is the author of several surveys and monographs, including *Il Modo Italiano: Italian Design and Avant-garde in the 20th Century* and a monograph on Max Huber.

Italian Design

ISBN 978-0-87070-738-4

Flexibound, 8.25 x 8.25 in. / 160 pgs / 132 color / 16 b&w.

U.S. \$29.95 CDN \$31.00

October/Design & Decorative Arts



NAI PUBLISHERS

Otto Neurath
The Language of the Global Polis
Text by Nader Vossoughian.

Austrian sociologist Otto Neurath was a seminal Modernist figure. Much attention has been given to his achievements in the fields of graphic design and philosophy (Neurath was a member of the Vienna Circle, founder of the Museum of Society and Economy, inventor of the ISOTYPE pictorial system and champion of the Unity of Science movement), yet his involvement with urbanism and architecture has been all but ignored. From 1931 onwards, Neurath collaborated with the International Congress of Modern Architecture and its chief exponents—Cornelis van Eesteren, Sigfried Giedion, Le Corbusier and Laszlo Moholy-Nagy—to develop an international language of urban planning and design. More experimentally, throughout the 1930s a fascination with visual media led to an attempt to franchise the Museum of Society and Economy by establishing international satellite museums. This volume contains a text by curator and writer Nader Vossoughian, which offers a fresh perspective on one of the most versatile intellectuals of the twentieth century.

Otto Neurath
ISBN 978-90-5662-350-0
Hardcover, 7.75 x 10.75 in. / 176 pgs / 89 color / 15 b&w.
U.S. \$45.00 CDN \$47.00
July/Architecture & Urban Studies

HATJE CANTZ

Megastructure Reloaded
Visionary Architecture and Urban Planning of the 1960s
Reflected by Contemporary Artists
Edited by Sabrina van der Ley, Markus Richter.

Fueled by a dissatisfaction with existing architectural solutions and an infusion of pop culture, art and rebellion, utopian urban proposals from the 1960s, such as Archigram's Plug-in City, Yona Friedman's La Ville Spatiale and New Babylon by former CoBrA painter, Constant, constitute a template for the concept of the megastructure—a city encased in one large structure or series of structures. *Megastructure Reloaded* posits the megastructure as a fix for contemporary urban architectural problems. The key figures of this resurgence—a group of architects and artists including Jose Davila, Simon Dybbroe Møller, Ryan Gander, Erik Goengrich, Franka Hörschemeyer, Victor Nieuwenhuijs & Maartje Seyferth, Tobias Putrih, Tomas Saraceno, Katrin Sigurdardottir and Tilman Wendland—are detailed in this volume through texts and images. Soviet peripheral cities are discussed for their historical precedent and contextualized through ironic responses to them by radical architecture collectives such as Superstudio and Archizoom. The volume is rounded out with texts on Le Corbusier, Oscar Niemeyer, Lucio Costa and the planned cities of Chandigarh and Brasilia, as well as a theoretical section on megastructures and megacities. This volume is published in concert with an extensive European traveling exhibition and a series of symposia and workshops.



Megastructure Reloaded
ISBN 978-3-7757-2216-2
Paperback, 8.25 x 10.25 in. / 368 pgs / 150 color.
U.S. \$55.00 CDN \$58.00
November/Architecture & Urban Studies

HATJE CANTZ

Mies and Modern Living

Edited by Helmut Reuter, Birgit Schulte.

In 1929 Barcelona was host to the World Arts Fair, an international architecture and design exposition attended by members of the Spanish royalty and many senior European government officials. It was an occasion for cultural grandstanding, an opportunity for countries to parade their native talent. So when the German government approached Ludwig Mies van der Rohe (1886–1969) to design a pavilion, he was left in no doubt as to their expectations—and he met them, erecting an ultra-modern creation in glass, steel and four types of marble. Once he had accomplished this, Mies then set about designing furniture for his building—something none of his competitors appear to have thought of. Thus was born the iconic Barcelona chair, an ingenious blend of clean Modernist steel tubing and comfort-appeal cushioning. Gathering the proceedings of a 2007 symposium on van der Rohe, this publication takes the Barcelona chair as a starting point to address his progressive ideas on interior space and continuities between architecture and furniture design. Experts trace the highlights of Mies' career and flesh out a context for his innovations in the ferment of 1920s and 1930s Berlin. Also included is a series of previously unpublished photographs of Mies' work.

Author of the proto-Minimalist aphorism, "less is more," **Ludwig Mies van der Rohe** is not only one of the twentieth century's greatest architects, but the creator of numerous milestones in the history of design.

Mies and Modern Living

ISBN 978-3-7757-2221-6

Hardcover, 9.5 x 11 in. / 304 pgs / 250 color.

U.S. \$85.00 CDN \$89.00

November/Design & Decorative Arts/Architecture



All great architecture is the design of space that contains, cuddles, exalts or stimulates the persons in that space.

—Mies van der Rohe



WASMUTH

Mies van der Rohe: Vila Tugendhat Brno

Text by Alex Dill, Rüdiger Kramm. Photographs by Christoph Engel, Thilo Mechau, Bernd Seeland.

Mies van der Rohe's renowned Tugendhat House was designed and built in Brno, Czech Republic in 1928–30 at precisely the same time as van der Rohe's visionary (but sadly temporary) Barcelona Pavilion. Here, this masterpiece of domestic Modernism is brought to life in three exquisite photo essays.

Mies van der Rohe: Vila Tugendhat Brno

ISBN 978-3-8030-0679-0

Paperback, 7.75 x 11.75 in. / 132 pgs / 182 color / 5 b&w.

U.S. \$45.00 CDN \$47.00 **FLAT40**

August/Architecture & Urban Studies



MFA PUBLICATIONS/ARTWORKS

Art in Its Own Terms

Selected Criticism 1935–1975

By Fairfield Porter

Edited by Rackstraw Downes.

According to the American poet John Ashbery, “To read Fairfield Porter is to rediscover art through the eyes of someone whose intuitive love and understanding of it has been matched by few contemporaries,” while fellow New York School poet Barbara Guest wrote, “Blunt, intuitive, scholarly, inspired—I believe no other critic has so tackled the meaning of twentieth century art, has tightened our vision of it.” Known as one of America’s finest and most influential painters, Fairfield Porter (1907–1975) was also a prolific and highly insightful art critic. His writing not only reflects the independent, original mind that presided over his own visual works, but also covers an extraordinary period in American art, in which he played the double role of protagonist and witness. This new edition of *Art in Its Own Terms* restores to print a key statement in the ongoing discussion between Modern art and its past, as Porter reviews such figures as de Kooning, Johns, Cornell, Rodin, Cézanne, Leonardo and many others. Equally seminal are his considerations of the relations between art and science and art and politics. Rackstraw Downes’ introduction beautifully sets the stage for this indispensable and wide-ranging volume.

Art in Its Own Terms

ISBN 978-0-87846-743-3

Paperback, 5.5 x 8.25 in. / 288 pgs / 46 b&w.

U.S. \$22.50 CDN \$24.00

December/Art/Nonfiction & Criticism

The Impressionists taught us to look at nature very carefully; the Americans teach us to look very carefully at the painting. Paint is as real as nature and the means of a painting can contain its ends.

—Fairfield Porter

This book reveals a man largely unknown even to most of his appreciators, a man of witty and passionate mind, sensitive to the meanings of Modern art from the last brushstroke to the widest philosophical implication... He offers evidence of what a richly civilized and civilizing occupation criticism can be when practiced by someone who both knows and cares.

—Peter Schjeldahl

Also Available:



**André Breton:
Surrealism and Painting**

9780878466283

U.S. \$29.95 CDN \$31.00

MFA Publications



**Julien Levy: Mémorial
of an Art Gallery**

9780878466535

U.S. \$22.50 CDN \$24.00

MFA Publications

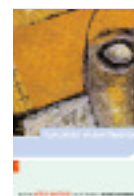


**Roger Shattuck:
The Innocent Eye**

9780878466542

U.S. \$22.50 CDN \$24.00

MFA Publications



Futurist Manifestos

9780878466276

U.S. \$17.95 CDN \$19.00

MFA Publications

D.A.P./DISTRIBUTED ART PUBLISHERS

A Thing Among Things: The Art of Jasper Johns

By John Yau

This beautifully illustrated and profoundly original volume of essays by the New York poet and critic John Yau mounts one of the most eloquent defenses of the art and vision of Jasper Johns ever written—going well past tired and traditional Formalist readings of the artist's work to propose a completely new way of reading them: One that is intensely human. Praised by renowned American art historian and critic Jack Flam as, "a brilliantly attentive and original reading of Jasper Johns' work," this volume not only makes many aspects of the artist's work accessible for the first time, but also reveals an emotional tenor to the man whom so many critics have characterized, wrongly, according to Yau, as aloof or hermetic.

Expanding upon the ideas he laid out in *The United States of Jasper Johns*, published in 1996 by Zoland Books, Yau traces the ways that the artist's work conveys a connection to the common experience—a "sense of life" that encompasses thoughts, memory, consumption, excretion, life, death, time and mortality. Yau's readings of the works are broadened by statements from conversations between the poet and artist that have taken place over the course of the last 30 years. Lending to this sense of intimacy, many of the works collected in this volume come directly from the artist's studio or his private collection, and have rarely been reproduced before. According to Flam, "John Yau focuses his attention on how the artist's pioneering paintings relate to life as it is lived—and on what they tell us about what it means to be mortal and alive in time. Along the way, Yau cuts a much-needed clearing through the tangle of narrowly self-reflexive interpretations that have plagued so much critical writing on Johns' work during the past half century—providing a fresh approach and opening our eyes to Johns' accomplishment in revealing ways. This is a groundbreaking book, written with both precision and passion. It should be read by everyone who cares about modern painting."

John Yau is a poet and critic. He is the author of several books, including *The Passionate Spectator: Essays on Art and Poetry*, *Paradiso Diaspora* and *Borrowed Love Poems*, as well as contributions to monographs and catalogues on Joan Mitchell, Jessica Stockholder, Wifredo Lam and Hiroshi Sugimoto. Since 2004, he has been the Arts Editor of the *Brooklyn Rail*. He has taught at the University of California, Berkeley, Yale University and the Maryland Institute College of Art, and is currently an Associate Professor of Critical Studies at Mason Gross School of the Arts, Rutgers University. He received a Guggenheim Fellowship in Poetry in 2006–2007.

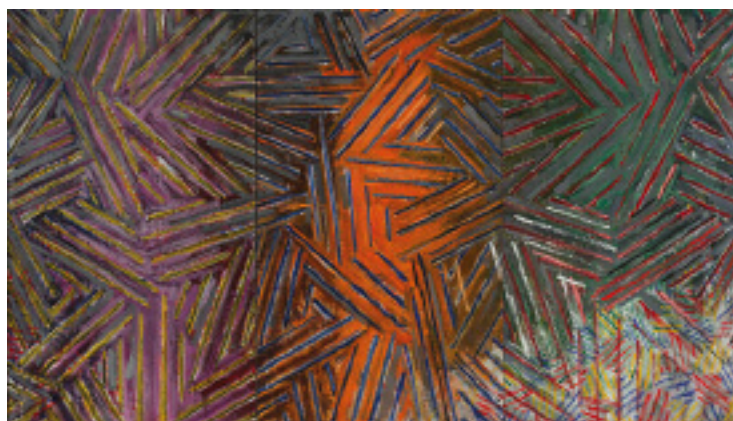
A Thing Among Things: The Art of Jasper Johns

ISBN 978-1-933045-62-7

Hardcover, 9 x 7 in. / 208 pgs / 70 color.

U.S. \$39.95 CDN \$42.00

October/Art/Nonfiction & Criticism



The work of Jasper Johns has finally found a critical thinker who not only understands its importance, but who is possessed with the intelligence and literary skill necessary to explicate the full range of its meaning and significance to his readers.

—Francis M. Naumann



EXACT CHANGE

Back in Print!

Composition In Retrospect

By John Cage

Written in his characteristic “mesostics” (linked lines of prose poetry), *Composition in Retrospect* is a statement of methodology in which composer John Cage examines the central issues of his work: Indeterminacy, nonunderstanding, inconsistency, imitation, variable structure, contingency. Finished only shortly before his death in 1992, *Composition in Retrospect* completes the documentation of Cage’s thought that began with his classic book *Silence* (1961), but it is an introduction and invitation to his work as much as a summary or conclusion. Also included in this volume (at Cage’s request) is “Themes and Variations,” a piece written in 1982 about friends and heroes such as Jasper Johns, Buckminster Fuller, Marcel Duchamp and Erik Satie. Together these pieces form a book that is both a testament to the artists Cage admired and a clear statement of his own *ars poetica*.

John Cage (1912–1992) was an American composer, writer, artist and mycologist. Having studied with Arnold Schönberg (who proclaimed him “not a composer, but an inventor—of genius”) and Henry Cowell in the 30s, Cage went on to devise landmark compositions for percussion and prepared piano before making his hugely influential work *4’33”* (1952). Later works privileged composition by chance procedure—“imitating Nature in the manner of her operation”—and the use of ambient noise, electronics and tape manipulation. Cage’s influence can be seen in the works of countless composers (especially the New York School “group” of Morton Feldman, Christian Wolff and Earle Brown), artists (such as those affiliated with Fluxus) and writers.

Composition In Retrospect

ISBN 978-1-878972-11-8

Paperback, 8 x 6 in. / 184 pgs.

U.S. \$15.95 CDN \$17.00

June/Music/Nonfiction & Criticism

**Masterful and wise composition,
playful and serious, and absolute music
despite being made of language.**

—L.A. Reader

EXACT CHANGE

Back in Print!

Dark Spring

By Unica Zürn

Translated and with an Introduction by Caroline Rupprecht.

Dark Spring is an autobiographical coming-of-age novel that reads more like an exorcism than a memoir. In it author Unica Zürn traces the roots of her obsessions: The exotic father she idealized, the “impure” mother she detested, the masochistic fantasies and onanistic rituals which she said described “the erotic life of a little girl based on my own childhood.” *Dark Spring* is the story of a young girl’s simultaneous introduction to sexuality and mental illness, revealing a different aspect of the “mad love” so romanticized by the (predominantly male) Surrealists. **Unica Zürn** (1916–1970) emigrated in 1953 from her native Berlin to Paris in order to live with the artist Hans Bellmer. There she exhibited drawings as a member of the Surrealist group and collaborated with Bellmer on a series of notorious photographs of her nude torso bound with string. In 1957, a fateful encounter with the poet and painter Henri Michaux led to the first of what would become a series of mental crises, some of which she documented in her writings. She committed suicide in 1970—an act foretold in this, her last completed work.

Dark Spring

ISBN 978-1-878972-30-9

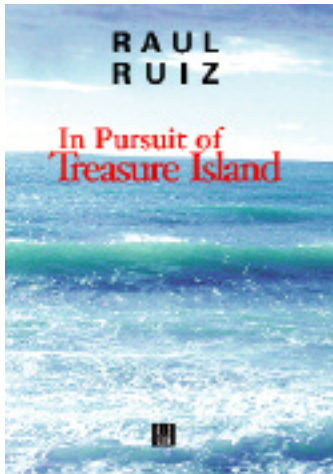
Paperback, 6 x 8 in. / 128 pgs.

U.S. \$13.95 CDN \$15.00

February/Literature



DIS VOIR



In Pursuit of Treasure Island

By Raul Ruiz

"Behind each children's book, behind each bestseller, a sacred text is hidden. Stevenson's novel has been scrutinized, read and re-read a thousand times. It has been used as a model for a map that leads us in search of an island where a cave that represented the sky was located. And in that sky, the stars and planets were represented by diamonds, real diamonds..." Both a prelude and a continuation to Raul Ruiz's film, *Treasure Island*, made in 1984, *In Pursuit of Treasure Island* presents itself as the follow-up, or rather a pursuit, of Stevenson's novel. It is a formidable example of the way Ruiz parodies the text and plunges the story inside the story before losing the reader in a labyrinth of strange images.

In Pursuit of Treasure Island

ISBN 978-2-914563-41-3

Paperback, 6.5 x 8.5 in. / 112 pgs.

U.S. \$25.00 CDN \$26.00

November/Film & Video/Nonfiction & Criticism

FREE NEWS PROJECTS/
HEARTWORM PRESS



Narcisa

By Jonathan Shaw

Introduction by Lydia Lunch.

According to Johnny Depp, "If Hubert Selby Jr., Charles Bukowski, Ernest Hemingway, Jack Kerouac, William Burroughs, Neil Cassady, Dr. Hunter S. Thompson, the Marquis de Sade, Antonio Carlos Jobim, Joao Gilberto, Edward Teach, Charley Parker, Iggy Pop, Louis-Ferdinand Celine, R. Crumb, Robert Williams, Joe Coleman, Dashiell Hammett, E.M. Cioran and all of the Three Stooges had all been involved in some greasy, shameful, evil whorehouse orgy, Jonathan Shaw would surely be its diabolical, reprobate spawn." This first novel by Shaw, the internationally acclaimed tattoo artist and son of jazz legend Artie Shaw, unfolds in the wild backwaters of Rio de Janeiro and New York, where narrator Cigano attempts in vain to curb the unhinged habits of his lover Narcisa. As they navigate the chaos of her spiraling life of drugs, burglaries and violent mood swings, Cigano records a love affair doomed by sociopathy. With a fan base that includes Lydia Lunch (who provides an introduction), Depp, Jim Jarmusch and Iggy Pop, it is already a much-anticipated debut.

Narcisa

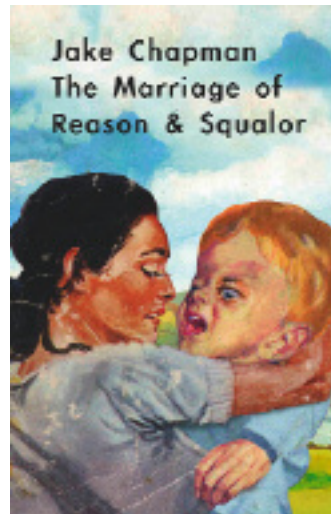
ISBN 978-0-9797238-3-4

Paperback, 5.5 x 8.5 in. / 360 pgs.

U.S. \$19.95 CDN \$21.00

July/Literature

FUEL PUBLISHING



The Marriage of Reason & Squalor

By Jake Chapman

In his fiction debut, the notorious British artist Jake Chapman satirizes the standard paperback romance novel in his own inimitable way, slashing the genre down to bare bones and creating a disfigured version from the remains. *The Marriage of Reason & Squalor* is a corollary to the visual work for which Jake Chapman, in collaboration with his brother Dinos, is best known. The novel opens when our heroine, Chlamydia Love, is gifted a desert island by her fiancée, but develops a fascination with its rightful owner, the devilishly unattractive writer Helmut Mandragorass, instead. A battle begins over the ownership of the island and, ultimately, Chlamydia's love. Included as an insert is Mandragorass' opus *Come Hell or High Water*, along with a number of actual rejection letters sent to Mandragorass/Chapman from publishers who perhaps should have known better. Also featured are 20 limited edition color prints by Chapman—in the guise of Chlamydia Love.

The Marriage of Reason & Squalor

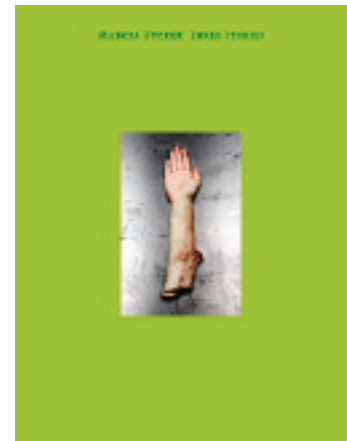
ISBN 978-0-9558620-0-7

Pbk, 5 x 7.75 in. / 304 pgs / 20 color.

U.S. \$32.95 CDN \$35.00

September/Art/Literature

A.S.A.P.



Three Stories

By Marcia Tucker

Edited by Marion Boulton Stroud.

This collection of short stories by groundbreaking curator and author Marcia Tucker—who died in 2006 at the age of 66—was produced during her many residencies at The Acadia Summer Arts Program in Maine. Tucker was the founder of New York's New Museum of Contemporary Art, where she served as Director from its inception in 1977 until 1999. Her motto, "Act first, think later—that way you'll have something to think about," was a guiding principle in running the institution, where she organized such major exhibitions as *A Labor of Love* (1996) and *Bad Girls* (1994). After resigning from her post in 1999, Tucker continued to write, teach, lecture—and perform occasional stand-up comedy. Upon her death, Lisa Phillips, the current Director of the New Museum wrote, "In her life and in her work, which were very intertwined, she was a kind of magnet who understood the power of people and brought them together around shared passions. She was and still is a force to be reckoned with."

Three Stories

ISBN 978-0-9797642-1-9

Hardcover, 7 x 9.25 in. / 60 pgs.

U.S. \$25.00 CDN \$26.00

September/Literature

PICTUREBOX

**MYTHTYM****Edited by Trinie Dalton.**

Writer, artist, musician and prolific zine-maker Trinie Dalton has said of her work, "The idea of introducing and contextualizing artists by hanging their art on the same wall is a fundamental one in the art world. To me, my zines are literary/art/music history anthologies, following the group-show or salon style. They're like parties on paper, and I want to be an exquisite host." Dalton's "parties on paper" bring together artists, musicians, critics, novelists, cartoonists and other less-classifiable cultural producers. *Mythtym* compiles the greatest hits from previous zines, as well as a new, 100-page piece on the subject of mirrors: As symbols in horror stories, psychological metaphors, as material for psychedelic art and the disco ball. Contributors include: Folkert de Jong, Takeshi Murata, Jim Drain, Jay Babock, Andrew Leland, Aura Rosenberg, Sue de Beer, Leif Goldberg, Matt Greene, Nick Lowe, Brian Sholis, Benjamin Weissman, Francine Spiegel, Derek McCormack, Jesse Bransford, Shamim Momin, Amy Gerstler, David Altmeld, Sammy Harkham, Rachel Kushner, Dennis Cooper, Marnie Weber, Banks Violette, Dearraindrop and Paper Rad.

MYTHTYM

ISBN 978-0-9815622-4-7
Hdcvr, 5.5 x 8.5 in. / 160 pgs /
120 color / 50 b&w.
 U.S. \$30.00 CDN \$32.00
 December/Popular Culture/Art

PICTUREBOX

**Ben Jones: New Paintings & Drawings**

This volume is produced in conjunction with Ben Jones' first solo show in Athens, Greece. Jones is a member of the famed Providence, Rhode Island-based art group Paper Rad, which has lent its lo-fi, DIY aura to everything from Internet hijinks and zines to gallery installations, music and music videos. He is also the author, with Frank Santoro, of the popular *Cold Heat* series. As a solo enterprise, Jones also makes paintings that, through the liberal use of fluorescents and pastels, convey a pop cartoon cheeriness that is belied by edgier psychedelic and Surrealist-inspired imagery. Dimly redolent of Keith Haring's Street Pop style, Jones' paintings combine color fields, cartoon-like characters, otherworldly scenes and what he has described as "meta-graffiti" in gouache, spray paint and pencil. Using a printing process that employs eight different spot colors, this volume preserves the powerful optical experience that is so particular to Jones' day-glo paintings. It also includes working drawings for installations and paintings, as well as exclusive print-only images that are a must-have for all fans of Paper Rad, PictureBox and the ever-lively Providence scene.

Ben Jones: New Paintings and Drawings
ISBN 978-0-9794153-7-1
Hardcover, 7 x 8 in. / 32 pgs / 20 color /
20 b&w.
 U.S. \$20.00 CDN \$21.00
 November/Popular Culture/Art

PICTUREBOX

**Yuichi Yokoyama: Travel**

The Japanese manga artist Yuichi Yokoyama's latest work, *Travel*, is a wordless journey into the contemporary Japanese psyche. It takes the not unfamiliar plot backdrop of a train ride and turns it into a psychological meditation on the vehicle's architecture and passengers (rather than focusing on the usual narrative-driven concerns such as destination, distance or landscape). *Bookforum* has characterized Yokoyama's style thus: "Concerned with phenomena rather than character and narrative, his comics resemble the output of a drafting machine: sequences that present multiple views of an object in action and look like exploded product diagrams. Yokoyama seems to enjoy the resulting images as much for the strange shapes that are generated as for what they reveal." Yokoyama began his career in 1995, and has developed a body of work characterized in part by an omission of dialogue and speech (usually an indispensable part of manga storytelling); he relies instead on the power of his graphics and occasional onomatopoeia. Introduction by noted cartoonist and comics scholar Paul Karasik.

Yuichi Yokoyama: Travel
ISBN 978-0-9815622-0-9
Paperback, 5.75 x 8.25 in. / 208 pgs /
200 b&w.
 U.S. \$19.95 CDN \$21.00
 November/Popular Culture/Comics & Graphic Novels

NYEHAUS/FOUNDATION 20 21

**Made in France**
8 Artists and the Graphic Novel**Edited and with text by Alexis Nolent.**

"There is only one word for it in French: *Bande dessinée*. It includes graphic novels, comics, comic strips, comic book series, serial comics, mangas: All genres, without specifying size, format or quality, and without any hierarchical differentiation." So says Alexis "Matz" Nolent, who curated *Made in France: 8 Artists and the Graphic Novel* at New York's Foundation 20 21 in early 2008. That work is now collected in this paper slipcased volume, which contains one staple-bound booklet for each artist—Paolo Bacilieri, Christian de Metter, Jean-Claude Götting, Miles Hyman, Lax, Jérôme Mulot, Florent Ruppert and Sergio Toppi—as well as an exhibition poster. "Beyond the differences among the artists represented here, the idea is also to show the diversity that can exist at the heart of the work of a single artist, specifically between the work he accomplishes in the context of the *bande dessinée* and the more personal works he does for himself, in the secrecy of his studio or drawing table, to train or amuse himself."

Made in France
ISBN 978-1-934171-07-3
Paperback, 6.25 x 9.25 in. / 96 pgs /
33 color / 36 b&w.
 U.S. \$35.00 CDN \$37.00 **SDNR30**
 July/Art/Comics & Graphic Novels

VEENMAN PUBLISHERS



Gijsbert Hanekroot: From Abba to Zappa

Dutch photographer Gijsbert Hanekroot started his career as a chronicler of the pop music scene in the late 60s and carried on until 1983. Over the course of this pivotal era, he photographed nearly every major pop singer or rock band out there with unusual energy and intimacy—from David Bowie to Joni Mitchell to Muddy Waters, Chet Baker, John Lennon, Yoko Ono, James Brown, Neil Young, Johnny Cash, Alice Cooper, Bob Marley, Bryan Ferry, The Rolling Stones, and yes, Abba and Frank Zappa, just to name a few. This riveting, oversized volume offers an amazing selection of vintage photographs—from Abba to Zappa—that will appeal equally to all generations. It is well printed on different sizes of paper, so that readers can experience a sort of montage effect when flipping through without the need for psychedelic drugs.

Gijsbert Hanekroot: From Abba to Zappa
ISBN 978-90-8690-128-9
Paperback, 9.5 x 13.5 in. / 336 pgs / 336 b&w.
 U.S. \$65.00 CDN \$68.00
 August/Music/Photography

PICTUREBOX



Michel Gondry: You'll Like This Film Because You're In It

The Be Kind Rewind Protocol

A how-to book from a famed director! This little paperback by Michel Gondry was inspired by his latest film, *Be Kind Rewind*. The movie stars Jack Black and Mos Def as two friends who enact lo-fi versions of popular Hollywood films such as *Ghostbusters* or *Robocop* and offer them for rental. They call this reappropriative and participatory practice “sweding,” which is to say, “putting you into the things you like.” At New York’s Deitch Projects, in February and March of 2008, Gondry emulated the heroic example of his characters, constructing a do-it-yourself film studio in which any visitor could assemble their own film from extant plot summaries and rent the results. His aim: “I intend to prove that people can enjoy their time without being part of the commercial system and serving it...

Ultimately, I am hoping to create a network of creativity and communication that is guaranteed to be free and independent from any commercial institution.” This book chronicles those films in photographs and drawings, and in texts discussing the ideas behind Gondry’s “Cinema Club.” It also serves as an inspirational guide to independent film making. Edited and art directed by Gondry himself, this book is as unique, funny and fanciful as his films.

Michel Gondry: You'll Like This Film Because You're In It
ISBN 978-0-9794153-8-8
Paperback, 5 x 7.75 in. / 64 pgs / 30 color / 90 b&w.
 U.S. \$16.95 CDN \$16.00
 October/Film & Video/Popular Culture

PICTUREBOX



Gary Panter: Cola Madnes

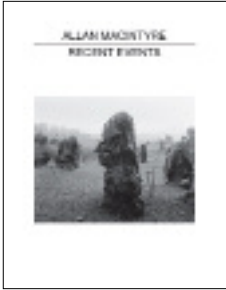
Available widely for the first time! Legendary underground cartoonist Gary Panter’s comics are typically anarchic and fun, but they also delve deeper. Drawn in 1983, printed in 2001 and released here for the first time, *Cola Madnes* stars Jimbo, Panter’s enduring punk everyman, sharing billing with a cast of idiosyncratic characters including Bob War; his calamitous brother, Uncle Garcia; a smart-talking dinosaur and beleaguered guardian in a bathrobe; and Kokomo, a native in an unspecified tropical land colonized by oil companies. The delightfully inane story offers a selection of Panter’s themes: Humanity’s troubled relationship with nature and technology; the tension between restraint and the uncontrollable urge; family relationships; and Jimbo’s endearing, comical self-doubt. Panter’s black-and-white “ratty line” drawing style offers great economy while suggesting a broad range of graphic styles, from *art brut* to bathroom graffiti, and calls to mind the work of legendary cartoonists Jack Kirby and Osamu Tezuka.

Gary Panter: Cola Madnes
ISBN 978-0-9794153-9-5
Hardcover, 5 x 7 in. / 212 pgs / 210 b&w.
 U.S. \$24.95 CDN \$26.00
 July/Popular Culture/Comics & Graphic Novels

APERTURE

Tinyvices

With this new series, Aperture presents five of the most promising artists featured on tinyvices.com, the popular online gallery founded by independent curator and photographer Tim Barber. Presented in five separate volumes, and limited to 1,000 copies per edition, the series reflects the loose spirit of the website and offers a range of styles and approaches to photography—Kenneth Cappello’s casual snapshots of the skate scene of his youth, Alan Macintyre’s rigorous investigations of geological activity, Jason Nocito’s playful groupings of disparate images, Robin Schwartz’s disquieting portraits of her daughter and Jaimie Warren’s theatrical self-portraits. Each book is introduced by a prominent artist, writer or curator. Since its inception in 2005, tinyvices has become an influential platform for emerging talent, featuring the work of hundreds of photographers and artists, including Ryan McGinley and Dash Snow. Its corresponding exhibition opened in New York in 2006, and has since toured worldwide, from Proyecto Monclova in Mexico to Colette in Paris.



Allan Macintyre: Recent Events

Allan Macintyre, born in Sea Level, North Carolina in 1968, received an MFA from the Massachusetts College of Art. His photographs have been exhibited at the University of Texas, El Paso and the Carpenter Center, Harvard University.

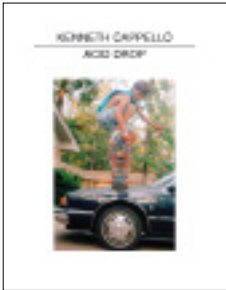
Allan Macintyre: Recent Events
ISBN 978-1-59711-082-2
Paperback, 7 x 9 in. / 96 pgs / 40 duotone.
U.S. \$29.95 CDN \$31.00
October/Photography



Jaimie Warren: Don't You Feel Better

Jaimie Warren, born in Waukesha, Wisconsin in 1980, lives and works in Kansas City, Missouri. Her photography has been published in *Paper*, *Punk Planet*, *ANP Quarterly* and *Vice* magazine.

Jaimie Warren: Don't You Feel Better
ISBN 978-1-59711-085-3
Paperback, 7 x 9 in. / 96 pgs / 40 color.
U.S. \$29.95 CDN \$31.00
October/Photography



Kenneth Cappello: Acid Drop

The work of **Kenneth Cappello**, born in Houston in 1973 has been featured in *ID*, *Vanity Fair* and *Dazed & Confused*, among others.

Kenneth Cappello: Acid Drop
ISBN 978-1-59711-081-5
Paperback, 7 x 9 in. / 96 pgs / 40 color.
U.S. \$29.95 CDN \$31.00
October/Photography



Jason Nocito: Loads

Jason Nocito, born in Mineola, New York in 1974, is a graduate of Parsons School for Design. His work has appeared in *Dazed & Confused*, *Vice* magazine, *Tokion* and the *London Sunday Times*.

Jason Nocito: Loads
ISBN 978-1-59711-083-9
Paperback, 7 x 9 in. / 96 pgs / 40 color.
U.S. \$29.95 CDN \$31.00
October/Photography



Robin Schwartz: Amelia's World

Robin Schwartz, born in Passaic, New Jersey in 1957, earned her MFA in photography from Pratt Institute in 1981. Her photographs have appeared in *The New York Times* and the *Los Angeles Times*.

Robin Schwartz: Amelia's World
ISBN 978-1-59711-084-6
Paperback, 7 x 9 in. / 96 pgs / 40 color.
U.S. \$29.95 CDN \$31.00
October/Photography

APERTURE

Hank Willis Thomas: Pitch Blackness**Text by René de Guzman, Robin D. G. Kelley.**

Hank Willis Thomas gained wide recognition with his highly provocative series *B®ANDED*, which addresses the commodification of African-American male identity by raising questions about visual culture and the power of logos. *Pitch Blackness*, his first monograph, includes selections from this series and several others. The book begins with a deeply personal and interpretive re-telling of the senseless murder of young Songha Willis, the artist's cousin, who was robbed at gunpoint and murdered outside a nightclub in Philadelphia in 2000. It then charts Hank Willis Thomas' career as he grapples with the issues of grief, black-on-black violence in America and the ways in which corporate culture is complicit in the crises of black male identity. The concluding section presents his newest body of work, *Unbranded*—in which he examines advertising and media representation of African-Americans. With his characteristic pointedness and dark humor, Willis Thomas shows in *Pitch Blackness* why he is considered one of today's most compelling emerging artists. Essays by René de Guzman and Robin D. G. Kelley.

Hank Willis Thomas, born in Plainfield, New Jersey in 1976, received his BFA from New York University's Tisch School of the Arts and his MFA in Photography, along with an MA in Visual Criticism from the California College of the Arts, San Francisco. He has exhibited in galleries and museums, including the Studio Museum in Harlem; Wadsworth Atheneum, Hartford; Leica Gallery, New York; and the National Portrait Gallery, Washington, D.C. Willis Thomas is the first recipient of the Aperture West Book Prize, a new annual prize awarded by Aperture Foundation. He lives in Oakland, California.

Hank Willis Thomas: Pitch Blackness**ISBN 978-1-59711-072-3****Hardcover, 8 x 10 in. / 128 pgs / 125 color.****U.S. \$35.00 CDN \$37.00****November/Photography/African American Art & Culture**

...A poignant and layered exploration of racial typing in our era of hypercapitalism.

—D.C. Murray, *Art in America*





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"El Sueño" (c.1798–1808), from *Goya and Italy*, published by Turner, page 22.
For more Art History, see pages 60–65.



HATJE CANTZ

Paul Klee: Theater Everywhere

Foreword by Juri Steiner. Text by Christine Hopfengart, Fabienne Eggelhöffer, Armin Kerber, Beate Schlichenmaier, et al.

Like many of his Bauhaus contemporaries, Paul Klee (1879–1940) was deeply influenced by theater and the stage. Throughout his life Klee attended theatrical performances, from the opera to puppet shows, with an almost fanatical zeal, and characters from plays or opera—Hamlet, Falstaff and Don Giovanni, for example—populate his enigmatic visual world. Various types of character roles and theatrical elements, like clowns and masks, were firmly established themes in his repertoire, and as last year’s delightful *Paul Klee: Hand Puppets* showed, he also delighted in puppetry, making bizarre bricolaged puppets out of household materials to amuse his son Felix. Primarily, though, Klee understood the sympathies between theater and life, absorbing the topos of the world as a stage into his observations: People became actors or marionettes and theatrical events touched upon scenes from everyday life. This publication sheds light on all of these aspects of Klee’s fascination with the arts of the stage. A chronology gives a panoramic outline of his several encounters with the theater and a selection of works by contemporary artists makes it clear that Klee was not the only artist to be fascinated with the sharp-eyed perception of theatrical scenarios—the topic is one that continues to engage artists today.

Paul Klee: Theater Everywhere

ISBN 978-3-7757-2185-1

Hardcover, 9.25 x 12.5 in. / 280 pgs / 206 color / 177 b&w.

U.S. \$60.00 CDN \$63.00

June/Art/Art History

HATJE CANTZ

In Paul Klee’s Enchanted Garden

Text by Michael Baumgartner, Arnfinn Bø-Rygg, Richard Hoppe-Sailer, Ole-Henrik Moe, Osamu Okuda.

“Many call Paul Klee a magician. He was no such thing; he did not conjure up anything. He was a creator who found beauty in the world around him,” wrote one of Klee’s students from the legendary Bauhaus. The Swiss-born painter, like many of his contemporaries—Kandinsky among them—was interested in Transcendentalism and found nature an inexhaustible source of inspiration. Much of his oeuvre depicts gardens and parks—from real locations such as the Garden Kingdom of Dessau-Wörlitz in Germany or the Tunisian Hammamet to fantastic, fragmentary vegetal abstractions. An amateur naturalist, Klee would often collect flowers and leaves on walks, to later identify and store in an herbarium. With more than 200 color illustrations, this publication explores the spiritual, scientific and aesthetic manifestations of Klee’s engagement with nature, revealing a complex approach, by turns coolly analytical and completely subjective.

Born in 1879, **Paul Klee** belonged to the Munich-based proto-Expressionist group Der Blaue Reiter (The Blue Rider), which was active from 1911–1914. Members sought to express spiritual truths in their work, which—radically for the time—moved progressively towards complete abstraction.



In Paul Klee’s Enchanted Garden

ISBN 978-3-7757-2101-1

Hardcover, 6.75 x 9.5 in. / 200 pgs / 220 color / 20 b&w.

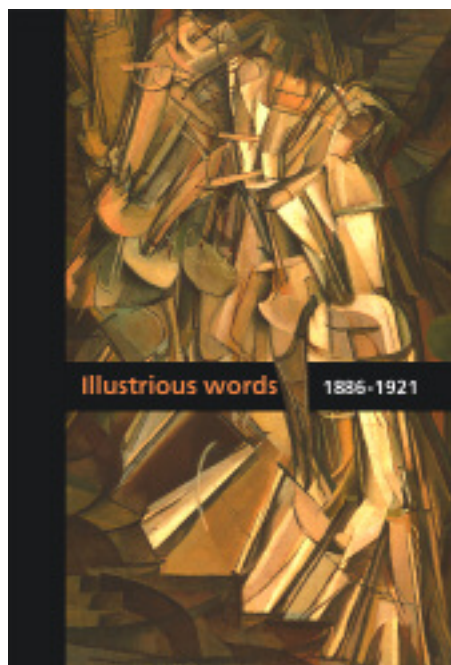
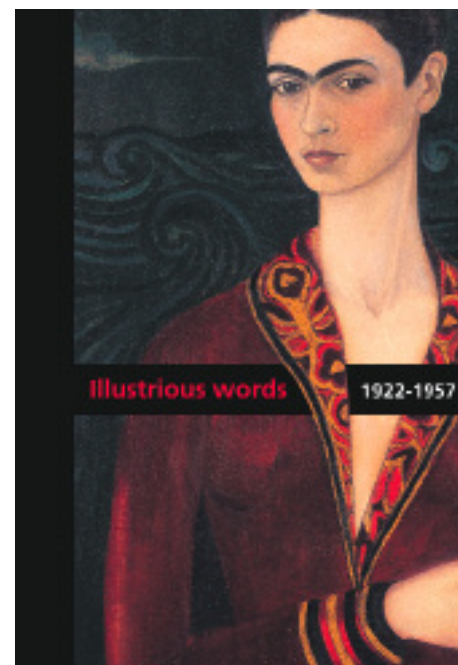
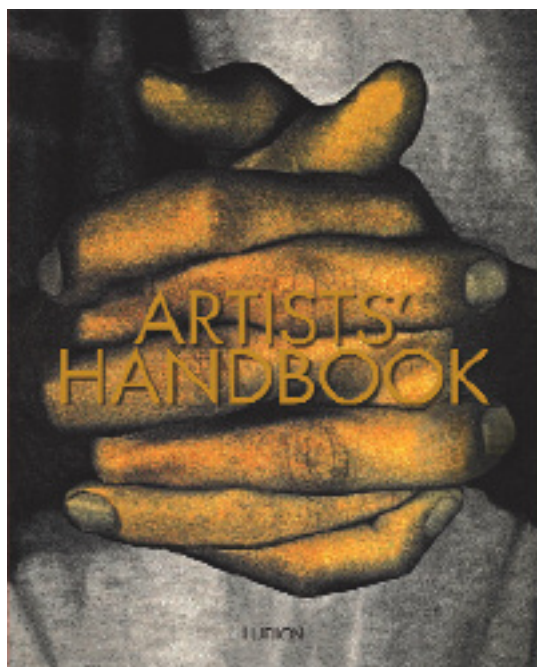
U.S. \$50.00 CDN \$53.00

August/Art/Art History

EDITORIAL RM

Diego Rivera: Illustrious Words**Text by Juan Coronel Rivera, Roberto Pliego, Magdalena Zavala.**

The renowned Mexican muralist Diego Rivera was also a prodigious storyteller and a witness to some of the most formative social and artistic movements of the twentieth century. A central figure in the emergence of the avant-garde in post-revolutionary Mexico, Rivera was also a keen art critic—if occasionally caustic towards those he disagreed with, he was also a generous promoter of emerging talent. These two volumes—the first comprehensive collection of Rivera's writings in English—reveal the vision, irony and insight of his rarely examined written work. Included in these two illustrated volumes are selections from Rivera's inventive, partially fabricated autobiography, written in collaboration with Loló de la Torre and Gladys March, as well as letters and other previously unpublished essays. The first volume covers his childhood, his years of apprenticeship and his life among the European avant-garde. The second covers his return to Mexico in the wake of its tumultuous and transformative revolution.

**Diego Rivera: Illustrious Words 1886–1921, Volume I****ISBN 978-84-936123-3-7****Hdcvr, 6.5 x 9.5 in. / 432 pgs / 102 color / 36 b&w.****U.S. \$55.00 CDN \$58.00****June/Art/Nonfiction & Criticism/Latin****American Art & Culture****Diego Rivera: Illustrious Words 1922–1957, Volume II****ISBN 978-84-92480-10-4****Hdcvr, 6.5 x 9.5 in. / 432 pgs / 102 color / 36 b&w.****U.S. \$55.00 CDN \$58.00****November/Art/Nonfiction & Criticism/Latin****American Art & Culture**

LUDION

Artists' Handbook**George Wittenborn's Guestbook, with 21st Century Additions****Edited by Ronny Van de Velde. Text by Henri Focillon, Jan Ceuleers.**

George Wittenborn (1905–1974), legendary émigré bookseller, publisher, dealer and friend to artists ranging from Léger, Arp, Ernst, Picasso and Braque to Calder, Beuys, Warhol, Johns, Ono, Richter, Baldessari and Nauman, kept a guestbook over the many decades of his passionate career in connoisseurship. On March 16, 1944, the Mexican painter and writer Miguel Covarrubias drew a hand in Wittenborn's guestbook in lieu of his signature—and with that a tradition was born. This monumental volume, designed with cut-out alphabetical letter tabs like an old fashioned encyclopedia, contains renderings of hands by roughly 300 of the twentieth century's finest and most challenging artists. Essays include Henri Focillon's 1939 "In Praise of Hands" and Jan Ceuleers' engaging narrative biography. Ceuleers writes, "Wittenborn's guestbook is a book of friends, a book of handshakes that stands for 'greeting, good-bye, friendship, solidarity, unity and agreement, and the doubling of power achieved through partnership.'"

Artists' Handbook**ISBN 978-90-5544-719-0****Hardcover, 10 x 13 in. / 624 pgs / illustrated throughout.****U.S. \$125.00 CDN \$131.00****August/Art**



HATJE CANTZ

Fernand Léger: Paris–New York

Text by Yve-Alain Bois, Raphaël Bouvier, Christian Derouet, Brigitte Hedel-Samson, Philippe Büttner.

Fernand Léger (1881–1955) is one of the few Modernist artists that can be said to have anticipated both American Abstraction and American Pop, and to have made a deliberate relationship with American culture: He visited the U.S. several times, and during the Second World War, from 1940 to 1945, he lived in exile in New York. In America, Léger found much to admire—above all, a dynamic embrace of industry sympathetic to his own quasi-Futurist love of technological energies. An early critic of Léger described him as more of a “Tubist” than a Cubist, noting the cool metal cylinders that fill his early work. It was through such motifs that the artist approached modern life, viewing industry as a force for the good and its translation into art as a Modern vernacular. “Our pictures are our slang,” he optimistically declared towards the end of his stay in New York. During that time, Léger had produced some of his most important works, which found a ready audience in the younger American artists surrounding him. *Paris–New York* covers the artist’s entire oeuvre, from the Cubist-influenced early work to the later, cheerful large-format paintings. Special attention is paid to the American dimension of Léger’s oeuvre, and the volume traces his impact on American artists—primarily on Roy Lichtenstein and Ellsworth Kelly, but also on other late twentieth-century artists such as Robert Rauschenberg, Al Held, Jasper Johns, James Rosenquist, Frank Stella and Andy Warhol.

Fernand Léger: Paris–New York

ISBN 978-3-7757-2161-5

Hardcover, 9.5 x 12 in. / 192 pgs / 107 color / 3 b&w.

U.S. \$75.00 CDN \$79.00

September/Art/Art History

HATJE CANTZ

Gustave Caillebotte: Parisian Impressionist with a Passion for Water

Rowers and divers, strolling couples, scenes of Parisian working life: This is the world of Gustave Caillebotte (1848–1894). Though he was affiliated with Impressionism from the start (he funded several early Impressionist exhibitions and often supported colleagues like Renoir, Monet and Pissarro by buying their works), and though he shared its commitment to “optic truth,” Caillebotte was a Realist in the tradition of Courbet, and his painting is characterized more by its relation to early photography than by its optical subjectivity or its brushwork. Vertiginously tilting or zooming-in perspectives, whether along Parisian boulevards and the Seine or indoors, across intimate interiors, are Caillebotte’s forte: His famous “Paris Street, Rainy Day” of 1877 (now in the collection of The Art Institute of Chicago), in which the street’s wet paving stones loom up to the viewer, visually rivaling the buildings above them, is one example of such photography-derived effects. This publication is an invitation to discover Caillebotte, whose name has lately become more prominent, in part because of his pioneering blend of photography and painting. It particularly addresses Caillebotte’s fondness for riverside and coastal scenes: He loved rowing and sailing, and his water landscapes, which feature colorful, glowing depictions of rowers on the Yerres, the Normandy coast, the banks of the Seine and the sailboats on the Argenteuil, are among his best-known works. Approximately 50 paintings, drawings, contemporary photographs and construction sketches and models for yachts create a comprehensive view of Caillebotte’s achievement.



Gustave Caillebotte: Parisian Impressionist with a Passion for Water

ISBN 978-3-7757-2191-2

Hardcover, 9.5 x 11 in. / 144 pgs / 100 color / 30 b&w.

U.S. \$50.00 CDN \$53.00

October/Art/Art History

MFA PUBLICATIONS

Masterpieces: Great Paintings of the World in the Museum of Fine Arts, Boston

Mixed from egg whites and vegetable tints, water and soot, oils and rare minerals and applied to bone, wood, metal and canvas, the plastic and expressive properties of paint have stirred artists and their admirers throughout history. The holdings of the Museum of Fine Arts, Boston have grown into a formidable appraisal of one of humankind's oldest and most diverse forms of artistic expression—from its first acquisition, Washington Allston's "Elijah in the Desert" (1818), to recently acquired works by Edgar Degas, Georgia O'Keeffe and Takashi Murakami—and now constitutes one of America's largest permanent collections. The first version of *Masterpieces* has long been a favorite among museum-goers and art lovers. This new edition expands on the scope of the old, adding new acquisitions and featuring 150 master works by artists from Asia, Europe and the Americas—from delicate Song-dynasty handscrolls to jewel-like images of medieval piety, scenes of mythic drama, austere still lifes, sensitive portraits, grand landscapes and jarring Modern visions. Featuring artists such as Rembrandt, El Greco, Copley, Monet, Sargent and Picasso, anonymous masters of medieval Europe and Asia and living artists of uncompromising vision such as Gerhard Richter and David Hockney, this book is a celebration of the possibilities of paint.

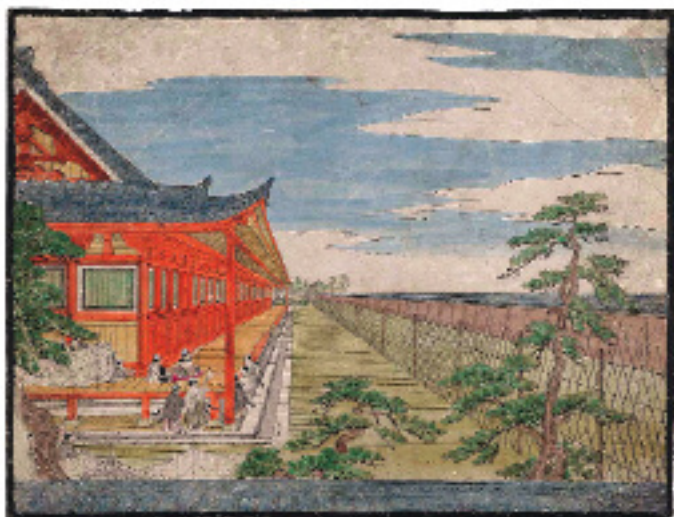
Masterpieces: Great Paintings of the World in the Museum of Fine Arts, Boston

ISBN 978-0-87846-737-2

Hardcover, 10 x 11.5 in. / 224 pgs / 170 color.

U.S. \$60.00 CDN \$63.00

October/Art



MFA PUBLICATIONS

Arts of Japan

MFA Highlights

Edited by Anne Nishimura Morse.

The MFA's holdings of Japanese art make up the finest and most comprehensive collection outside of Japan. This stunning overview features many of the collection's best-known and most beloved works, including such rare paintings as the eighth-century Buddhist panel "Shaka, the Historical Buddha, Preaching on Vulture Peak" and the thirteenth-century narrative hand-scroll "Night Attack on the Sanjō Palace" (the most exciting section of the celebrated Heiji monogatari scrolls), along with fine examples from the Museum's unsurpassed grouping of woodblock prints, magnificent sculptures such as a gilt-wooden statue of the bodhisattva Miroku by the twelfth-century master Kaikei, plus a representative selection of postcards, textiles, ceramics, lacquer wares, sword-fittings and other decorative arts. In all, more than 160 highlights from the museum's staggering collection are illustrated and discussed, divided into four themes—Art of the Temple, The Town, The Ruling Classes and Japanese Art in the World. Ranging from the seventh century to the present day, this engaging volume introduces readers to the complex variety and renowned brilliance of Japanese arts.

Arts of Japan

ISBN 978-0-87846-714-3

Paperback, 7 x 9 in. / 320 pgs / 175 color / 30 b&w.

U.S. \$24.95 CDN \$26.00

December/Art/Asian Art & Culture

HATJE CANTZ



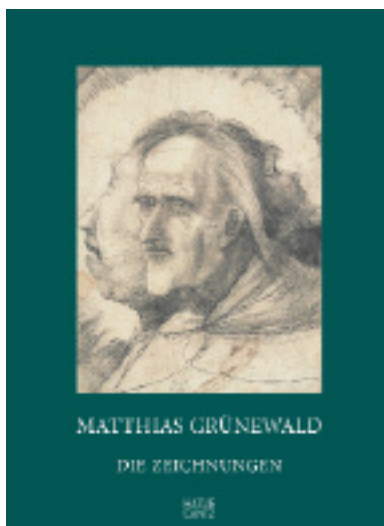
Sebastiano del Piombo: A Venetian in Rome

Text by Kia Vahland.

During his lifetime, painter Sebastiano del Piombo (ca. 1485–1547) was considered, along with Giorgione, the great hope of the Venetian School. Sebastiano later became Raphael's biggest competitor in Rome—he was, in fact, the only Renaissance artist capable of painting in the style of both the Venetian and the Central Italian Schools, taking cues from Giorgione, Da Vinci and Michelangelo to create a uniquely discerning and colorful style. Sebastiano was an innovator as well—he was the first to discover a technique that made it possible to paint with oil on stone, which Michelangelo deemed only for “women and lazybones like Sebastiano.” Michelangelo's poor opinion of the painter's abilities has perhaps shrouded Sebastiano's reputation for centuries. In his *Lives of the Artists* (1550), Giorgio Vasari reiterated Michelangelo's chastisement. A rediscovery of this Venetian portraitist is long overdue.

Sebastiano del Piombo: A Venetian in Rome
ISBN 978-3-7757-2145-5
Hardcover, 6.5 x 9.5 in. / 96 pgs / 40 color.
 U.S. \$30.00 CDN \$32.00
 August/Art/Art History

HATJE CANTZ



Matthias Grünewald: The Drawings

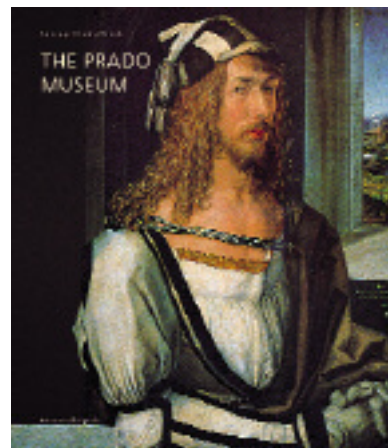
Edited by Ruediger Becksmann.

Text by Max J. Friedländer.

On the occasion of its centennial anniversary, the German Verein für Kunstwissenschaft has compiled all of Renaissance master Matthias Grünewald's known drawings in this opulent volume, which is filled with exquisitely reproduced color plates, complete with critical commentary. Grünewald's 40 surviving studies are some of the most important discoveries of German Renaissance art. Uncovered by art historian Max J. Friedländer, who posits Grünewald's technique as an antipode to Albrecht Dürer's, this publication is the latest example of nearly a century of groundbreaking drawings editions produced by the Verein für Kunstwissenschaft—the first volume of which, a complete edition of Grünewald's known drawings at the time (1927), has long been out of print. Later editions featured the work of artists such as Martin Schongauer, Albrecht Dürer, Hans Baldung Grien, Hans von Kulmbach, Hans Schäufelein and Lucas Cranach the Elder. The work of **Matthias Grünewald** (c. 1475–1528) was nearly forgotten until the twentieth century; only a dozen paintings and these drawings have been found. His masterpiece, the *Isenheim Altarpiece* (c. 1513–1515), was long believed to have been painted by Dürer.

Matthias Grünewald: The Drawings
ISBN 978-3-7757-2141-7
Slipcased, Clothbound, 12.5 x 17 in. / 184 pgs / 40 color / 36 b&w.
 U.S. \$300.00 CDN \$315.00
 September/Art/Art History

POLIGRAFA



The Prado Museum Updated Edition

Text by Santiago Alcolea Blanch.

New expanded edition! Pritzker Prize-winning architect Rafael Moneo designed the 2007 Prado Museum expansion—the fourth in the Madrid building's 189-year history. In addition to covering Moneo's addition, this generously illustrated volume contains reproductions of nearly 300 works—including Brueghel's “The Triumph of Death,” Bosch's “The Garden of Earthly Delights,” Rubens' “The Three Graces,” Raphael's “The Madonna of the Fish” and Tiepolo's “Olympus”—with a particular emphasis on work by the Spanish masters, including El Greco, Velázquez, Murillo and Goya. Also included are texts by art historian Santiago Alcolea Blanch detailing the new building and contemporary Spanish sculptor Cristina Iglesias' acclaimed entrance, as well as outlining the museum's history to date, paying special attention to chief patrons who have shaped, over the centuries, one of the world's most important museums of art.

The Prado Museum
ISBN 978-84-343-1176-3
Leather bound, 10.25 x 12.25 in. / 408 pgs / 285 color / 38 b&w.
 U.S. \$85.00 CDN \$89.00
 August/Art/Art History

NAI PUBLISHERS

The Discovery of the Netherlands

Four Centuries of Landscape Painting by Dutch Masters

Edited by Henk van Os, Huigen Leeftang, Jenny Reynaers.

Text by Louise Fresco, Henk van Os.

Published concurrently with Holland's inaugural Apeldoorn Garden and Landscape Architecture Triennial, *The Discovery of the Netherlands* explores how the genre of Dutch landscape painting has played a role in the viewer's appreciation of the landscape. Editor Henk van Os, Department Chair of Art and Society at the University of Amsterdam, contends that the function of landscape painting is to educate the viewer to appreciate, through the artists' skill, the view that the artist has chosen to portray. Van Os echoes a key tenet of nineteenth century landscape painting—that framing nature frees it for aesthetic appreciation. This volume explores how the diverse Dutch landscape has been fervently idealized by generations of Dutch artists, literally leading to the discovery of its aesthetic virtue. The publication features works by Hendrik Chabot, Jacob Maris, Anton Mauve and Jan Hendrik Weissenbruch, among others. Also included is an essay on the subject of contemporary conservation by Louise Fresco.

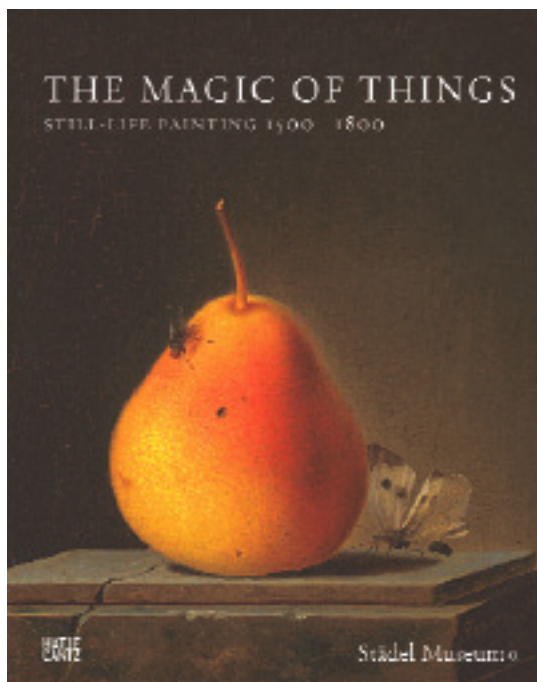
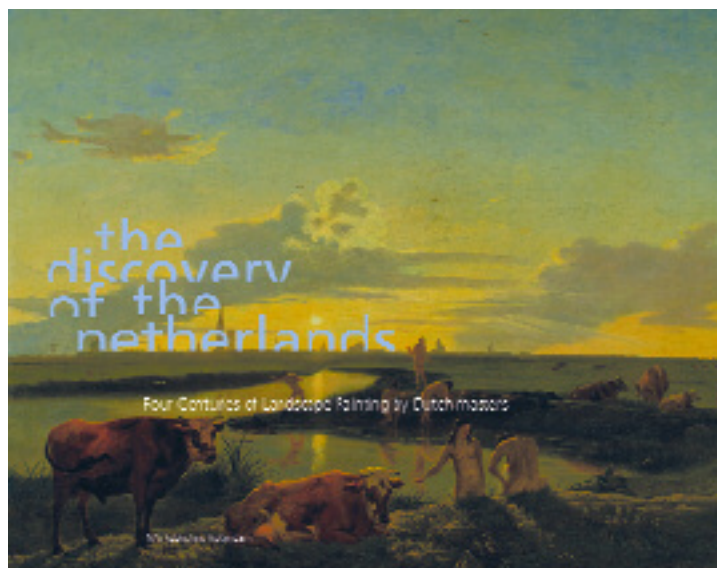
The Discovery of the Netherlands

ISBN 978-90-5662-027-1

Hardcover, 10.25 x 7.75 in. / 144 pgs / 40 color.

U.S. \$40.00 CDN \$42.00

September/Art/Art History



HATJE CANTZ

The Magic of Things

Still-Life Painting 1500–1800

Edited by Jochen Sander.

Of painting's enduring genres, it may be the still life that offers the most brazen opportunities for virtuoso flourish, and that most closely approximates painting itself, as an art of arrangement of color, texture and light. Glistening dew drops on flower petals, contorted reflections of light on glass goblets and silver dishes, candied sweets heaped up in Chinese porcelain, the textures of fur, cloth, metal and bone—the rendering of such objects demands of an artist not only skill but an instinct for the *thingness* of things. Chardin, for example, was so gifted in this respect that certain admirers have been known to literally lick his paintings. However, skill, as always, is not the whole story: “One uses color but one paints with feelings,” he once explained to a colleague hoping for tips on technique. For the viewer, the still life demands no extensive training in art theory, since its endless rewards are plain to the eye and mind—excepting the obvious symbolism that attends such items as skulls or fallen petals. This volume boasts a splendid selection of works by such masters of the genre as Jan Brueghel the Elder, Georg Flegel, Sebastian Stoskopff, Jan Davidsz de Heem, Abraham Mignon and Chardin, culled from first-class collections from the Städel Museum in Frankfurt, the Kunstmuseum Basel and the Hessisches Landesmuseum in Darmstadt.

The Magic of Things

ISBN 978-3-7757-2207-0

Hardcover, 9.5 x 12 in. / 368 pgs / 246 color / 26 b&w.

U.S. \$75.00 CDN \$79.00

July/Art/Art History



A cornerstone document of the world’s most famous photography collective.

HATJE CANTZ

Magnum’s First

Edited by Achim Heine, Peter Koeln.

Magnum Photos, founded in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger, David Seymour and Bill Vandivert, is perhaps the most famous photography agency and collective in the world today. Until recently it was thought that the earliest Magnum group show was the photographic scholar L. Fritz Gruber’s 1956 exhibit, curated for the Photokina in Cologne. However, more than 50 years later, an even earlier show has been rediscovered. *Magnum Photo: Gesicht der Zeit (The Face of Time)* was organized by the Amateur Photographers’ Club of Graz, Austria and was shown in the Graz Joanneum from January 21 to February 5 1955 before traveling to four other Austrian cities in 1955 and 1956. The show’s main theme was “photographic humanism”—people and their living spaces, photographed without sensationalism by committed photojournalists who believed in educating and bettering the world through photographic documentation. With a total of 83 vintage prints by eight Magnum photographers—Werner Bischof, Henri Cartier-Bresson, Robert Capa, Ernst Haas, Erich Lessing, Jean Marquis, Inge Morath and Marc Riboud—this is the first publication to offer complete documentation of the show. All photographs are featured in large-format reproductions.

Magnum Photos was founded after the Second World War as a self-organized, independent cooperative composed of like-minded photographers—or as Henri Cartier-Bresson put it, “a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually.” All of its members retain copyright to their work. Today Magnum has offices in New York, London, Paris and Tokyo.

Magnum’s First
ISBN 978-3-7757-2215-5
Hardcover, 9.5 x 12.5 in. / 212 pgs / 83 color.
U.S. \$60.00 CDN \$63.00
July/Photography





APERTURE

Jonas Bendiksen: The Places We Live**Text by Philip Gourevitch.**

The year 2008 has witnessed a major shift in the way people across the world live: For the first time in human history more people live in cities than in rural areas. This triumph of the urban, however, does not entirely represent progress, as the number of people living in urban slums—often under abject conditions—will soon exceed one billion. From 2005 to 2007 Magnum photographer Jonas Bendiksen documented life in the slums of four different cities: Nairobi, Kenya; Mumbai, India; Caracas, Venezuela; and Jakarta, Indonesia. His lyrical images capture the diversity of personal histories and outlooks found in these dense neighborhoods that, despite commonly held assumptions, are not simply places of poverty and misery. Of course, slum residents continuously face enormous challenges, such as the lack of health care, sanitation and electricity.

Innovatively designed with 20 double gatefold images that unfold to configure the four walls of each individual's home, *The Places We Live* tells the story of the denizens within with unusual humanity. Through its inventive design and experiential approach, *The Places We Live* brings the modern-day Dickensian reality of these individuals into sharp focus.

This volume includes an introduction by American author and journalist **Philip Gourevitch**, editor of *The Paris Review* and author of *Standard Operating Procedure* and *We Wish to Inform You that Tomorrow We Will Be Killed With Our Families: Stories From Rwanda*. An accompanying exhibition will open at the Nobel Peace Center, Oslo in the summer of 2008, and then tour worldwide.

A member of Magnum Photos, **Jonas Bendiksen**, born in Tønsberg, Norway in 1977, has received numerous awards, including the 2003 Infinity Award from the International Center of Photography and first prize in the Pictures of the Year International Awards. His photographs have appeared in *National Geographic*, *Geo*, *Newsweek* and the *Sunday Times Magazine*, among other publications. His bestselling first book, *Satellites: Photographs from the Fringes of the Former Soviet Union*, was published in 2006 by Aperture. In 2007, the *Paris Review* received a National Magazine Award for *The Places We Live*.

Jonas Bendiksen: The Places We Live**ISBN 978-1-59711-067-9****Hardcover, 8 x 6 in. / 196 pgs / 66 color / 20 double gatefolds.**

U.S. \$40.00 CDN \$42.00

August/Photography





APERTURE/MOCP

Michael Wolf: The Transparent City

Text by Natasha Egan, Geoff Manaugh.

Chicago, like many urban centers throughout the world, has recently undergone a surge in new construction, grafting a new layer of architectural experimentation onto those of past eras. In early 2007, the Museum of Contemporary Photography, with the support of U.S. Equities Realty, invited Michael Wolf as an artist-in-residence to document this phenomenon. Bringing his unique perspective on changing urban environments to a city renowned for its architectural legacy, Wolf chose to photograph the central downtown area, focusing specifically on issues of voyeurism and the contemporary urban landscape in flux.

This is Wolf's first body of work to address an American city. Whereas prior series have juxtaposed humanizing details within the surrounding geometry of the urban landscape, in *The Transparent City*, his details are fragments of life—digitally distorted and hyper-enlarged—snatched surreptitiously via telephoto lenses: Edward Hopper meets *Blade Runner*. The material resonates with all the formalism of the constructed, architectonic work for which Wolf is well-known, but also emphasizes the conceptual underpinnings of his ongoing engagement with the idea of how modern life unfolds within the framework of the ever-growing contemporary city.

Michael Wolf, born in Munich in 1954, grew up in the United States and studied at UC Berkeley and with Otto Steinert at the University of Essen in Germany. Two previous books—*Sitting in China* (2002) and *Hong Kong: Front Door/Back Door* (2005)—feature his much acclaimed photographs of China. Wolf lives and works in Hong Kong and Europe.

Michael Wolf: The Transparent City

ISBN 978-1-59711-076-1

Hardcover, 10.5 x 13.25 in. / 112 pgs / 60 color.

U.S. \$60.00 CDN \$63.00

November/Photography/Architecture

Exhibition Schedule

Chicago: Museum of Contemporary Photography, 11/08



HATJE CANTZ

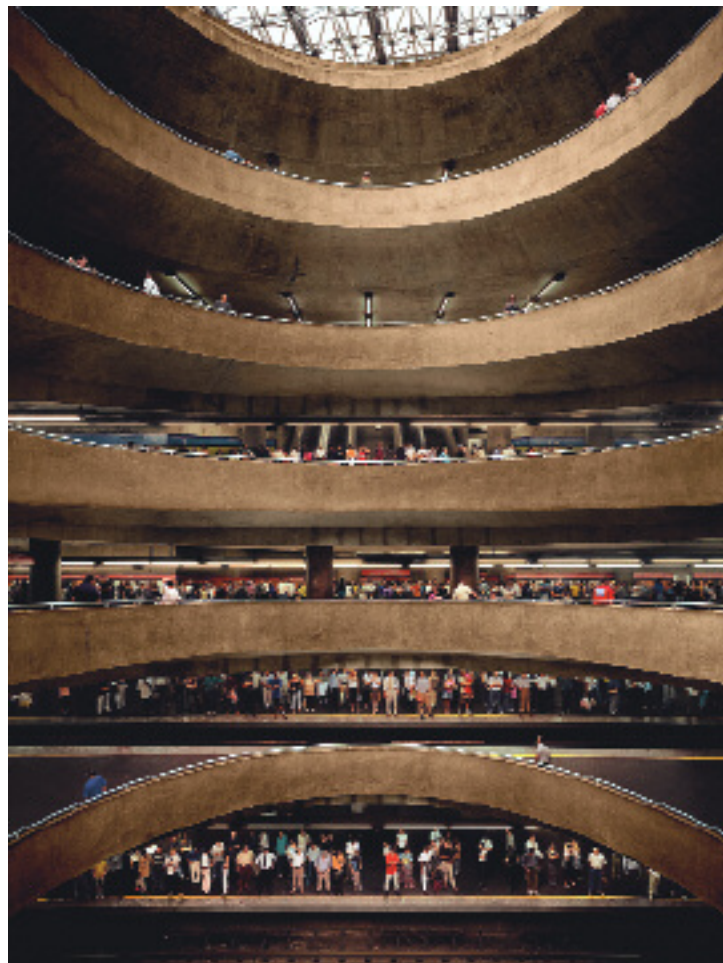
Andreas Gursky: Architecture**Edited by Sonja Fessel. Text by Ralf Beil, Aleida Assmann, Jan Assmann, Elisabeth Bronfen, Sonja Fessel, et al.**

A Japanese power plant, dilapidated slums, the patterned facades of an apartment complex in Paris—in the work of German art photographer Andreas Gursky, born in 1955 in Leipzig, both private dwellings and the domains of industrial and political power are made into sometimes awe-inspiring and always overpowering forces of urban life. Gursky's signature mix of epic sweep and extreme detail is ideally suited to the portrayal of large-scale architecture, eliciting its most salient features: The capacity to dwarf, to impress, to alienate and to daunt. Where many of us will habitually blank out architectural environments which cannot be accommodated by the naked eye, Gursky's approach is to photograph them in order to render them comprehensible: "My preference for clear structures is the result of my desire, perhaps illusory, to keep track of things and maintain my grip on the world." *Architecture* is a collection of breathtaking images by the world-famous photographer, taken between 1988 and the present day, and treating all aspects of architectural structure, from the inside out. Each of the 75 color photographs is accompanied by commentary by renowned German authors Aleida Assmann, Jan Assmann, Elisabeth Bronfen, Sonja Fessel, Paul Nizon, Alfred Nordmann, Mirjam Schaub, Rudolf Schmitz, Monika Schmitz-Emans, Peter Schneemann and Thomas Zaunschirm. The resulting conjunction of text and image attractively demonstrates the depth and breadth of Gursky's concept of architecture.

Andreas Gursky: Architecture**ISBN 978-3-7757-2177-6****Hardcover, 9.75 x 11.75 in. / 144 pgs / 75 color.**

U.S. \$60.00 CDN \$63.00

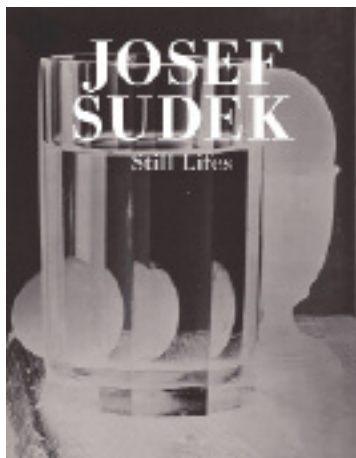
August/Photography/Architecture



Mr. Gursky's images give us more than the human eye can see on its own in an attempt to convey the true scale of human domination of the planet.

—Roberta Smith, *The New York Times*

TORST



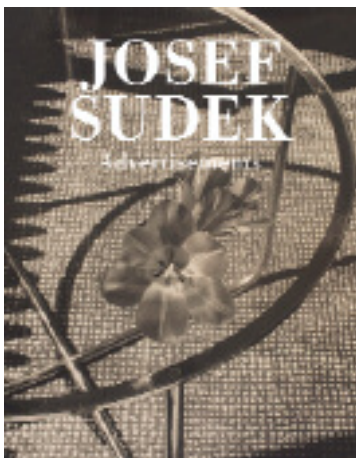
Josef Sudek: Still Lives

From the mid-1920s until his death in 1976, Czech photographer Joseph Sudek shot Gothic and Baroque architecture, street scenes and still lifes—usually leaving the frame free of people and capturing a poetic and highly individualistic glimpse of Prague. The still lifes are the best known aspect of his oeuvre; indeed, his graceful depictions of drinking-glasses and eggs are familiar to those who don't necessarily even know his name. Acceding to his reclusive nature, Sudek began *The Window of My Studio* series in the 1940s. It allowed him to capture street scenes without going outside and helped him discover a particular fondness for how glass refracts light. The still lifes emerged from the informal arrangements Sudek would make on his windowsill, and occupied him for a number of years. Depicting a range of quotidian objects with a marked artfulness—some were made in homage to favorite painters like Caravaggio—the series deserves a deeper look. This volume is the first in-depth study of Sudek's still lifes and also explores his creative use of carbon printing—a pigment process on rag paper not often used photographically—which lent so many of his images such extraordinary depth and warmth.

Josef Sudek: Still Lives

ISBN 978-80-7215-343-5
Hardcover, 8.75 x 11 in. / 96 pgs / 76 color.
U.S. \$60.00 CDN \$63.00
October/Photography

TORST



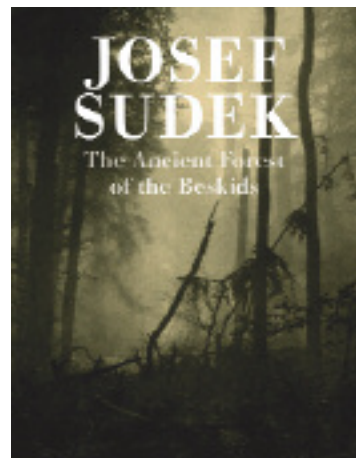
Josef Sudek: Advertisements

Czech photographer Josef Sudek, who is best known for his moody, Romantic shots of still lifes and street scenes, was an influential advertising pioneer. Though this commercial aspect of his oeuvre is often overlooked, he collaborated with designer Ladislav Sutnar and architect Otto Rothmayer to create striking ads that rival the work of better-known contemporaries. This aspect of his career was short lived, however. The nationalization of privately owned businesses in Czechoslovakia at the end of the Second World War, coupled with the Communist takeover of 1948, made advertising largely superfluous. In this volume, Sudek's striking commercial portfolio is presented for the first time. The book includes an introduction by Czech Modern art historian Vojtech Lahoda, as well as a complete bibliography. In 1978, Sonja Bullaty—a former student of Sudek's—edited the first monograph of his work, which firmly established his reputation as one of the great photographers of the twentieth century. That volume was unrivaled prior to the publication of this monograph, which, in concert with two other concurrently published books, creates the most extensive compilation of Sudek's work to date.

Josef Sudek: Advertisements

ISBN 978-80-7215-342-8
Hardcover, 8.75 x 11 in. / 96 pgs / 80 color.
U.S. \$60.00 CDN \$63.00
October/Photography

TORST



Josef Sudek: Ancient Forest of the Beskids

The series of photographs that Joseph Sudek created in the Mionsí Forest of Moravia's Beskid Mountains is perhaps the most classically Romantic and visually stunning body of work ever made by this important Czech photographer. In the late 1920s, while shooting the interior of Prague's iconic Cathedral of St. Vitus during its final phase of completion, Sudek learned a great deal about light. Years later, alone, deep in the virgin forest, he lay in wait for the light that he knew would lend the ancient trees their ghostly aspect—finding graceful compositions in isolated wilderness. Photography historian Antonín Dufek penned the introduction to this volume, which is the first to present such a comprehensive set of Sudek's photographs of the Mionsí Forest, the ruins surrounding Hukvaldy castle and the foothills of the Beskids.

Josef Sudek, born in 1896 in Kolín, was a book-binder and amateur photographer for several years before studying at the State School of Graphic Arts with Karel Novak. Along with a handful of other young Modernists, he founded the Czech Photographic Society in 1924. While maintaining a successful commercial career, Sudek nurtured a lifelong, Romantic fascination with light and mood. He died at the age of 80 in 1976.

Josef Sudek: Ancient Forest of the Beskids

ISBN 978-80-7215-344-2
Hardcover, 8.75 x 11 in. / 96 pgs / 76 color.
U.S. \$60.00 CDN \$63.00
October/Photography

STEIDL

Robert Frank: Pull My Daisy

Introduction by Jerry Tallmer. Text by Jack Kerouac.

"First take best take," to paraphrase Allen Ginsberg, was for years the ethos presumed to have governed the making of Robert Frank and Alfred Leslie's classic Beat Generation film *Pull My Daisy* (1959)—until Leslie revealed in 1968 that its scenes had been as scripted and rehearsed as any Hollywood movie. Even Jack Kerouac's famous voiceover narration, which careens wonderfully in and out of sync with the action, was actually composed in advance, performed four times and then mixed from three separate takes. But the film remains a supreme document of Beat Generation energy at its peak, with several of its key players starring: Allen Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, David Amram, Richard Bellamy, Alice Neel, Sally Gross and Pablo Frank (Robert Frank's then-infant son). Based on an incident in the life of Beat muse Neal Cassady and his wife Carolyn, *Daisy* tells the story of a railway brakeman whose painter wife has invited a respectable bishop over for dinner at their Bowery apartment. The brakeman's "Beatnik" friends crash the occasion, and the playful provocations ("Is baseball holy?") they put to the bishop ("Strange thoughts you young people have!") baffle the clergyman's propriety and expectation of a "civilized" evening. This book interweaves the script of Kerouac's narration with film stills, and also includes a 1961 introduction by Jerry Tallmer.

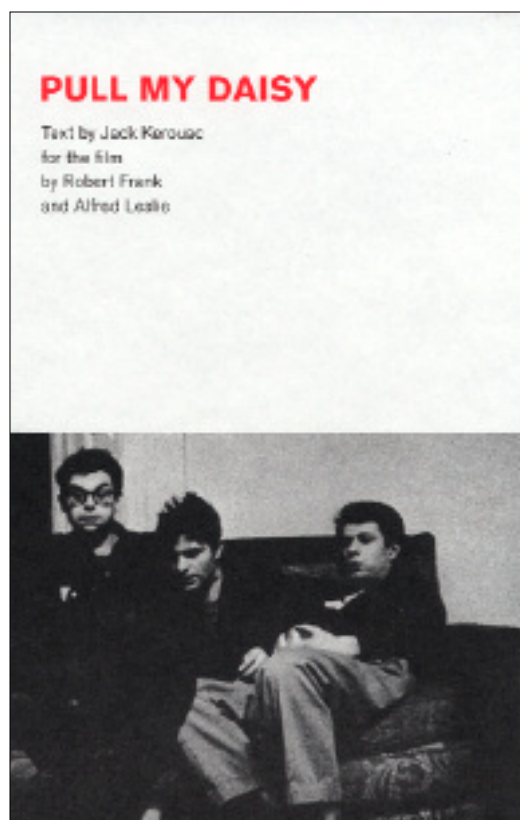
Robert Frank: Pull My Daisy

ISBN 978-3-86521-673-1

Hardcover, 5.5 x 8 in. / 64 pgs / 53 tritone.

U.S. \$27.50 CDN \$29.00

May/Photography/Film & Video



STEIDL

Robert Frank: Peru

In March 1949, Robert Frank mailed a birthday gift to his mother in Switzerland: A maquette of a series of photographs he had made during a visit to Peru between June and December of the previous year. Frank assembled an identical book for himself, and these two maquettes now reside in the collections of The Museum of Modern Art, New York and the National Gallery of Art, Washington. A few of the images are well known in Frank's oeuvre, but until now very few people have seen the entire series—which, in 1949, already displayed the hallmark of Frank's distinctive image-sequencing. *Peru* also exhibits an ease and flexibility that Frank himself confirms: "I was very free with the camera. I didn't think of what would be the correct thing to do; I did what I felt good doing. I was like an action painter." Using a hand-held 35mm Leica camera, Frank documented the country's massive vistas, weathered faces, manual labor and dusty roads stretching to the horizon with a spontaneity of motion that propels the viewer into the midst of the scenery. For the first time, and under the direction of Frank himself, this book presents the complete sequence of images. *Peru* is a work of major significance in both the artist's history and the history of photography.

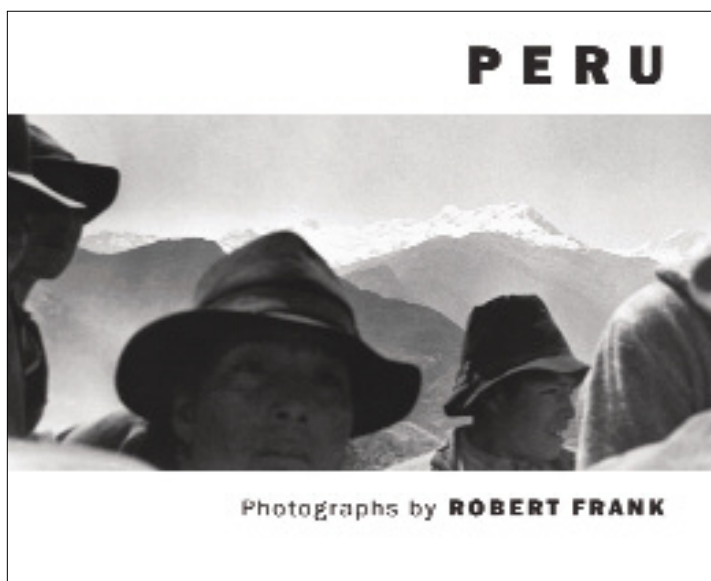
Robert Frank: Peru

ISBN 978-3-86521-692-2

Hardcover, 9.75 x 7.75 in. / 48 pgs / 39 tritone.

U.S. \$29.99 CDN \$31.00

October/Photography



Published in association with the National
Gallery of Art, Washington



RADIUS BOOKS

Lee Friedlander: New Mexico**Text by Emily B. Neff.**

Pioneering photographer Lee Friedlander has been making images of what he calls “the American social landscape” for more than 50 years. His influence reaches across several generations—through pivotal exhibitions such as The Museum of Modern Art’s 2005 retrospective, and through his own specific feel for the book format, evident from the first (self-published) monograph of 1970, *Self-Portrait*, to recent volumes such as *Apples & Olives*, *Cherry Blossom Time in Japan* and *Frederick Law Olmsted Landscapes*. Friedlander has been visiting Albuquerque, Santa Fe and the Northern New Mexico environs since the late 1960s, and this new volume of work presents a sequence of images made during his travels in the region between the mid-90s and the present. Armed with his signature Hasselblad camera and wandering the back roads in an assortment of rental cars, Friedlander has journeyed from the Plaza of Santa Fe to the adobe strewn neighborhood barrios and out into the gorgeous, high-altitude desert that surrounds this fabled city. In *Lee Friedlander: New Mexico*, we see the same attentive curiosity that we’ve come to expect from this American master who is so adept at creating unity out of diverse shapes and tones in the two-dimensional picture plane.

Lee Friedlander: New Mexico**ISBN 978-1-934435-11-3****Paperback, 12 x 11.25 in. / 80 pgs / 45 duotone.**

U.S. \$60.00 CDN \$63.00

October/Photography

Exhibition Schedule

Sante Fe: Andrew Smith Gallery, 10/08

DAMIANI

Olivo Barbieri: The Waterfall Project

“It’s impossible not to think, even upon close inspection, that Olivo Barbieri’s photographs aren’t images of obsessively detailed architectural maquettes. The trees seem plastic, the cars resemble toys and the buildings look as though they would fall over if you so much as breathed on them. *The Waterfall Project* brings this unreal quality to landscape, specifically to such touristy waterfalls as Victoria (Zambia/Zimbabwe), Iguazu (Argentina, Brazil), Khone Papeng (Laos/Cambodia) and Niagara (USA/Canada). In these disorienting images, the spectators on the crowded viewing platforms look like M & M’s in a candy bowl, a cluster of toytown Pointillistic color against a backdrop of watery froth. The results are vertiginous and wonderfully bizarre. Critic Walter Guadagnini writes in the introduction: “There is an evident technical expedient in this, and it is the choice to photograph from above, to place oneself in a privileged and anomalous condition. In the past, this expedient already gave rise to numerous readings, which range from acknowledging the historical roots of this perspective (going back all the way to Nadar’s photographs from a hot-air balloon) up to the socio-political implications deriving from 9/11.”

Olivo Barbieri: The Waterfall Project**ISBN 978-88-6208-052-1****Hardback, 9 x 13 in. / 112 pgs / 40 color.**

U.S. \$55.00 CDN \$58.00

October/Photography



STEIDL

The Lewis Baltz Library

With his iconic, Minimalist images of the suburban landscape, the influential California-born photographer Lewis Baltz—who came to prominence as part of the New Topographic movement of the late 1970s—was at the forefront of a revolutionary shift in the medium of photography. His work exemplifies the ways in which photography started to break out of its isolated history and aesthetics and began to take its place among other media.

During the late 1960s and early 1970s, Baltz became fascinated by the stark, man-made landscape rolling over California's then-agrarian terrain. His earliest portfolio, *The Tract Houses* (1971), and his preliminary forays into a Minimal aesthetic, *The Prototype Works* (1967–1976), illuminate his drive to capture the reality of a sprawling Western ecology gone wild. His best known series from the period, *The New Industrial Parks Near Irvine, California* (1974), was followed by two smaller projects, *Maryland* (1976) and *Nevada* (1977). In the following decade Baltz published three major books—*Park City* (1980), *San Quentin Point* (1986) and *Candlestick Point* (1989)—exploring these themes. The book *89–91 Sites of Technology*, his early 1990s investigation of the spread of information technology in European and Japanese workplaces, was originally announced for 2007, and is now available for the first time.

The Lewis Baltz Library marks the indelible importance of Baltz in the development of contemporary photography with the publication or re-issue of all of his primary bodies of work as individual volumes. This season, Steidl announces the first six volumes. The remaining three will be published in 2009, along with a nine-volume, slipcased special edition.



Lewis Baltz: Maryland 1976

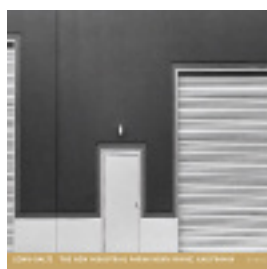
Text by Jane Livingston.

ISBN 978-3-86521-635-9

Clothbound, 11 x 10.5 in. / 56 pgs / illustrated throughout.

U.S. \$50.00 CDN \$53.00

September/Photography



Back in Print!

Lewis Baltz: The New Industrial Parks Near Irvine, California

Foreword by Adam D. Weinberg.

Essay by Sheryl Conkelton.

ISBN 978-3-86521-764-6

Clothbound, 11 x 10.5, in. / 112 pgs / 51 tritone.

U.S. \$50.00 CDN \$53.00

September/Photography



Back in Print!

Lewis Baltz: The Prototype Works

ISBN 978-3-86521-763-9

Clothbound, 11 x 10.5 in. / 112 pgs / 57 tritone.

U.S. \$50.00 CDN \$53.00

September/Photography



Lewis Baltz: Nevada 1977

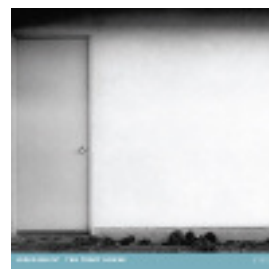
Text by Robert Sobieszek.

ISBN 978-3-86521-756-1

Clothbound, 11 x 10.5 in. / 56 pgs / illustrated throughout.

U.S. \$50.00 CDN \$53.00

September/Photography



Back in Print!

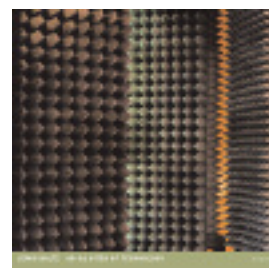
Lewis Baltz: The Tract Houses

ISBN 978-3-86521-762-2

Clothbound, 11 x 10.5 in. / 64 pgs / 25 tritone.

U.S. \$50.00 CDN \$53.00

September/Photography



Previously Announced.

Lewis Baltz: 89–91 Sites of Technology

Foreword by Angela Vettese. Text by Antonello Frongia.

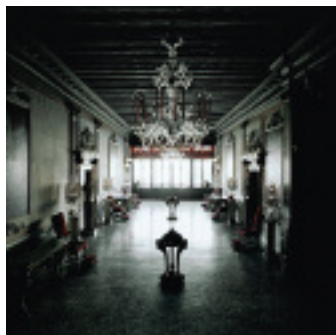
ISBN 978-3-86521-382-2

Clothbound, 11 x 10.5 in. / 132 pgs / 53 col.

U.S. \$50.00 CDN \$53.00

September/Photography

STEIDL & PARTNERS



Matthias Schaller: Controfacciata

Text by Richard Dyer.

German-born photographer Matthias Schaller discovered the architectural phenomenon of the *controfacciata* (counter-façade)—a sort of hall or corridor built out from the first floor of a building—while exploring the palaces along the edges of Venice's canals. From 2004 to 2007, he centered his lens on the twilight windows inside these spaces, which imbue the musty elegance of the busts, furniture and paintings that fill them with an ethereal glow, while simultaneously muting all color. In this series, made in the quarter between Ponte di Rialto and Piazza San Marco, Schaller captures the faded grandeur of earlier days, offering tantalizing glimpses of passages that lead to unknown rooms and silent histories. The photographs were made from a direct elevation perspective, highlighting the length of space between Schaller's camera and the light-flooded windows that lead to the water's edge. *Controfacciata* presents an original view of this city, imbued with the haunting tension and the bitter-sweet paradox that is Venice.

Matthias Schaller: Controfacciata
ISBN 978-3-86521-674-8
Hardcover, 8.5 x 10.75 in. / 68 pgs / 26 color.

U.S. \$50.00 CDN \$53.00 **FLAT40**
June/Photography

STEIDL & PARTNERS



Raghubir Singh & Dayanita Singh: The Home and the World

Text by Raghubir Singh, Deepak Ananth.

This volume accompanies a traveling exhibition—curated by art historian and critic Deepak Ananth and supported by Hermès, Paris—of the work of two well-known but unrelated Indian photographers, Raghubir and Dayanita Singh. Raghubir Singh's photographs focus on the iconic Indian car, the Ambassador, which was modeled on the British Morris Oxford. In these oftentimes abstract photographs, shot mostly in the last years of Singh's life, the doors and windshields of the cars become the frames to the images. Dayanita Singh's work is taken from two recent Steidl books, *Sent a Letter*, which poetically documents Singh's recent travels in India, and *Go Away Closer*, in which Singh considers opposites in India: presence and absence, reality and dreams, tradition and progress.

Raghubir Singh & Dayanita Singh: The Home and the World
ISBN 978-3-86521-683-0
Paperback, 6.25 x 7.75 in. / 128 pgs / 20 tritone.

U.S. \$40.00 CDN \$42.00 **FLAT40**
June/Photography

WHITE SPACE GALLERY LTD/THE
TARKOVSKY FOUNDATION

Andrey Tarkovsky: Bright, Bright Day

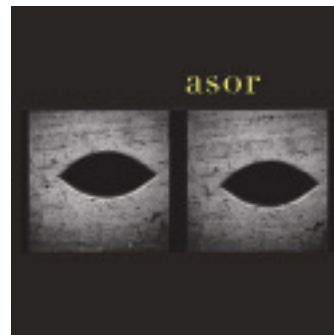
Edited by Stephen Gill.

Andrey Tarkovsky is widely considered one of the greatest filmmakers in history. This beautifully produced, gem-like volume collects his extremely evocative and personal Polaroids, most of which feature his family and their most cherished settings—at home and in nature. Edited by Stephen Gill, who also contributes a text, this volume contains essays by leading critics; poems by Arseniy Tarkovsky; a text by Andrey A. Tarkovsky, his son; Andrey Tarkovsky's own essay on photography; and a series of intimate Tarkovsky family photographs made during the 1930s by the Moscow poet Lev Gornung. In his text, Gill writes, "The images seem to dance between reality, the very being of their subject, and the photographer's feeling for them. These images are descriptive documents, but they also speak for themselves, conveying something of Tarkovsky's emotions. Tarkovsky's photographs are wonderfully measured; his feet seem to be firmly on the ground, and yet he leaves space for his subjects to breathe, so he does not mute the essence."

Andrey Tarkovsky: Bright, Bright Day
ISBN 978-0-9557394-1-5
Hardcover, 8.5 x 10.5 in. / 128 pgs / 65 color / 12 duotone.

U.S. \$80.00 CDN \$84.00
August/Photography

LITTLE STEIDL



Graciela Iturbide: Asor

With secrets drawn from her archive, Graciela Iturbide creates a curious world in which the human subjects we encounter in her widely-known portraits are absent. In *Asor*, the human subject is the reader alone, dream borne, on a journey in which all places remain nameless, time cannot be ascertained and the course is lost to the imagination. Loosely inspired by *Alice in Wonderland*, Iturbide constructs her intimate and contemporary extension of Lewis Carroll's classic tale without words, making equal use of the narrative and compositional elements of Iturbide's photographs to startle her readers with visual riddles and quick shifts of perspective. To accompany a reader along this unlikely journey are six electroacoustic works by composer Manuel Rocha Iturbide. These works, composed over a 15-year period from 1990 to 2005 from sources taped by Rocha Iturbide during his extensive travels, were selected by the composer in response to his mother's photographs.

Graciela Iturbide: Asor
ISBN 978-3-86521-681-6
Clothbound, 8.25 x 8.25 in. / 200 pgs / 115 tritone / with Audio CD.
U.S. \$65.00 CDN \$68.00 **FLAT40**
November/Photography/Latin American Art & Culture

THE ICE PLANT

**Ron Jude: Other Nature**

In his previous book, *Alpine Star*, photographer and publisher Ron Jude appropriated and recast a collection of his hometown newspaper photographs as a cryptically humorous meditation on the grey area between personal history and collective memory. Jude's latest series of photographs, *Other Nature*, adds a more intimate, diaristic strain to this line of inquiry. In this handsome volume, two separate sets of his own 4 x 5 color pictures (made between 2001 and 2008) combine to create a subtle and uncanny instance of what Jude has called the "slippery threshold of narrative" in still images. Drawing on the concerns of the New Topographics photographers, Jude's accounts of anonymous motel rooms and the stranger regions of the American landscape could, on first glance, be mistaken for an ecological critique. But as the exterior and interior details of these environments (floral patterns, wood grain, sunlight) begin to merge, interrupt and inform each other, the book shifts into a more abstract, subjective register, provoking reflections on photography, the visible world and the things hovering just outside our physical perception.

Ron Jude: Other Nature
ISBN 978-0-9776481-6-0

Hardcover, 10.5 x 7.75 in. / 80 pgs / 39 color.
U.S. \$30.00 CDN \$32.00
October/Photography

STEIDL/HAUSER & WIRTH

**Roni Horn: Bird**

Text by Philip Larratt-Smith.

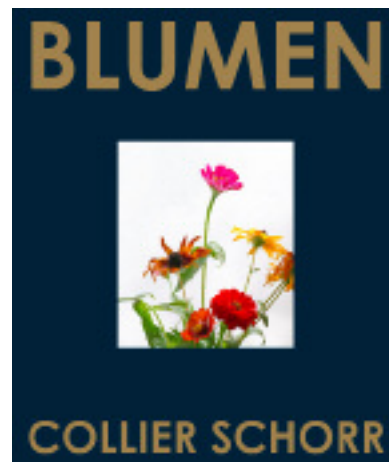
Bird is the culmination of Roni Horn's long-running photographic series of taxidermied Icelandic wildfowl. Photographed at close range against white backgrounds which recall conventional studio portraiture, the birds are viewed from behind, abstracting their varied physiognomies and markings into inscrutable shapes and patterns. Despite the title's singularity, the birds in this series are presented as diptychs in order to compare and contrast different species. This gesture of doubling—as an aesthetic and conceptual strategy—has been a consistent motif for Horn since 1980, serving to invite careful scrutiny from the viewer. Horn's images are accompanied by a text from writer and curator Philip Larratt-Smith. In place of the usual catalogue essay, Larratt-Smith has compiled an extended series of quotes and anecdotes from film, literature, photographers' monographs and Horn's own writings.

Roni Horn was born in 1955 in New York, where she continues to live and work. Since earning her MFA from Yale University in 1978, she has shown her sculptures, installations and photographs extensively throughout the world. She has had solo exhibitions at the Dia Center for the Arts, the Whitney Museum of American Art and the Centre Pompidou in Paris, and her work will be the subject of a major retrospective at the Whitney Museum of American Art in 2009.

Roni Horn: Bird

ISBN 978-3-86521-669-4
Hardcover, 11 x 12 in. / 36 pgs / 20 color.
U.S. \$50.00 CDN \$53.00 **FLAT40**
September/Photography

STEIDL/MACK

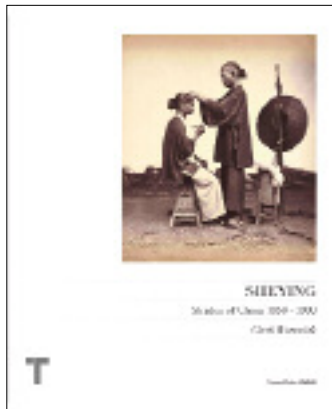
**Collier Schorr: Blumen**

The American photographer Collier Schorr has been working in Southern Germany for the past 13 years, compiling *Forest and Fields*, a fictional documentary portrait of a small town inhabited by historical apparitions. Merging the roles of war photographer, traveling portraitist, anthropologist and family historian, Schorr interweaves tales of war, emigration and family. As an ongoing suite of artist's books, *Forests and Fields* is also a project about bookmaking. In the latest installment, *Blumen*, Schorr moves away from portraying the figure and instead creates arrangements of objects against the landscapes and domestic or commercial settings of her much-investigated town. When people do appear in *Blumen*, they are usually props in a larger examination of this dialogue between objects and landscape. Flowers, signage, plums, chairs and plaster fawns are the real protagonists of this volume, further detailing the daily life of the townspeople of Schwabish Gmund. A boxed, numbered and signed special edition of the complete set of the *Forest and Fields* series will be available when the project has been completed.

Collier Schorr: Blumen

ISBN 978-3-86521-687-8
Hardcover, 9.75 x 12.25 in. / 60 pgs / 40 color.
U.S. \$50.00 CDN \$53.00
November/Photography

TURNER

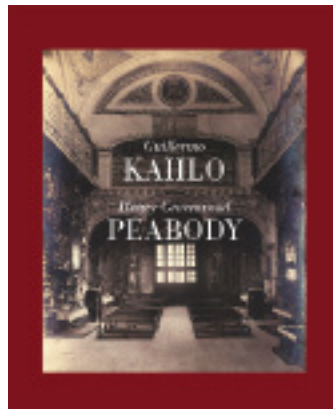


Sheying
Shades of China 1850–1900
 Text by Clark Worswick, Maria Santoyo.

The Qing Dynasty, which spanned three centuries, from 1644 to 1911, was the last ruling dynasty of China. Before the collapse of the empire ended 2,000 years of Imperialism and ushered in a time of political and economic strife, artists and artisans turned out rich paintings, porcelain plates, vases and photographs—the last having arrived in the country in the 1840s. This publication presents a key selection of photographs of the Southern Chinese coast taken by both Chinese and European photographers. It touches on the cultural exchange between the Chinese and those Western photographers who began to explore the country, like Milton M. Miller, William Saunders and John Thomson. Miller, during a short period in the 1860s, set up a photo studio in Hong Kong and introduced portraiture in the formal Western style of the time to the Chinese upper-middle classes.

Sheying
 ISBN 978-84-7506-804-6
 Hdcvr, 9.5 x 11.25 in. / 172 pgs / 51 b&w.
 U.S. \$50.00 CDN \$53.00
 August/Photography/Asian Art & Culture

EDITORIAL RM

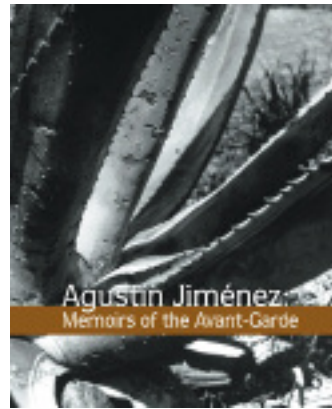


Guillermo Kahlo & Henry Greenwood Peabody
Two Visions of Monumental Architecture
 Edited by Pablo Ortiz Monasterio.
 Text by Guillermo Tovar y de Teresa, Antonio Saborit, Rosa Casanova, Cecilia Gutiérrez.

Photographers Guillermo Kahlo and Henry Greenwood Peabody are best known for the remarkable images of Mexican colonial architecture that they made during the early years of the twentieth century. Kahlo, the father of the woman who would become Mexico's best known painter, emigrated from Germany in 1891 and established himself as a successful studio photographer before being commissioned by the government of Porfirio Díaz to compile a detailed photographic record of the architecture of viceregal Mexico. Midwesterner Henry Greenwood Peabody began as a marine photographer, but a trip to Mexico in 1899 with the architectural historian Sylvester Baxter introduced him to the subject that made his reputation. Featuring cathedrals, courtyards, villas, government buildings and much more, this is a stunning volume of historical architectural photography.

Guillermo Kahlo & Henry Greenwood Peabody
 ISBN 978-968-5208-99-4
 Hdcvr, 9.5 x 12 in. / 176 pgs / 120 color.
 U.S. \$65.00 CDN \$68.00
 November/Photography/Latin American Art & Culture

EDITORIAL RM

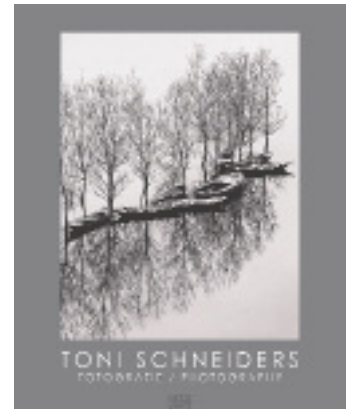


Agustín Jiménez : Memoirs of the Avant-Garde
 Text by Jess Lerner, Elisa Lozano, José A. Rodríguez.

Mexico City-born photographer Agustín Jiménez (1901–1974) was at the center of his country's flourishing avant-garde, which emerged in the 1920s when international photographers like Edward Weston and Tina Modotti began to travel extensively there and relationships between the local and foreign artists led to aesthetic breakthroughs on both sides. Jiménez is known for crafting an indigenous version of Romantic Pictorialism very akin to Weston's. Jiménez also collaborated closely with the Mexican illustrated press throughout the 1920s and 30s, and in the latter decade became involved with the country's burgeoning motion picture industry—first as a still photographer and then as a cinematographer, in collaboration with such seminal figures as Sergei Eisenstein, Adolfo Best Maugard and Fernando de Fuentes. This volume contains a substantial selection of Jiménez's photographs and provides a deserved overview of his rich oeuvre.

Agustín Jiménez: Memoirs of the Avant-Garde
 ISBN 978-968-9345-11-4
 Hardcover, 9 x 11 in. / 192 pgs / 168 duotone.
 U.S. \$50.00 CDN \$53.00
 August/Photography/Latin American Art & Culture

HATJE CANTZ



Toni Schneiders: Photography

Toni Schneiders (1920–2006) was one of the most important photographers in postwar Germany, known primarily as a member of the group Fotoform, which he co-founded with Otto Steinert, Peter Keetman, Siegfried Lauterwasser, Wolfgang Reisewitz and Ludwig Windstösser in 1949, and which was pivotal in the renewal of German photography after Nazism. Schneiders' photographs are distinguished by their clear compositional form and their focus on essential geometric patterns—strong contrast effects and a figuration that tends towards abstraction—cast in very specific, identifiable qualities of light. This volume, now reissued in a bilingual edition, is the comprehensive survey of Schneiders' life work. It includes his most famous works from the Fotoform era, the pictures taken during his travels from the 1950s onwards (in Ethiopia, Europe, Japan and South East Asia) and his many photographs of nature, architecture and people.

Toni Schneiders: Photography
 ISBN 978-3-7757-2182-0
 Hardcover, 9.75 x 12 in. / 208 pgs / 141 duotone.
 U.S. \$60.00 CDN \$63.00 **FLAT40**
 July/Photography

TURNER



On the Human Being

Featuring work by Cecil Beaton, Brassai, Henri Cartier-Bresson, Robert Frank, Raoul Hausmann, Richard Avedon, Man Ray, El Lissitzky, Aleksandr Rodchenko and dozens more of the most outstanding photographers of the twentieth century, this deluxe set is broken into two volumes, each sold separately, that jointly analyze photography as an artistic medium from 1900 to 2000—paying particular attention to the myriad ways that human beings have been portrayed across the years. The first volume collects 114 black-and-white images by the leading photographers and avant-garde artists of the era spanning from 1900–1950. The second features 100 more images, also in black-and-white, that span from 1950–2000. Both volumes are edited by the renowned curator and scholar of historical photography, Ute Eskildsen, who has directed the development of the Photographic Department at the Museum Folkwang, Essen since 1979.

On the Human Being 1900–1950 International Photography

Edited by Ute Eskildsen. Text by Florian Ebner, Ramón Esparza, Christiane Kuhlmann, Sofía Díez.

ISBN 978-84-7506-819-0

Paperback, 8.75 x 10.75 in. / 256 pgs / 114 b&w.

U.S. \$50.00 CDN \$53.00

August/Photography

On the Human Being 1950–2000 International Photography

Edited by Ute Eskildsen.

ISBN 978-84-7506-821-3

Paperback, 8.75 x 10.75 in. / 256 pgs / 100 b&w.

U.S. \$50.00 CDN \$53.00

August/Photography

STEIDL & PARTNERS



Man Ray & L. Fritz Gruber: Years of a Friendship 1956 to 1976

Introduction by Gabriele Conrath-Scholl. Text by Herbert Molderings, Claudia Schubert.

One was a famous artist and a pioneering photographer, the other an ardent collector of photography, a curator and author—known to his many friends as “Mr. Photokina” for his founding and curatorship of the legendary exhibitions at the Photokina photography fair in Cologne. Man Ray (1890–1976) and L. Fritz Gruber (1908–2005) nurtured a professional and personal friendship for more than 20 years, enjoying that particular closeness that can sometimes arise between artist and connoisseur. Gruber was closely involved in projects such as Man Ray’s solo exhibition at Photokina and the book *Man Ray Portraits*, one of many now-collectable photography books Gruber edited. With an unsurpassed scholarly knowledge of Man Ray’s work, over the course of several decades Gruber and his wife Renate put together the collection that is the basis of this book. (The collection itself now resides in Cologne’s Ludwig Museum.) In addition to Man Ray’s photographs, sculptural work and objects, the book includes extensive correspondence between Man Ray and Gruber and several essays on their association. Against this broadly-drawn backdrop, a moving personal picture emerges of the Grubers’ diligent commitment to the work of this American artist. This volume provides many new insights on Man Ray, particularly within the final creative phase of his life.

Man Ray & L. Fritz Gruber: Years of a Friendship
1956 to 1976

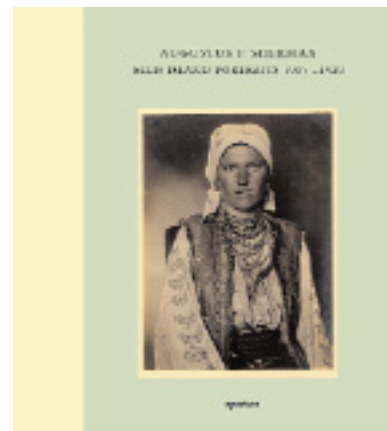
ISBN 978-3-86521-688-5

Pbk, 9 x 11 in. / 176 pgs / 260 color.

U.S. \$45.00 CDN \$47.00

October/Photography

APERTURE



Now in Paperback!

Augustus F. Sherman: Ellis Island Portraits 1905–1920

Text by Peter Mesenholler.

Now available in paperback! Throughout his tenure as a registry clerk with the Immigration Division of Ellis Island, Augustus F. Sherman systematically photographed more than 200 families, groups and individuals while they were being held by customs for special investigations. This volume collects and provides an essential revaluation of Sherman’s striking portraits, which predate August Sander’s cataloging efforts by several years. An historical document of unprecedented worth, *Augustus F. Sherman: Ellis Island Portraits* includes almost 100 portraits taken from 1905 through 1920. The subjects are frequently dressed in elaborate national costumes or folk dress, emphasizing the variety and richness of the cultural heritage that came together to form the United States. Romanian shepherds, German stowaways, Russian vegetarians, Greek priests and Ghanaian women in elaborately patterned dresses are treated with equal gravitas. The resulting body of work presents a unique and powerful picture of the stream of immigrants who came through Ellis Island. Though originally taken for his own personal study, Sherman’s work appeared in the public eye as illustrations for publications with titles such as *Alien or American*, and hung on the walls of the customs offices as cautionary or exemplary models of the new Americans.

Augustus F. Sherman: Ellis Island Portraits
1905–1920

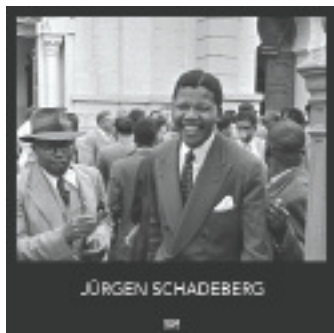
ISBN 978-1-931788-90-8

Paperback, 9.5 x 10.75 in. / 144 pgs / 115 b&w.

U.S. \$24.95 CDN \$26.00

June/Photography

HATJE CANTZ



Jürgen Schadeberg

Edited by Ralf P. Seippel.

In the early 1950s, Berlin-born photographer Jürgen Schadeberg captured Nelson Mandela, (then a young attorney), singer Miriam Makeba and the nightlife in Sophiatown, a dynamic black neighborhood in Johannesburg. Revealing the poverty endemic to the majority of South Africa's black population became Schadeberg's chief focus. He arrived there in 1950, at the advent of apartheid, to work for *Drum*, the first magazine for black readers. In 1964, when *Drum* was banned, Schadeberg left South Africa for Europe and the United States, creating a body of portraits unique in their ability to cut across race, class and social standing. In 1994, Schadeberg created an iconic image of Nelson Mandela, by then the first black President of South Africa, standing at the window of his former prison cell on Robben Island, where he had been detained on charges of conspiracy from 1964–1982. Schadeberg, whose work has been highly influential to younger artists, now lives and works near Paris. This substantial volume collects 250 images from across his career.

Jürgen Schadeberg
ISBN 978-3-7757-2150-9
Hardcover, 11.5 x 11 in. / 288 pgs / 250 duotone.
 U.S. \$85.00 CDN \$89.00
 August/Photography

HAYWARD PUBLISHING



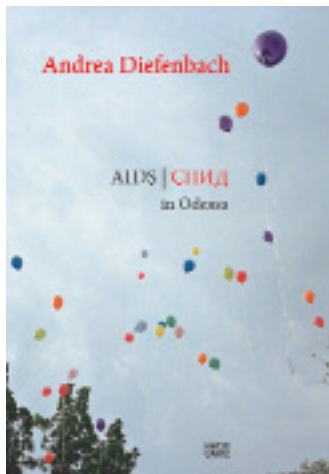
Documenting Disposable People

Contemporary Global Slavery
Introduction by Mark Sealy, Roger Malbert. Essay by Kevin Bales.

Slavery may be illegal but it's by no means defunct (even if its guises have changed). More than 27 million people are still trapped in one of the world's oldest forms of oppression. *Documenting Disposable People* features newly commissioned photo essays by eight renowned Magnum photographers—Ian Berry, Stuart Franklin, Jim Goldberg, Susan Meiselas, Paolo Pellegrin, Chris Steele-Perkins and Alex Webb—on diverse instances of contemporary global slavery. With texts on each of these projects and an essay by expert and author Kevin Bales, this compendium explores a range of examples, including child labor in Bangladesh, sex slavery from Ukraine to Western Europe and the sexual enslavement of South Korean women by Japanese troops during the Second World War. *Documenting Disposable People* shows how the unfortunate emergence of a new kind of slavery is inextricably linked to the "ascent" of a global economy.

Documenting Disposable People
ISBN 978-1-85332-264-8
Paperback, 7.5 x 9.5 in. / 150 pgs / illustrated throughout.
 U.S. \$40.00 CDN \$42.00
 August/Photography/Current Events

HATJE CANTZ

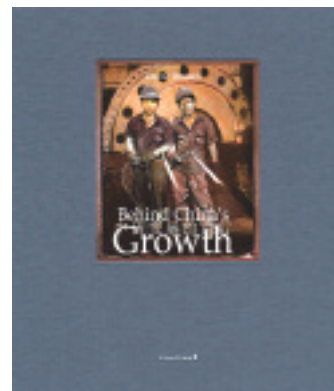


Andrea Diefenbach: AIDS in Odessa

In the spring of 2006, the German photographer Andrea Diefenbach (born in 1974) spent time with several HIV-positive Ukrainian women and men as they went about their daily routines in the harbor city of Odessa, documenting an AIDS epidemic that has been too little covered in the international news media. The Ukraine has been among those countries most severely affected by the collapse of the Soviet Union, and one consequence of this collapse has been an epic spread of HIV infection: the World Health Organization estimates that 160 thousand people in Odessa are HIV positive, and recently the Ukraine set an unhappy record for the highest rate of new infections in Europe. Alerted to this crisis by an article in *Die Zeit*, Diefenbach set out to record its effects and raise awareness of the Ukraine's plight for a larger public.

Andrea Diefenbach: AIDS in Odessa
ISBN 978-3-7757-2158-5
Hardcover, 6.75 x 9 in. / 160 pgs / 100 color.
 U.S. \$45.00 CDN \$47.00 **FLAT40**
 August/Photography/Current Events

TIMEZONE 8



Pierre Bessard: Behind China's Growth

Text by Eric Meyer.

In this collection of quietly stunning black-and-white photographic portraits by the noted French photo-journalist Pierre Bessard, China reveals itself not as a faceless, hulking industrial machine, but as a place of collective efforts by individuals; if China is the world's factory, Bessard presents us with the world's workers. Here, we meet Liu Xiangping, a woman whose grace allows for a special sort of femininity even in a bleak, industrial setting, or Wang Wei, a 19-year-old worker who stays up late playing video games despite his three hour commute. In this volume, sensitive texts by Eric Meyer combine with Bessard's photographs to create a compelling portrait of the oft-overlooked people behind China's growth. This volume comes with a host of special features, from its linen-bound and be-ribboned slip-case to its tipped-on cover image and a lush, thick paper stock.

Pierre Bessard: Behind China's Growth
ISBN 978-988-99617-1-8
Hardcover, 9.25 x 11.5 in. / 192 pgs / 100 color.
 U.S. \$60.00 CDN \$63.00
 August/Photography/Asian Art & Culture

STEIDL & PARTNERS

Leo Rubinfien: Wounded Cities

Text by Leo Rubinfien.

One week before September 11, 2001, Leo Rubinfien, his wife and small children moved into a new apartment next door to the World Trade Center in New York. They witnessed the violence of that day close up, fled with the evacuees and later returned to a damaged home and a city whose wounds have remained open for years. The physical destruction in Manhattan was plain to all, but Rubinfien quickly understood that the hidden “mental wound” was the more profound one, and in 2002 he began to photograph in cities around the world that had suffered severely, in recent times, from terror attacks. Over five years he would visit locations that included London, Nairobi, Kuta Beach, Moscow, Buenos Aires, Istanbul and Colombo, looking intimately at the ordinary people of those cities and searching their faces to see how the anxious air of the terror era had touched and shaped their worlds. *Wounded Cities* combines 60 intensely evocative photographs from this project with a memoir in which Rubinfien explores the anguish and the political passions of September 11 and its repercussions in an intimate prose style akin to his photography. The book’s unusual page design—every page is a fully printed gatefold—weaves Rubinfien’s words and images into one of the most original hybrid books photography has produced.

Leo Rubinfien: Wounded Cities

ISBN 978-3-86521-676-2

Hardcover, 10.75 x 6.75 in. / 242 pgs, all gatefolds / 60 color.

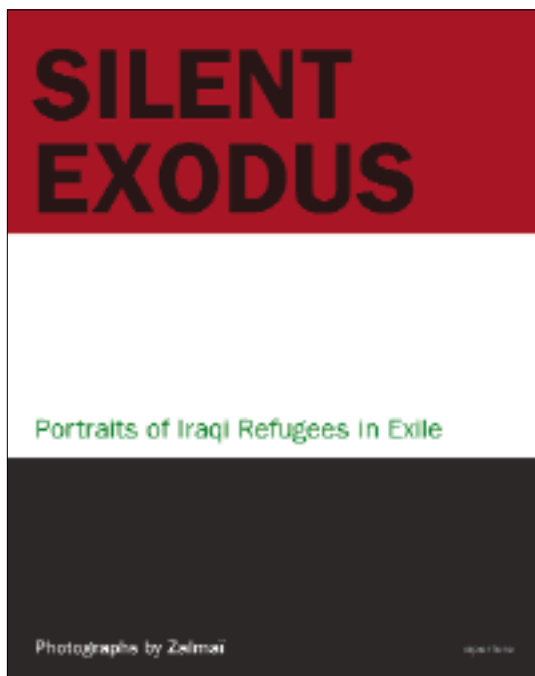
U.S. \$55.00 CDN \$58.00

October/Photography/Current Events

Exhibition Schedule

Washington, D.C.: Corcoran Gallery of Art, 10/18/08–02/16/09

San Francisco: Museum of Modern Art, 01/09–05/09



APERTURE/UNHCR

Zalmai: Silent Exodus

Portraits of Iraqi Refugees in Exile

Introduction by Khaled Hosseini.

In early 2008, the United Nations High Commissioner for Refugees reported that an estimated 4.4 million Iraqis had been displaced from their homes as a result of the war. While nearly half were uprooted internally, the remaining citizens escaped to neighboring countries. *The New York Times* called the escalating crisis, “the largest exodus since the mass migrations associated with the creation of the state of Israel in 1948.” Today, the situation of most refugees remains dire; months and years into forced flight, many are running out of money, food and the good will of their hosts. In *Silent Exodus*, Kabul-born, Switzerland-based photographer Zalmai chronicles the plight of Iraqi refugees in Syria, Jordan and Lebanon; over the course of several trips in 2007, he interviewed them, collected their individual stories and photographed them in their homes, where many remain in uncertainty. Although frequently harassed by neighbors, they are still afraid to return to Iraq, given the instability and violence that lingers there. Rarely told and under-reported, this is a human story which deserves a wider audience. Khaled Hosseini, author of *The Kite Runner* and *A Thousand Splendid Suns* contributes an introduction to the work.

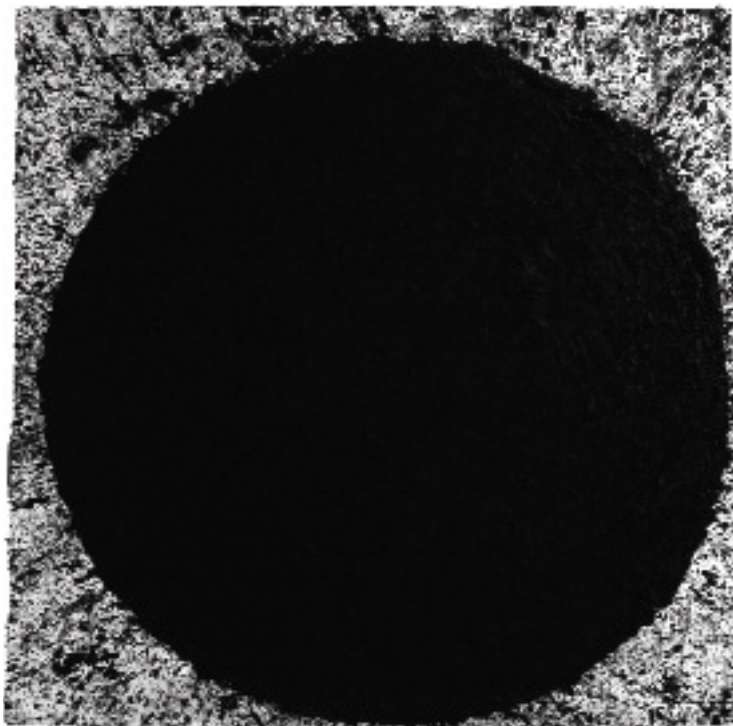
Zalmai: Silent Exodus

ISBN 978-1-59711-077-8

Paperback, 6.25 x 8 in. / 96 pgs / 55 color.

U.S. \$25.00 CDN \$26.00

October/Photography/Current Events



KUNSTHAUS BREGENZ

Richard Serra: Drawings—Work Comes Out of Work

Text by Eckhard Schneider, James Lawrence.

With 2007's monumental retrospective at The Museum of Modern Art, New York Richard Serra's work in steel sculpture was affirmed as a decisive contribution to contemporary art. For more than 40 years he has been creating massive structures that guide and coerce the space around them, operating on equal terms with their environments instead of vanishing into them. But alongside these sculptures he has produced a large body of drawings whose specific material qualities and processual execution on flat surfaces suggest a material density and a physical presence comparable to sculpture. Serra sees drawing as one of the few activities in which he can comprehend the sources of his work—it allows him to "grasp the world." The exhibition *Drawings—Work Comes Out of Work* presents six groups of works from the last 10 years in large-format illustrations and includes tantalizing photographic glimpses of the artist at work in his studio. Art historian James Lawrence contributes an essay on this hitherto under-published aspect of Serra's oeuvre.

Richard Serra: Drawings—Work Comes Out of Work

ISBN 978-3-86560-416-3

Hardcover, 8.75 x 11.75 in. / 240 pgs / 80 color.

U.S. \$90.00 CDN \$95.00

September/Art

RICHTER VERLAG

Richard Serra: Prints 1972–2007

Edited by Silke von Berswordt-Wallrabe.

Richard Serra has pursued a keen dialogue with the possibilities of printing since 1972, in the early stages of his work as an artist, and has now amassed a print oeuvre to rival his sculptural achievement. As with the sculptures, what he has sought to elicit from printing's potential is not simply the duplication of imagery on paper, but a furtherance of each technique's intrinsic material character. Whether the technique is etching, lithograph or silkscreen, the aim is to make an insistent physical presence to be encountered by the viewer's entire body—and consequently some of these works reach up to 80 inches square in surface area. Implementing such basic forces as gravity, instability and potential motion, Serra's graphic works assert space, and human activity in space. They may also be occasioned politically, as works referencing Malcolm X, Bill Clinton and, more recently, Abu Ghraib indicate. The printwork gathered in *Catalogue of Works* ranges from early lithographs related to Serra's "wall props" of the 1970s, which represent his first graphic experiments, to the large and sensual paintstick on screenprints of the 1980s to 1990s works such as the *Hreppholar* series, through to all works completed at the end of 2007.

One of the most respected sculptors of the twentieth century, **Richard Serra**, born in 1939 in San Francisco, is famed internationally for his site-specific sculptural environments. While best known for these works, he has explored similar concerns with process, the body and mass in film, drawing and printmaking. Serra lives and works in both New York City and Nova Scotia.

Richard Serra: Prints 1972–2007

ISBN 978-3-937572-85-7

Hardcover, 12 x 10 in. / 216 pgs / 217 b&w / 17 duotone / 72 tritone.

U.S. \$95.00 CDN \$100.00

August/Art





HATJE CANTZ

Gerhard Richter: Paintings from Private Collections

Edited by Goetz Adriani.

Curator Robert Storr has said of the iconic, inscrutable German painter Gerhard Richter, "He's not playing hard to get, he's doing something that is hard to get." The difficulty arises from a Conceptualist oeuvre that style-jumps from Photorealism to large, abstract compositions. Martha Schwendener has summed up Richter's contribution by stating, "Seeing Gerhard's abstraction and Photorealism together, you realize that this dual body of work is the perfect expression of what it means to paint today—and what a contemporary master might be." Whatever the style, Richter's subject is always painting itself. Because it features more than 80 works from important private collections, including the artist's own, this monograph provides a unique contextualization of the artist's incredibly influential career, which, spanning more than 40 years, mirrors not only the history of postwar Germany, but also the medium of painting.

Gerhard Richter was born in 1932 in Dresden, Germany. Since the early 1960s he has emerged as one of the essential painters of the postwar period, pioneering Photorealism with paintings made from found photographs (amateur snapshots, advertisements and book and magazine illustrations) and then from his own photographs. His work has also profoundly engaged with and influenced such genres as Pop and abstract art. A retrospective of Richter's work was shown in 2001 at The Museum of Modern Art, New York. The exhibition was one of the largest ever organized there for a living artist, and traveled to The Art Institute of Chicago, the San Francisco Museum of Modern Art and the Hirshhorn Museum in Washington, D.C.

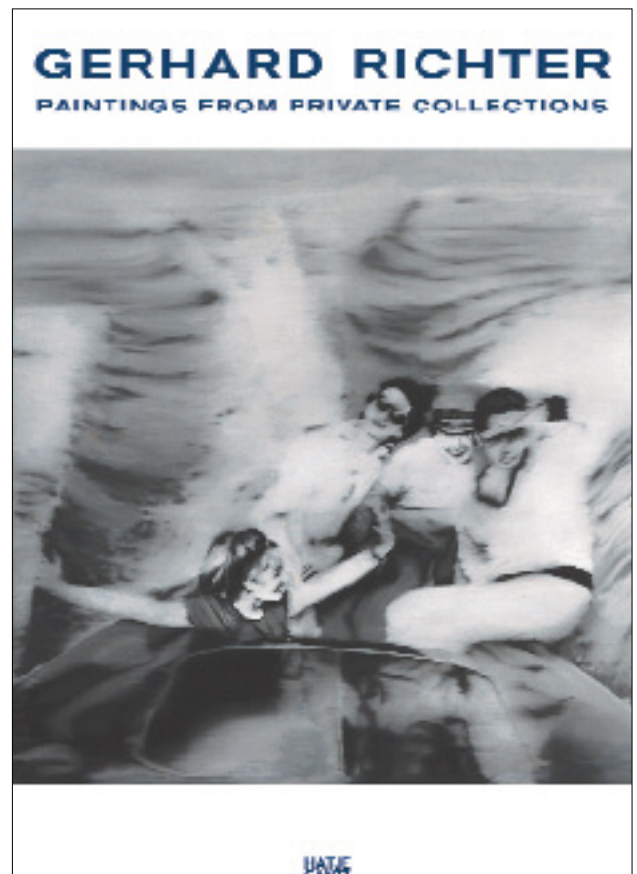
Gerhard Richter: Paintings from Private Collections

ISBN 978-3-7757-2137-0

Hardcover, 7.5 x 11.25 in. / 184 pgs / 105 color / 14 b&w.

U.S. \$45.00 CDN \$47.00

July/Art



STEIDL/ZWIRNER & WIRTH



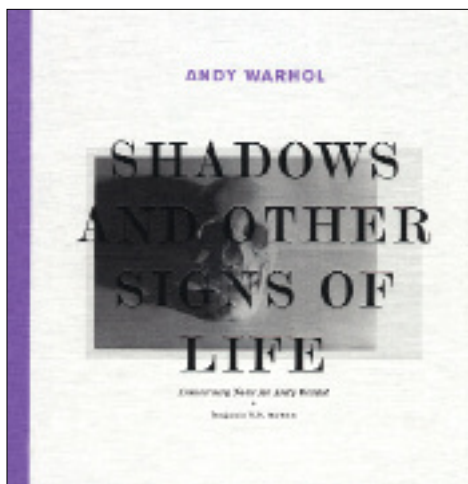
Dan Flavin: The 1964 Green Gallery Exhibition

Text by Jeffrey Weiss.

This book examines a seminal 1964 Dan Flavin exhibition at New York's influential (though short-lived) Green Gallery, which broke new ground—and marked a turning-point in the artist's career—with the first series of works composed of colored fluorescent light tubes. The exhibition included seminal works like “the diagonal of May 25, 1963 (to Robert Rosenblum)” (1963) and “a primary picture” (1964). This volume coincides with Zwirner & Wirth's recreation of the Green Gallery installation—the first in a series of projects that will explore the presentation and influence of historical gallery shows of the twentieth century. Along with new scholarship by Jeffrey Weiss, former Director of the Dia Art Foundation, this volume contains new color plates, a selection of drawings tracing the development of Flavin's ideas about these works and their original installation, rare archival photographs, reproductions of exhibition reviews and a selection of recently commissioned statements by artists and critics who saw the exhibition.

Dan Flavin: The 1964 Green Gallery Exhibition
ISBN 978-3-86521-679-3
Hardcover, 9 x 10 in. / 80 pgs / illust. throughout.
 U.S. \$45.00 CDN \$47.00 **FLAT40**
 July/Art

WALTHER KÖNIG



Andy Warhol: Shadows and Other Signs of Life

Anniversary Notes for Andy Warhol
 Text by Benjamin H.D. Buchloh.

On the occasion of what would have been Andy Warhol's eightieth birthday, in 2008, this exquisitely produced volume examines one essential but miraculously under-studied element of the artist's work: The shadow. Beginning with photographic still lifes of skulls and taxidermied animals, then moving on to male nudes, tabletops and table settings, celebrity portraits, gems, fruits and many amazing still lifes of hammers, sickles, shoes and other ordinary objects that presage Fischli & Weiss' *Equilibres* by several years, *Shadows and Other Signs of Life* concludes with Warhol's photographs of actual shadows and an outstanding selection of abstract silkscreens, stenciled works and piss paintings. Published to accompany the eponymous exhibition at Paris' Galerie Chantal Crousel, this volume contains illuminating short texts—*Anniversary Notes for Andy Warhol*—by Benjamin H.D. Buchloh.

Andy Warhol: Shadows and Other Signs of Life
ISBN 978-3-86560-384-5
Hardcover, 11.75 x 11.75 in. / 120 pgs / 36 color / 67 b&w.
 U.S. \$69.95 CDN \$73.00
 June/Art

JRP|RINGIER



Peter Fischli & David Weiss: Sonne, Mond und Sterne

Edited by Beatrix Ruf.

Sonne, Mond und Sterne is an 800-page artist's book consisting of just as many images, inspired by an international selection of magazine advertisements and compiled and organized into loose categories by the influential Swiss artistic collaborators Fischli & Weiss. Designed in collaboration with the rising Zurich design firm NORM, this volume reconfigures Fischli & Weiss' contribution to the Ringier AG Annual Report 2007. It is a revealing—and perhaps unnerving—look at the images and slogans that constitute our glutted contemporary media landscape. The viewer is plunged into a flood of imagery that, when taken out of its original commercial context, unfolds into unlikely open-ended narratives. Based in Zürich, Fischli & Weiss began collaborating in 1979 in a variety of media including photography, video and installation. They are perhaps best known for their playful *The Way Things Go* (1987), a video documenting the endless machinations of a Rube Goldberg-esque contraption that seems to have no practical purpose whatsoever. This volume, edited by Kunsthalle Zürich Director Beatrix Ruf, is a never-before-published work.

Peter Fischli & David Weiss: Sonne, Mond und Sterne
ISBN 978-3-905829-41-9
Paperback, 10 x 12.5 in. / 800 pgs / 800 color.
 U.S. \$69.00 CDN \$72.00
 August/Art

JRP|RINGIER

Ai Weiwei: Works 2004–2007**Edited by Urs Meile, Peter Pakesch, Ai Weiwei. Text by Philip Tinari, Charles Merewether.**

Since 1993, Beijing-based Ai Weiwei has created a cohesive body of work in the various guises of artist, architect, curator, writer and critic. This overview, an in-depth reflection on the artist's most vibrant and celebrated projects, features works from 2004–2007—including installation projects, objects and videos. Focusing on thematic topics, materials and media, it includes screenshots from Ai's influential blog, as well as a discussion of his infamous social sculpture "Fairytale," which debuted at 2007's Documenta 12, inviting 1,001 Chinese citizens to participate in hopes of finding, "a way to bring China's current social condition to Kassel and thus allow Westerners to view a sample of modern Chinese society." Ai's most recent wood and porcelain series is also featured here, positing a new understanding of traditional Chinese forms, aesthetics and production. This publication includes texts by Charles Merewether, Peter Pakesch and Philip Tinari.

The son of the famous Chinese poet Ai Qing, **Ai Weiwei** was born in 1957 in Beijing. He collaborated with the Swiss architectural firm Herzog & de Meuron on the design for the Beijing National Stadium for the 2008 Summer Olympics.

Ai Weiwei: Works 2004–2007**ISBN 978-3-905829-27-3****Paperback, 8.5 x 11.25 in. / 219 pgs / 200 color.**

U.S. \$39.00 CDN \$41.00

August/Art/Asian Art & Culture



NAI PUBLISHERS

Ai Weiwei**Text by Karen Smith, Sue-an van der Zijpp.**

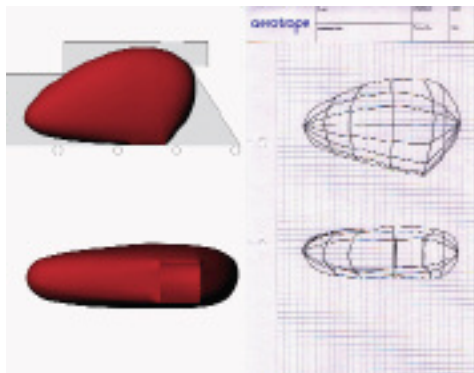
Born in 1957, Beijing-based Ai Weiwei is perhaps the most internationally visible contemporary Chinese artist. Philip Tinari has described his practice as a, "multitasking sprawl—encompassing artmaking, curating, publishing and architectural design—[that] threatens to answer the vaguely unsettling question, What would Andy Warhol's career have looked like if it had played out in turn-of-the-millennium China? (For one thing, architecture might have stood in for film; where Warhol created an alter-Hollywood, Ai is a self-invented starchitect)." After spending the early 1980s in New York, Ai moved back to Beijing in 1994. There, he became an important member of the Stars group, a socially critical movement that borrowed heavily from western art and culture, and also established the famed China Art Archives and Warehouse in 1997. In 2000, on the occasion of the Shanghai Biennale, he organized the attention-grabbing group exhibition *Fuck Off* in collaboration with curator Feng Boji. More recently, he was involved in the design of the Olympic Stadium in Beijing by Herzog & de Meuron. This publication takes an in-depth look at Ai's under-explored engagement with ceramics, and is published on the occasion of a solo exhibition of his recent ceramic work at Holland's Groningen Museum.

Ai Weiwei**ISBN 978-90-5662-258-9****Paperback, 9 x 11.5 in. / 80 pgs / 50 color.**

U.S. \$30.00 CDN \$32.00

August/Art/Asian Art & Culture

GUGGENHEIM MUSEUM

**Anish Kapoor**

Since the early 1980s, Anish Kapoor's investigations into objecthood, materiality and gravity have explored the concept of the void, or "objects becoming space." His sculptures, installations and public art test the phenomenology of space and have historically been characterized by intensely tactile or reflective materials—like colored pigments, wax, fiberglass, polished stainless steel and PVC—that resist any narrative reading. This volume documents Kapoor's 2008 commission for the Deutsche Guggenheim, which travels to New York in 2009. Conceived as an intervention in the galleries that prevents any one complete viewing or experience of the work, and fabricated of Cor-Ten steel with industrial hinges and flanges exposed, the work tests the boundaries between sculpture and painting. It is considered in this volume through the lenses of philosophy, structural analysis and postcolonial and architectural theory. In addition to ample color reproductions of the work itself, this volume includes preparatory sketches and architectural renderings.

Anish Kapoor**ISBN 978-0-89207-378-8****Hardcover, 9 x 11 in. / 120 pgs / 60 color.**

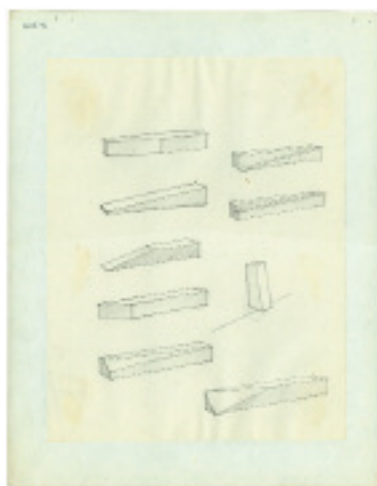
U.S. \$45.00 CDN \$47.00

November/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 10/09

RADIUS BOOKS

**John McCracken: Sketchbook**

Since the mid-1960s, Southern California artist John McCracken—a contemporary of Donald Judd—has been a leading voice of Minimalist sculpture. His monochromatic fiberglass and resin sculptures, which are worked to a high and nearly translucent polish, are iconic pieces of this genre. *Sketchbook*, published concurrently with an exhibition at David Zwirner gallery in New York, presents the first volume of two treasured sketchbooks that McCracken used from the mid-60s until the mid-70s. Its pages contain working sketches that show the thought processes and insights that pre-date and presage his later work. The format, paper and reproduction quality of this exquisitely produced facsimile edition were chosen for their ability to faithfully reproduce the original pages from this fascinating document, while a supplemental booklet of color photographs shows the sketches in their realized form. Pushing the boundaries between art and architecture while manipulating the psychological and physiological processes inherent in abstraction, McCracken has carved out a unique niche within Minimalism that is tinged with the philosophical and metaphysical, about which he has stated, "...All things are essentially mental. Matter, while quite real on the one hand, is on the other hand composed of energy, and in turn, of pure thought."

John McCracken: Sketchbook**ISBN 978-1-934435-12-0****Hardcover, 11 x 14 in. / 160 pgs / 136 color.**

U.S. \$65.00 CDN \$68.00

October/Art

Exhibition Schedule

New York: David Zwirner, 09/08

THE FABRIC WORKSHOP AND MUSEUM

**Ed Ruscha: Industrial Strength****Preface by Paul Schimmel.****Text by Thomas E. Crow.**

Ed Ruscha: Industrial Strength is published on the occasion of the artist's completion of "Industrial Strength Sleep," a 23-foot by 9-foot tapestry created at The Fabric Workshop and Museum in Philadelphia and based on his 1989 painting of the same name. In his introductory essay, curator Paul Schimmel explains the artist's process: "Though Ruscha has consistently pushed the boundaries of his own iconography, which typically comprises concrete words and phrases, it is in fact his range of materials and processes that has characterized the ever-changing and restless nature of his practice." The piece—which took three years to complete—was produced at Flanders Tapestries in Wielsbeke, Belgium; Mary Anne Friel, Master Printer at The Fabric Workshop, oversaw production. The publication also includes an essay by art historian and critic Thomas E. Crow.

Over the course of his nearly 40-year career, Ruscha, who was the United States representative at the 51st Venice Biennale in 2005, has consistently used the expansive landscape of Los Angeles—where he has lived and worked since the late 1950s—in his paintings as a backdrop for the often humorous vernacular phrases with which he communicates a particular urban experience.

Ed Ruscha: Industrial Strength**ISBN 978-0-9724556-4-0****Hardcover, 11.75 x 10 in. / 60 pgs / 36 color.**

U.S. \$40.00 CDN \$42.00

September/Art

WINDSOR PRESS



Alex Katz: Seeing, Drawing, Making

Text by David A. Moos.

Featuring a selection of 80 figurative works and landscapes in a wide range of materials and media including pencil, ink and charcoal, drawings, prints and paintings, *Alex Katz: Seeing, Drawing, Making* demonstrates how the artist explores and elaborates the same image through diverse media. The volume reveals how Katz's cumulative method of working results in the distillation of form for which he is famous. Whether portraying a dancer at full stride or a secluded landscape seen at sunset, Katz's iconic stylization is the result of careful preparation, beginning with intuitive sketches, continuing with pencil drawings and large-format charcoal cartoons and concluding with completed canvases. A series of works from the mid-1980s entitled *Last Look*, after choreographer Paul Taylor's eponymous piece, evidences Katz's nuanced approach to human form and gesture. This volume offers a fascinating glimpse into the intensive preparation that goes into making a Katz painting look effortless.

Alex Katz: Seeing, Drawing, Making

ISBN 978-0-9746116-4-8

Hardcover, 8.5 x 10.5 in. / 112 pgs / 75 color.

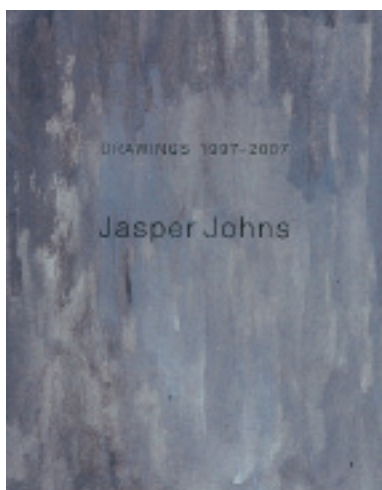
U.S. \$45.00 CDN \$47.00

December/Art

Exhibition Schedule

Vero Beach, FL: The Gallery at Windsor,
12/07/08–04/20/09

MATTHEW MARKS GALLERY



Jasper Johns: Drawings 1997–2007

Text by Thomas Crow.

In this stunning collection of works on paper made between 1997 and 2007, most of which have never been reproduced before, Jasper Johns “preempts the tendency of commentators to cite his productions of decades past by doing the job himself,” according to essayist Thomas Crow. The works are filled with autobiographical references and allusions to art-historical precursors. They often combine early motifs like flags, maps, numerals or cross-hatchings with newer ones like the Harlequin's costume, pieces of string or flagstones. Says Crow, “This recursivity is habitual. There is virtually no motif or device that Johns has ever used that can be regarded as safely forgotten or discarded. When asked about the longevity of certain of these motifs, Johns replies half-seriously that he would like to get rid of them, but they will not go away. In his gradually expanding network of emblems and objects, any one of them, it seems, can strike up a relationship with any other, such that the outcome almost never prompts thoughts of exhaustion or absence of invention. A single addition, like the bits of string suspended in catenary curves that made their appearance around 1996, has a way of regalanizing the entire existing repertory.”

Jasper Johns: Drawings 1997–2007

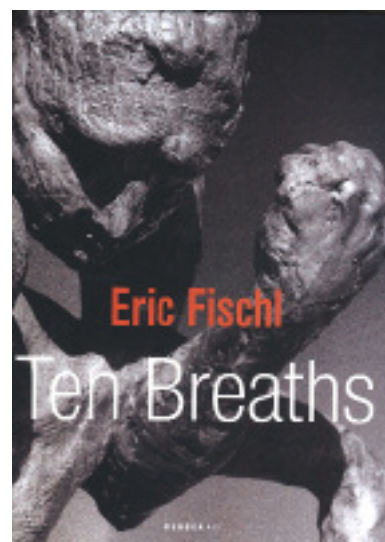
ISBN 978-1-880146-48-4

Hardcover, 9.25 x 11.75 in. / 100 pgs / 45 color.

U.S. \$60.00 CDN \$63.00

July/Art

KERBER



Eric Fischl: Ten Breaths

Edited by Veit Görner, Frank Thorsten Moll.

Text by Kay Heymer, Roland Meyer, Frank-Thorsten Moll.

Painter Francesco Clemente once said of Eric Fischl, “If life is what happens to you as you make other plans, then ‘life’ is Eric Fischl's subject matter.” Though Fischl is best known for his figurative paintings, this monograph presents a 2007 series of 13 sculptures and corresponding large-format gouache works. Cast in polyester and resin, the life-sized, three-dimensional nudes enter into tense dialogue with the drawings, depicting the same element of human struggle that we find in Fischl's paintings. Naked bodies without context or reference, engaged in no specific narrative, offer any number of possible interpretations. They allow the viewer to indulge in careful observation, daring us to penetrate the surface patina of the sculptures to see if anything lies beneath. A special section includes a complete catalogue raisonnée of the sculptural work from 1975 through 2007.

Eric Fischl: Ten Breaths

ISBN 978-3-86678-116-0

Hardcover, 9 x 12 in. / 144 pgs / 68 color / 22 b&w.

U.S. \$55.00 CDN \$58.00

August/Art



WALKER ART CENTER

Tetsumi Kudo: Garden of Metamorphosis

Edited and with text by Doryun Chong. Text by Mike Kelley, Hiroko Kudo.

Tetsumi Kudo: Garden of Metamorphosis accompanies the first solo museum presentation of this highly original but under-studied artist's work in the United States. Organized by the Walker Art Center in close collaboration with Hiroko Kudo, the artist's widow, it features approximately 70 works covering the full trajectory of his amazingly productive career, which spanned from the late 1950s through the 80s. Born in Japan, Kudo first gained notoriety in the Tokyo art scene of the late 50s. He immigrated to Paris in 1962, working in a range of media—objects, sculpture, installation, drawing and painting—and presenting numerous Happenings and performances. Kudo's work and activities intersect with many important postwar artistic trends—including French Nouveau Réalisme, Fluxus, Pop art, 60s anti-art tendencies and 80s Postmodernism. Throughout his life and career, Kudo remained particularly Japanese while his art and vision were consistently and uniquely transcultural, internationalist and cosmopolitan. This beautifully designed exhibition catalogue includes an essay examining Kudo's philosophy, the evolution of his artistic vocabulary and his place in art history by curator Doryun Chong; a reflection by artist Mike Kelley; a selection of Kudo's writings, interviews with the artist and other historical criticism; and an illustrated chronology by Hiroko Kudo.

Tetsumi Kudo: Garden of Metamorphosis

ISBN 978-0-935640-92-2

Hardcover, 6.5 x 9.5 in. / 208 pgs / 80 color / 85 b&w.

U.S. \$39.95 CDN \$42.00

October/Art/Asian Art & Culture

Exhibition Schedule

Minneapolis: Walker Art Center, 10/18/08–01/11/09

SITE SANTA FE

Steina: 1970–2000

Edited by Katia Zavistovski. Text by Steve Dietz, Liza Statton, Gene Youngblood.

Published on the occasion of the long overdue first retrospective of the Icelandic-born, Santa Fe-based New Media art pioneer, Steina, this monograph is one of the only substantial publications to recognize a female artist's contribution to the field. Over the course of her 30-year career, Steina has expanded the boundaries of video technology and electronic imaging through experimentation and play that deftly merge electrical engineering and musical composition into an unprecedented visual aesthetic. This volume, thoughtfully organized by SITE Santa Fe, comes complete with more than 80 color reproductions and a series of critical essays that significantly enhance the scant existing scholarship on this iconic artist. In addition, it includes the first published interview—an instantly classic text for scholars, artists and anyone interested in video and installation art—between Steina and Media Arts theorist Gene Youngblood.

Steina: 1970–2000

ISBN 978-0-9764492-7-0

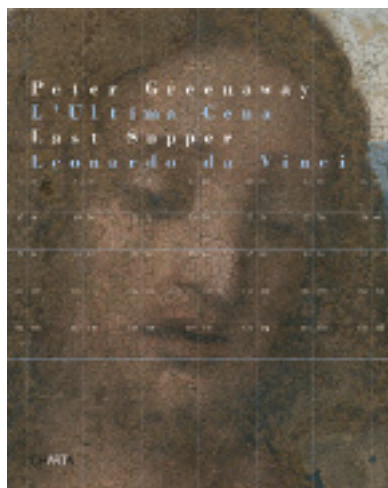
Hardcover, 7.5 x 9.25 in. / 128 pgs / 51 color / 34 b&w.

U.S. \$25.00 CDN \$26.00

July/Art



CHARTA/CHANGE PERFORMING ARTS



Peter Greenaway: Leonardo's Last Supper

Edited by Franco Laera.

Since 2006, iconoclastic British filmmaker Peter Greenaway has been engaged in a project to reinvigorate some of the most iconic paintings in the history of art in an attempt to get people to look at them again in a new way. Using audio and projectors, Greenaway barrages the selected paintings with imagery, cinema, poetry and special effects. Of his 2006 intervention with Rembrandt's *The Nightwatch* (1642), the filmmaker recalls, "We burned it, flooded it and covered it in blood, but if you go there today you will find it completely untouched." This volume is published concurrently with Greenaway's performance of *Leonardo's Last Supper* (2008) in the Refectory of the Santa Maria delle Grazie friary, where Leonardo da Vinci painted his famous masterpiece. This multi-media event will take place on the occasion of the 2008 Milan Furniture Fair. Da Vinci expert Martin Kemp, Professor of Art History at Oxford University, observes, "Greenaway has a terrific understanding of how painters work, which is not true of every filmmaker. There's no need to be stuffy about these things. If Leonardo had been around he would have been into moving images. You get the sense that he wanted his paintings to move."

Peter Greenaway: Leonardo's Last Supper
ISBN 978-88-8158-689-9
Hardcover, 9 x 11.5 in. / 160 pgs / 160 color.
 U.S. \$75.00 CDN \$79.00
 August/Art/Film & Video

HATJE CANTZ



Revised Edition!

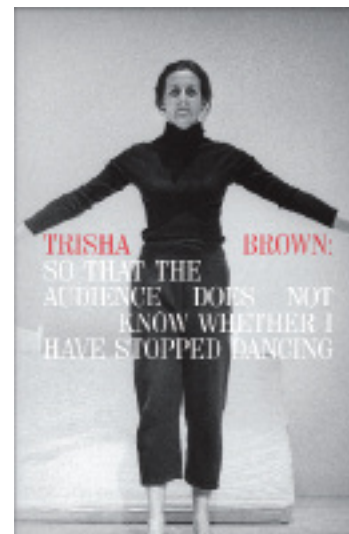
William Forsythe: Improvisation Technologies

A Tool for the Analytical Dance Eye

The American-born choreographer William Forsythe—who was the Director of the celebrated Frankfurt Ballet from 1984–2004 and now heads his own Frankfurt-based independent ensemble, The Forsythe Company—is recognized internationally as one of the world's foremost choreographers and widely credited with revitalizing classical ballet for the twenty-first century. His ideas have engaged with and contributed to all of the most significant international artistic currents of our time—from performance and visual arts to architecture and interactive multimedia. Quite simply, his choreographic vocabulary has redefined body, space, time and movement. In 1994, The ZKM/Center for Art and Media Karlsruhe cooperated with Forsythe to produce a "digital dance school" in the form of an interactive computer installation. That project was originally released as the CD-ROM *William Forsythe: Improvisational Technologies: A Tool for the Analytical Dance Eye*. This revised, renamed, specially priced edition features some 60 video chapters in which Forsythe demonstrates and comments upon the essential principles of his motional language. Examples, danced by members of the Frankfurt Ballet, can be called up as required. Also included is a solo performance by Forsythe, filmed in 1996 by Thomas Lovell Balogh.

William Forsythe: Improvisation Technologies
ISBN 978-3-7757-2184-4
Boxed, CD-ROM with booklet, 5.5 x 7.75 in.
 U.S. \$45.00 CDN \$47.00
 September/Dance/Film & Video

WALKER ART CENTER



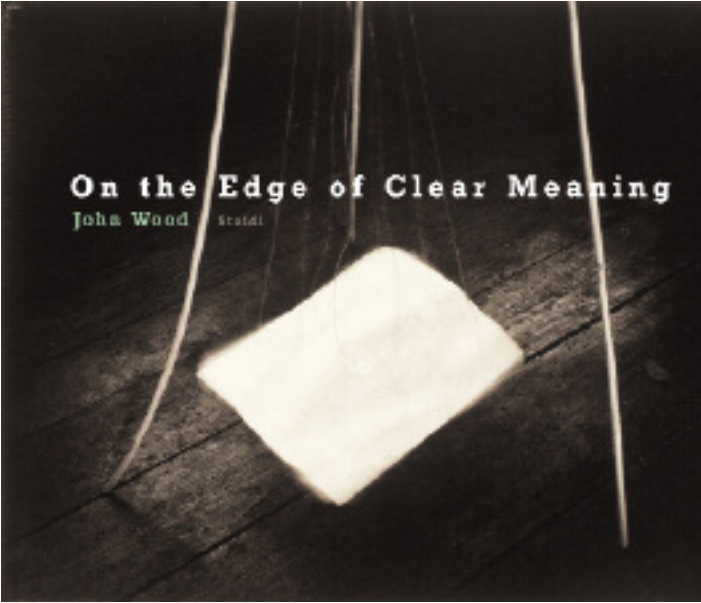
Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing

Text by Peter Eleey, Philip Bither.

Best known for her innovative choreography, which revolutionized Modern dance, Trisha Brown has for many years made drawings and other works beyond the stage that integrate the performing and visual arts. Drawing has long featured prominently in her practice, shifting from a tool for schematic composition into a fully realized component of her broader investigation into the limits of her own body. Whether she is working within the frame of a sheet of paper, on the wall or on the stage, Brown delights in the play between structure and improvisation, between repetition and invention and between choice and chance. This volume, published to accompany an exhibition at the Walker Art Center, presents a broad survey of Brown's visual arts practice going back more than three decades. Featuring over 40 drawings, it includes essays by exhibition curator Peter Eleey and performing arts curator Philip Bither, as well as a specially-commissioned survey of Brown's drawing vocabulary contributed by the artist.

Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing
ISBN 978-0-935640-91-5
Hardcover, 6.5 x 10 in. / 96 pgs / 95 b&w.
 U.S. \$29.95 CDN \$31.00
 July/Art/Dance

Exhibition Schedule
 Minneapolis: Walker Art Center,
 04/18/08–07/20/08



STEIDL & PARTNERS

John Wood: On the Edge of Clear Meaning

Text by David Levi Strauss, William Johnson, Ezra Shales.

In his introductory essay to this monograph—featuring the diverse photo practice that has characterized John Wood’s nearly 50-year career—David Levi Strauss states, “In photo-historical terms, Wood is thought of as one of those renegades who went against ‘pure photography’ by incorporating drawing, painting, collage and every other technique he could get his hands on (not to mention explicit political content), into his practice, thus ushering in the multi-media of the 1960s that caused crisis in ‘straight photography.’ Long before it became the signal medium of the avant-garde, collage was a folk art, practiced by children, lovers and grandmothers.” This comprehensive volume accompanies a retrospective that begins in Rochester, New York at The George Eastman House, The Memorial Art Gallery and the Visual Studies Workshop, then travels to The International Center for Photography and The Grey Art Gallery in New York before concluding at Syracuse’ Light Work gallery. It includes a DVD.

John Wood: On the Edge of Clear Meaning

ISBN 978-3-86521-689-2

Hardcover, 10.5 x 9 in. / 224 pgs / 140 color / DVD (NTSC).

U.S. \$65.00 CDN \$68.00 **FLAT40**

October/Photography

Exhibition Schedule

Rochester: George Eastman House, 10/17/08–01/17/09

New York: Grey Art Gallery, 04/21/09–07/18/09

New York: International Center of Photography, 05/12/09–09/06/09

Syracuse: Syracuse University, 10/09–12/09

STEIDL & PARTNERS

Roman Signer: Street Pictures

Text by Paula van den Bosch.

The futility of all human endeavor is strikingly expressed in Swiss artist Roman Signer’s work. Since 1975 he has been creating sculptures, installations, photo sequences and short Super-8 films in which, according to critic Chris Fite-Wassila, he playfully misuses objects and, “sets them afloat in a sea of new possible functions. Like the gleeful child of a clockmaker and a mad scientist, Signer conducts experiments that have a calculated start but an undetermined end point, giving them an elemental, organic quality—as if the unexpected will occur at any moment.” Since 1975, Signer has been creating “action sculptures” that involve setting up, carrying out and recording experiments or events—often explosions, collisions or the projection of objects through space. Signer puts a humorous twist on the traditional scientific method, taking on its supposed veracity as an artistic challenge, all the while adopting a deadpan pose that has earned him the moniker “the Buster Keaton of art.” This volume compiles Signer’s non-explosive *Street Pictures* photographs, which depict enigmatic roadside tableaux which were made in Ukraine on the latest of his many journeys.

Roman Signer: Street Pictures

ISBN 978-3-86521-719-6

Hardcover, 9 x 7 in. / 144 pgs / 70 color.

U.S. \$30.00 CDN \$32.00 **FLAT40**

July/Photography



CHARTA/IRISH MUSEUM OF MODERN ART

McDermott & McGough: An Experience of Amusing Chemistry

Photographs 1990–1890

Text by Enrique Juncosa, Séan Kissane, Matthew Higgs.

“People thought we were just Victorian queens who wanted to make little kitten paintings on pillows and be kitschy,” quipped Peter McGough, one half of the collaborative duo McDermott & McGough, as he reminisced about the East Village art scene in the 1980s—where the artists met and honed their inimitable style—in a 2003 *Artforum* interview with Bob Nikas. The artists have since become known for their performative fusion of art and life—namely dressing like Victorian dandies 24 hours a day and embracing archaic photographic techniques such as palladium, gum, salt and cyanotype printing. They are not escapists, however, as Roberta Smith has pointed out. “The allusions to turn-of-the-century dandyism are combined with often explicit references to homoeroticism and to the artists’ own sexuality. The implication is that the moral hypocrisies of the Victorian era are still in effect today.” Featuring more than 120 images, this volume, released on the occasion of McDermott & McGough’s retrospective exhibition at The Irish Museum of Modern Art, Dublin examines two decades worth of the team’s photographic work and includes texts by Matthew Higgs, Director of White Columns in New York, and Séan Kissane, Curator of Exhibitions at The IMMA, Dublin.

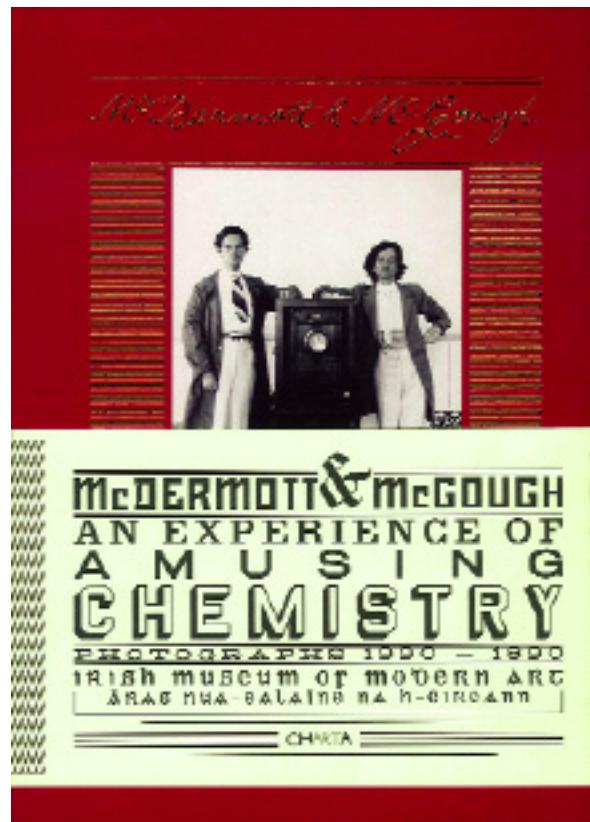
McDermott & McGough: An Experience of Amusing Chemistry

ISBN 978-88-8158-672-1

Leather bound, 9.75 x 13.5 in. / 224 pgs / 128 color / 28 b&w.

U.S. \$95.00 CDN \$100.00

September/Art/Artists’ Books



GREGORY R. MILLER & CO.

Lyle Ashton Harris: Blow Up

Introduction by Susan Krane. Text by Cassandra Coblentz, Kwame Anthony Appiah, Sarah Elizabeth Lewis. Interview by Senam Okudzeto.

The Washington Post's Jessica Dawson recently wrote of New York-based artist Lyle Ashton Harris, “Two decades into his career, Harris still concerns himself with the game of appearances and perception: how we present ourselves in public, how our bodies—and the meanings they carry—are received by others, how gender and race are constructed... He also reveals a poetic sensibility: a desire, shared by writers and poets, to make visible our complicated inner worlds. He acknowledges the ambivalences we carry.” *Blow Up*, Harris’ first retrospective monograph, published on the occasion of his 2008 traveling exhibition, which originated at the Scottsdale Museum of Contemporary Art, features full-color reproductions from throughout his career: His “white face” self-portraits of the late 1980s, his collage-based work of the mid-1990s and his more recent Polaroid self-portraits, large-scale *Blow Up* collages and Ghana-based photographs. Designed by award-winning COMA, the volume includes several important new essays as well as a revealing conversation between Harris and artist Senam Okudzeto. Published in collaboration with the Scottsdale Museum of Contemporary Art.

Lyle Ashton Harris: Blow Up

ISBN 978-0-9743648-9-6

Paperback, 6.5 x 8.5 in. / 192 pgs / 50 color / 25 b&w.

U.S. \$50.00 CDN \$53.00

June/Photography/African American Art & Culture

Exhibition Schedule

Buffalo: UB Art Gallery, Center for the Arts, University at Buffalo,

The State University of New York, 08/26/08–10/18/08

New Orleans: Contemporary Art Center, 04/09–07/09

SALON VERLAG & EDITION



Luc Tuymans: Ende

Text by Udo Kittelmann, Moritz Wessler.

Belgian-born Luc Tuymans was an essential figure in the painting revival of the 1990s. Curator-critic Jordan Kantor has underscored his importance by noting, "Not unlike Gerhard Richter two decades ago, Tuymans seems to have tapped into a particular mode of seeing and depicting that has unusual resonance. Indeed, these days one can hardly walk into a gallery or art fair with an eye peeled for painting without seeing the 'Tuymans effect'—the profound, if sometimes ineffable, way in which the look, subjects and even fundamental painterly approach of Tuymans' work has saturated a large and increasingly significant territory." This volume is the first to document one of Tuymans' wall paintings, completed for an exhibition at Kabinett für Aktuelle Kunst, Bremerhaven, Germany, which he documented with Polaroids throughout the entire process. The richly illustrated volume, printed in a limited edition of 1000 numbered copies, includes an interview between Tuymans and Udo Kittelmann, Director of the National Gallery Berlin.

Luc Tuymans: Ende

ISBN 978-3-89770-303-2

Hardcover, 6.75 x 9.5 in. / 120 pgs / 65 color.

U.S. \$75.00 CDN \$79.00

October/Art

GREGORY R. MILLER & CO.



Peggy Preheim

Text by Gregory Volk, Harry Philbrick, Carter Foster.

New York-based artist Peggy Preheim is known for her minutely detailed, miniscule graphite drawings on otherwise blank sheets of paper, creating a mood and atmosphere specific to her work. Her drawings are influenced by the small sixteenth century panel paintings of the Low Countries, while their lush black-and-white tonalities evoke early found photographs on which they are often based. Published on the occasion of Preheim's first retrospective, which originates at The Aldrich Contemporary Art Museum in Connecticut, this monograph is the artist's first and features rich reproductions of works from throughout her 20-year career, including sculpture and photography. Noted designer Daphne Geismar's elegant design perfectly captures the uncanny qualities of Preheim's style. The volume includes essays by curator Carter Foster and critic Gregory Volk, as well as a collection of poems and imaginary letters written in response to selected works by Aldrich Director Harry Philbrick. Published in collaboration with The Aldrich.

Peggy Preheim

ISBN 978-0-9800242-1-0

Hardcover, 9.5 x 12 in. / 144 pgs / 95 color / 24 b&w.

U.S. \$60.00 CDN \$63.00

October/Art

Exhibition Schedule

Ridgefield, CT: The Aldrich Contemporary Art Museum, 08/10/08–02/08/09

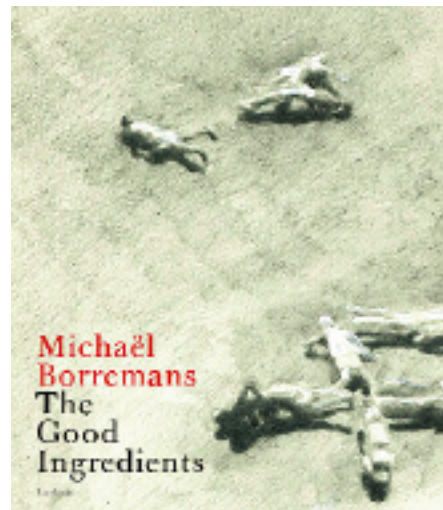
Tulsa, OK: Philbrook Museum of Art,

05/09–08/09

Ithaca, NY: Herbert F. Johnson Museum of Art,

Cornell University, 10/31/09–01/03/10

LUDION



Michaël Borremans: The Good Ingredients

Text by Michael Amy.

This monograph offers the first survey of Belgian painter Michaël Borremans' drawings. Like the paintings, the drawings favor absurd fragmentary figures that inhabit an indeterminate time. Because of Borremans' drab palate, these figures dwell in a gloomy universe that only heightens the uncanny subject matter. Critic David Coggins has noted, "Michaël Borremans' portraits of somber young men, elusively posed before muted backgrounds, create a tone of uncertainty that becomes a virtue, not an evasion. Working both large and small, he grounds his paintings (all oil on canvas) in traditional Realism, achieving finely rendered details, soft light and surfaces that are delicate and painterly." The drawings envelop viewers in a similarly surreal, ambiguous and unreliable universe, depicted with a subdued combination of pencil, watercolor, ballpoint, white ink and coffee washes. They make use of newspapers, books, magazines and turn-of-the-century photographic archives as source material. This volume includes an essay by critic and art historian Michael Amy. Borremans is represented in New York by David Zwirner.

Michaël Borremans: The Good Ingredients

ISBN 978-90-5544-729-9

Hardcover, 10 x 11.5 in. / 200 pgs / 120 color.

U.S. \$75.00 CDN \$79.00

September/Art

Exhibition Schedule

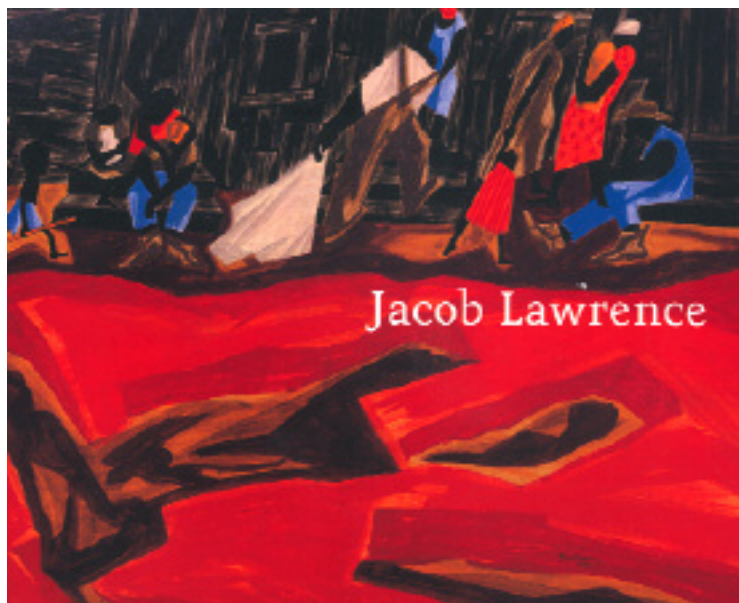
New York : David Zwirner, 09/08–10/08

ANDREW EDLIN GALLERY

Sound and Fury: The Art of Henry Darger**Foreword by Andrew Edlin. Text by Edward M. Gomez.****Translated by Valérie Rousseau.**

When the reclusive American janitor Henry Darger died in 1973, he left behind an unprecedented body of drawings, scroll-like watercolors and a 15,000 page novel called *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*. Discovered by Darger's landlord, these works—which are populated largely by trans-gendered and often partially clothed girls who war righteously against evil adults and monsters—are now universally considered some of the most important and interesting artworks by any self-taught artist in modern history.

In 2006 La Maison Rouge in Paris opened the most extensive exhibition of Darger's work ever in Europe. This second edition of the exhibition catalogue features a selection of classic works, as well as an essay by Edward Madrid Gómez, who writes, "Knowing what we know about this loner's life, it seems that no one else but Darger could have produced it, in the same way that we cannot imagine the ground-breaking works of such artists as Beethoven, Picasso, Wölfli or Joyce emerging from the minds or spirits of anyone else except these geniuses, whose talents have helped define just how far-reaching and accomplished artistic creativity can be."

**Sound and Fury: The Art of Henry Darger****ISBN 978-0-9778783-1-4****Paperback, 13 x 9 in. / 80 pgs / 63 color / 1 b&w.****U.S. \$45.00 CDN \$47.00****July/Art****Jacob Lawrence: Moving Forward****ISBN 978-0-9815250-1-3****Hardcover, 11.25 x 9 in. / 80 pgs / 53 color / 5 duotone.****U.S. \$45.00 CDN \$47.00****July/Art/African American Art & Culture**

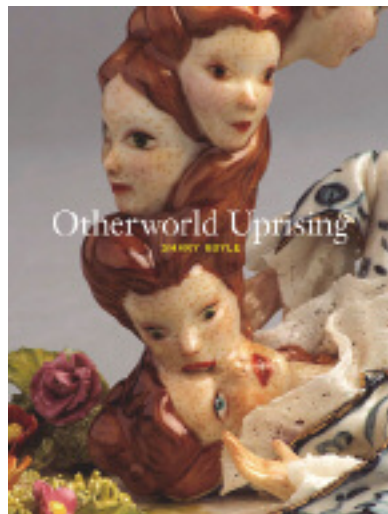
DC MOORE GALLERY, NEW YORK

Jacob Lawrence: Moving Forward**Paintings, 1936–1999****Foreword by David C. Driskell. Text by Patricia Hills.**

One of the most prominent American painters of the twentieth century, Jacob Lawrence (1917–2000) worked in a highly personal manner, creating Modernist views of everyday life as well as epic narratives of American history and historical figures. His work is direct and forceful, in keeping with his lifelong conviction that art could effect social change. At the same time, it is essentially humanistic, exploring the many challenges of African-American life as a means of addressing the universality of the human experience.

Jacob Lawrence: Moving Forward, Paintings 1936–1999 celebrates the artist's long and productive career spanning more than 60 years. Beginning with lively street scenes of 1930s Harlem, when the young painter was establishing his artistic viewpoint, it highlights important examples from every decade of his working life, including a tribute to Jackie Robinson—the first African-American to play in the major leagues—and the powerful Hiroshima series, done for a reissue of John Hersey's well-known book on the horrific event. This survey concludes with some of Lawrence's final narratives of labor and leisure in his *Builders and Games* series of the 1990s. In addition to 58 images of the artist's work, this volume features an appreciation by David C. Driskell, noted artist, curator and art historian, who was a friend of Lawrence's for many decades, and an insightful overview of Lawrence's life and art by Patricia Hills, the distinguished scholar of American art.

CONUNDRUM PRESS



Shary Boyle: Otherworld Uprising

Text by Ben Portis, Josée Drouin-Brisebois, Sheila Heti.

Otherworld Uprising is the first major monograph for Toronto-based Shary Boyle, who is becoming known for her uncanny and exquisite porcelain figurines that skillfully subvert the historical expectations inherent to this traditional material. Boyle's multifaceted practice also includes figurative drawing, painting and performances that give voice to the under-represented—children, animals and women—while also taking on aspects of the spiritual and the metaphysical. Through dream-like references to mythology and fairytales, her imagery illustrates female desire from a female point of view. Boyle is also known for her multi-layered audiovisual performances, during which she does live drawings on an overhead projector. Many of these have been incorporated into shows by musicians such as Feist, Peaches, Christine Fellows and Will Oldham. This volume contains new stories by novelist Sheila Heti, illustrated by Boyle, as well as texts by the Curator of Contemporary Art at the National Gallery of Canada, Josée Drouin-Brisebois, and Assistant Curator of Contemporary Art at the Art Gallery of Ontario, Ben Portis.

Shary Boyle: Otherworld Uprising

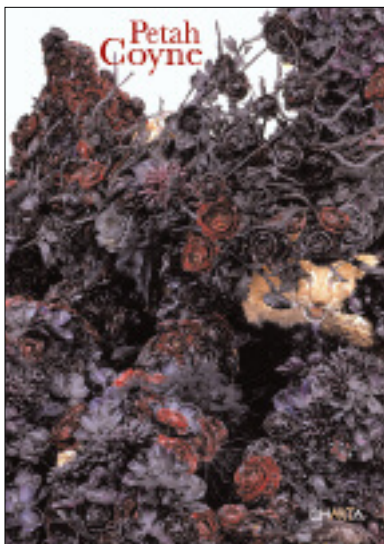
ISBN 978-1-894994-28-6

Hardcover, 9 x 12 in. / 96 pgs / 58 color / 10 b&w.

U.S. \$25.00 Not available in Canada.

August/Art

CHARTA/GALERIE LELONG



Petah Coyne

Text by Ann Wilson Lloyd.

A single sculpture by Oklahoma-born Petah Coyne might include a dozen materials ranging from the baroque to the kitsch in character—pearl-headed hatpins, ribbons, silk flowers, candies, powder, tar and feathers. Resembling enormous sentient chandeliers, they evoke a love of domestic materials, fairy tale arcana and biomorphic proliferation. "I love it when they look past maintenance," Coyne has said of her sculptures, "like a plant on somebody's porch that's kind of lost its mind." Her diverse bodies of work—from the early hanging black sand sculptures to the current works in wax and silk—share a sense of simultaneous strength and fragility. Though often unwieldy in size, they all appear vulnerable and delicate. This artist's book reflects Coyne's dialogue with organic form—whether natural or artificial, sentimental or campy. Included is an essay by critic and *Art in America* editor Ann Wilson Lloyd.

Petah Coyne

ISBN 978-88-8158-684-4

Hardcover, 6.75 x 9.5 in. / 88 pgs / 30 color.

U.S. \$39.95 CDN \$42.00

November/Art

Exhibition Schedule

New York: Galerie Lelong, 10/20/08–12/5/08

STEIDL & PARTNERS



Andrea Zittel: Gouaches and Illustrations

Text by Andrea Zittel, Theodora Vischer.

This volume is the first to compile Andrea Zittel's gouaches and paintings on wood, which she has been creating since 1992. Zittel is best known for A-Z West, her live/work space in the California desert, of which she states, "The A-Z enterprise encompasses all aspects of day to day living. Home furniture, clothing, food all become the sites of investigation in an ongoing endeavor to better understand human nature and the social construction of needs." This collection of illustrative paintings documents the mundane activities and objects that Zittel orchestrates and designs in her ongoing quest to streamline and fuse life and work. Of this fusion, critic Gregory Volk has written, "With her references to TV merchandising, pop-culture trends and self-improvement, Zittel is absolutely of her time. The real point of her oddball, visionary bent, however, is a search for personal freedom, simplicity and exuberant ease."

Andrea Zittel: Gouaches and Illustrations

ISBN 978-3-86521-722-6

Paperback, 7.75 x 9.75 in. / 112 pgs / 71 color.

U.S. \$45.00 CDN \$47.00 **FLAT40**

June/Art

CHARTA/SIKKEMA JENKINS & CO.

Kara Walker: Bureau of Refugees

Text by Kara Walker.

After the success of the recent touring exhibition *My Complement, My Enemy, My Oppressor, My Love*, Kara Walker's silhouetted cut-out figures are a now-familiar but still pungent presence in contemporary art, reenacting uncomfortable, often violent episodes in American race relations and reprising, in their formal simplicity, the ways in which marginalized identities are reduced and distorted into readily legible, caricatured forms. Walker's art continues, in other words, to pose awkward questions straightforwardly. Her imagery derives from the visual language of the antebellum South and the tradition of the minstrel show, which she directs to more disquieting ends. Where her source material parodied African-American culture with a terrifyingly casual jocularly—permitting white Americans to vicariously transgress their own taboos by depicting social chaos and unbridled sexuality—Walker applies that jocularly to her depictions of violence against African-Americans, lending them a hollow, almost slapstick character that is very much at odds with their original function. This latest book features work from a new series that addresses, among other themes, the atrocities committed against former slaves after the Emancipation Proclamation of 1863 and the Reconstruction program implemented by Congress between 1866 and 1877. These narratives are elaborated into or against geometric scenarios more abstract and compacted than previous sequences by Walker, and with a more extensive use of color.

Kara Walker: Bureau of Refugees**ISBN 978-88-8158-686-8****Paperback, 8.5 x 9.5 in. / 120 pgs / 44 color / 50 b&w.**

U.S. \$39.95 CDN \$42.00

September/Art/African American Art & Culture



SAMMLUNG GOETZ

Francis Alÿs

Sammlung Goetz**Edited by Ingvild Goetz, Karsten Löckemann, Stephan Urbaschek.****Text by Magali Arriola, Karsten Löckemann, Stephan Urbaschek, Katharina Vossenkuhl.**

Belgian-born, Mexico City-based artist Francis Alÿs first became known for performances, photographs, videos and drawings that examined the act of walking through an urban environment. More recent works have been characterized by a concern with contemporary myth making—oftentimes with a political edge. Some of his better known projects include the installation of 300 mostly amateur portraits of St. Fabiola at New York's Hispanic Society in 2007 and the 2002 performance piece, "Modern Procession," in which replicas of a Picasso, a Duchamp and a Giacometti accompanied artist Kiki Smith and other celebrants across the Queensboro Bridge to MoMA QNS. In two major essays on Alÿs' oeuvre and three shorter texts on select video installations, this publication focuses on works by the artist in the Goetz Collection. This volume spans from 1991 to 2006, providing a condensed retrospective of the artist's work to date.

Francis Alÿs**ISBN 978-3-939894-10-0****Paperback, 7 x 10 in. / 170 pgs / 80 color.**

U.S. \$40.00 CDN \$42.00

September/Art

MARY BOONE GALLERY



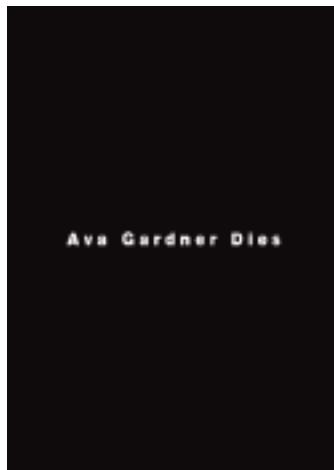
Aleksandra Mir: Newsroom 1986–2000

Psycho cops, gay riots, stock market implosions, heroic acts, serial killers, Rudy, Ronald, Osama and The Donald all feature heavily in this pitch-perfect, oversized collection of the large-scale, black-and-white Sharpie drawings created by the noted international conceptualist Aleksandra Mir (and a rotating cast of assistants) live, daily, at New York's Mary Boone Gallery in the fall of 2007. For the critically acclaimed show, Mir and her crew reproduced, by hand, more than 200 of the most outrageous front covers to have graced New York's top tabloids, *The New York Post* and the *Daily News*, from 1986 to 2000. The *The New York Times*' Roberta Smith praised the work's "goofy, graffiti energy," noting, "The works at Boone redo the news, reminding us how soon we forget and exaggerating the ephemeral beauty—or at least boldness—of a genre of graphic design and language that we consume and discard on a daily basis."

Aleksandra Mir: Newsroom 1986–2000

ISBN 978-0-9801715-0-1
Pbk, 11 x 14 in. / 256 pgs / 414 b&w.
U.S. \$65.00 CDN \$68.00
July/Art

DAMIANI

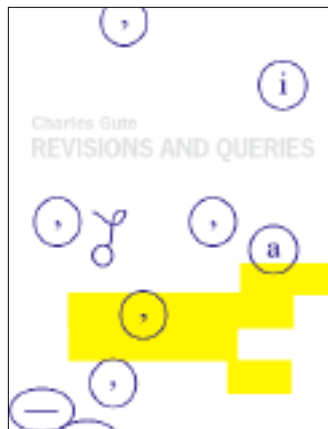


Joseph Bartscherer: Ava Gardner Dies

New York artist Joseph Bartscherer's ongoing series *Ava Gardner Dies* began in 2002. It is a chronological photo archive of every front page of *The New York Times* since January 1, 1990, that has included an obituary. The images—grainy scans bearing the imperfections of the newsprint they were originally printed on—feature portraits, made elegiac by time and context, of hundreds of luminaries—such as Audrey Hepburn, Tip O'Neill, Cesar Chavez, Kurt Cobain, Mother Teresa and Jackie Onassis—whose deaths have punctuated the last decade of the second millennium. In the spirit of contemporary Conceptualism, this volume provides a synopsis and critique of twentieth-century avant-garde movements, from Dada to Pop to Minimalism. Printed in a limited edition of 1,000.

Joseph Bartscherer: Ava Gardner Dies
ISBN 978-88-6208-053-8
Hdcvr, 6 x 8 in. / 500 pgs / 460 color.
U.S. \$120.00 CDN \$126.00
October/Art

THE ICE PLANT



Charles Gute: Revisions and Queries Works on Paper

For many years, Brooklyn-based Charles Gute has worked with text as a primary material both as a conceptual artist and as a freelance editor of art books. These separate activities—studio practice and day job—unexpectedly overlapped when Gute hit upon the idea of taking corrected publisher's proofs and stripping out all content except for his own revisions, queries and proofreader's notations, reframing the results as line drawings. Displacing the editorial process with a purely visual agenda, these abstract constellations of marks resonate with their original subject matter in unpredictable ways, while playfully engaging the textual legacy of artists like Joseph Kosuth, Lawrence Weiner and Allen Ruppersberg. Featuring more than 50 drawings, *Revisions and Queries* is an art book *about* art books; it offers an amusing glimpse behind the scenes of both the art world and art book publishing.

Charles Gute: Revisions and Queries
ISBN 978-0-9776481-7-7
Hdcvr, 8.5 x 11 in. / 96 pgs / 53 color.
U.S. \$35.00 CDN \$37.00
October/Art

Exhibition Schedule
New York: Jason Rulnick Gallery,
10/08

LITTLE STEIDL

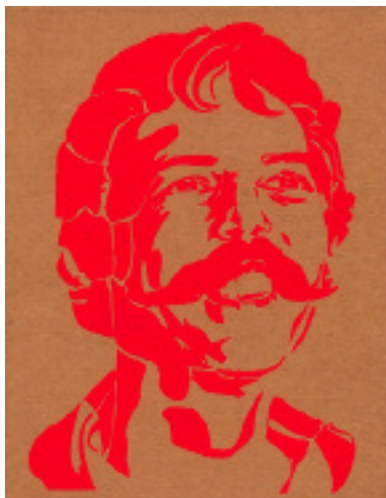


John Baldessari: Miracle Chips

It all began many years ago with an innocent interest in the way people like to anthropomorphize. Animals, objects, just about anything can be given human characteristics. Following his curiosity, John Baldessari was soon enough making his own pictures of objects with barely perceptible human features. Maybe they would be detected, maybe they wouldn't. It was akin to seeing the Virgin Mary in a tortilla. Next came a series of noses and ears gleefully placed on colorful, flat, somewhat lumpy and rounded shapes: faces. Much to Baldessari's surprise and his publisher's amusement, he recently looked again at these mustard and cobalt colored face shapes that populate his studio and came to a decisive conclusion: "Potato chips! Those faces are potato chips!" He handed over a stack of prints of chips with just visible full faces peering out, only to issue a kind-hearted warning: "These are really too perfect. Life isn't perfect. Potato chips break, pieces crack off. Think of the 'Venus de Milo,' and I think you'll know where I'm going with this book. And look, I have a title too..."

John Baldessari: Miracle Chips
ISBN 978-3-86521-677-9
Paperback, 8 x 9.75 in. / 80 pgs / illustrated throughout.
U.S. \$45.00 CDN \$47.00 **FLAT40**
November/Art

EDITORIAL RM/DIAMANTINA

**Felipe Ehrenberg****Manchuria Peripheral Vision**

Edited by Fernando Llanos. Text by Guillermo Arriaga, Issa María Benítez Dueñas, Martha Hellion, César Martínez, Felipe Ehrenberg, Guillermo Gómez Peña.

Felipe Ehrenberg is recognized in Mexico as an extraordinary draftsman, but is better known internationally as a mail and media artist and for his performance and installation works. He also has a prestigious reputation as a book artist and has produced several seminal works in this field. This artist's book is extraordinary not only for its contents and its outstanding design—it is perhaps one of the best looking artist's books on our list this season—but also for the way it took shape. "I don't believe in being baroque," the artist wrote to the designer, "but I chose Manchuria because it shares the 'M' with Mexico; you could have green, white and green like a soldier's fatigues... everyone has heard of Manchuria, few know where it is... just like my work." The very title of the book is a faithful reflection of Mexico's situation at the beginning of the new millennium.

Felipe Ehrenberg

ISBN 978-968-5208-96-3

Hardcover, 8 x 9.75 in. / 320 pgs / 65 color / 322 b&w.

U.S. \$65.00 CDN \$68.00

August/Art/Latin American Art & Culture

CABINET

**The Book of Stamps**

Edited by Jeffrey Kastner, Sina Najafi.

Introduction by George Pendle.

The world's smallest and most widely reproduced work of art, the postage stamp was an official vehicle for extraordinary visual work for more than 100 years before twentieth-century artists and activists began to appropriate the format as a potential venue for their own unsanctioned expressions. From the stamp experiments of Fluxus mail artists like Robert Watts to fantasy stamps issued by fictional countries, this humble canvas has been home to all manner of free expression. *The Book of Stamps* is at once an homage to and continuation of this tradition. Sumptuously designed and printed, this cloth-bound volume features 15 detachable, perforated and gummed full-page sheets of limited edition, artist-designed stamps by Walead Beshty, Emily Jacir and David Shrigley, among others. A must-have for collectors of artist multiples and stamps alike, the edition also includes a text by author and journalist George Pendle.

The Book of Stamps

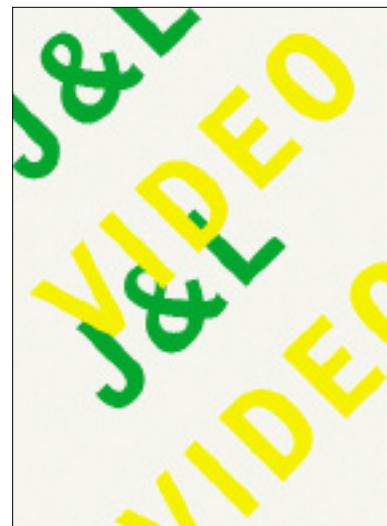
ISBN 978-1-932698-39-8

Hardcover, 8.25 x 10.25 in. / 46 pgs / 300 color.

U.S. \$25.00 CDN \$26.00

August/Art

J&L BOOKS

**J&L Video No. 2****Videos and Vodka: Selections from Video Salon**

Edited by Jacob Dyrenforth, Eva Respini.

J&L Video 2: Videos and Vodka is the second in a series of DVDs published by J&L Books featuring short films by artists. This volume is guest edited by curator Eva Respini and artist Jacob Dyrenforth, whose *Videos and Vodka* salon presented non-traditional screenings in a domestic setting. Stressing the importance of context in the viewing experience, Respini and Dyrenforth's series aimed to bring together video artists and viewers without the usual mediation of the art market. This DVD features videos by salon artists, including Guy Ben-Ner, Tanyth Berkeley, Duke and Battersby, Christopher Miner, Ohad Meromi, Lisa Oppenheim, John Pilson, Halsey Rodman, Kirsten Stoltmann and Sterling Ruby. An accompanying booklet considers Respini and Dyrenforth's salon within the history of video and within the context of other non-traditional viewing models.

J&L Video No. 2

ISBN 978-0-9799188-1-0

Boxed, DVD (NTSC) with booklet, 5.5 x 7.5 in.

U.S. \$20.00 CDN \$21.00

October/Art/Film & Video

DAMIANI



From Heaven to Earth

Chinese Contemporary Painting

Edited by Lorenzo Sassoli de Bianchi.

A distinguishing characteristic of contemporary Chinese art is a fusion between traditional Asian forms and references to Western art and pop culture. *From Heaven to Earth* features the work of 16 Chinese painters who exemplify this amalgam—Feng Zhengjie, Fu Hong, He Sen, Li Dafang, Li Songsong, Ma Liuming, Shi Xinning, Wang Xingwei, Wei Guangqing, Wu Yiming, Xie Nanxing, Yang Qian, Zeng Fanzhi, Zeng Hao, Zang Xiaotao and Zhou Tiehai—with full color images and text by art historian Lorenzo Sassoli de Bianchi. These artists evidence a precision derived from technical mastery, an inclination towards pop colors and a subtle irony, but their works defy categorization. The painters presented here do not share a precise common denominator. In fact, it is interesting to observe how each uses and interprets this genre in a most different way, thus making it very topical and loaded with countless possibilities.

From Heaven to Earth
ISBN 978-88-6208-054-5
Hardcover, 9.5 x 12.5 in. / 300 pgs / 270 color.
 U.S. \$69.00 CDN \$73.00
 October/Art/Asian Art & Culture

NAI PUBLISHERS



New World Order

Contemporary Installation Art and Photography from China

Text by Carol Lu, Sue-an van der Zijpp.

In the West, the evolution from Modern to Contemporary art has been in motion for a century; a similar evolution in China, from state-sponsored Realism to the creation of a myriad of forms and movements, began just 25 years ago with the dissolution of The Cultural Revolution in the late 1970s. The eyes of the international art world are now trained on this transformation, which is discussed here in depth by critic and writer Carol Lu, and in interviews with the artists who are making it happen, including Yin Xiuzhen, Sun Yuan and Peng Yu, Xin Danwen, Mu Chen and Shao Yinong, Zhang Wang, Weng Feng, Li Song Song, Shi Jingsong, Chi Peng, Zhang Hui, Liu Wei, Miao Xiaochung, Shi Guorui, Jin Jiangbo, Liu Jianhua, Leung Mee Ping, Bai Yiluo and Wang Gonxin. This richly illustrated volume surveys recent trends in contemporary Chinese art with a focus on installation art and staged photography. All of the works presented here were made after 2000, and many of them were in fact commissioned by Holland's Groninger Museum for its part in the multi-tiered exploration of Chinese culture being mounted in the Netherlands in 2008.

New World Order
ISBN 978-90-5662-251-0
Paperback, 9 x 11.5 in. / 200 pgs / 150 color.
 U.S. \$40.00 CDN \$42.00
 August/Art/Asian Art & Culture

NAI PUBLISHERS



Writing on the Wall

Chinese New Realism and Avant-Garde in the Eighties and Nineties

Text by Thomas Berghuis, Francesca Dal Lago, Cees Hendrikse, Sabine Wang, Eduardo Welsh.

Published in conjunction with an ambitious multi-part exploration of Chinese culture in the Netherlands at The Groninger Museum and The Drents Museum in Assen, this volume considers art produced in China from the late 1970s to the mid-1990s. That country's recent avant-garde movement was spurred by the death of Mao Zedong in 1976, which unleashed a relative increase in freedoms. At first, artists continued producing state-propagated Realism, spawning a more socially engaged version of the entrenched style. After 1989, a cynical attitude emerged towards the political, economic and social systems of the recent past. The appearance of pointed references to Western consumer culture reveals one aspect of this quest for a new Chinese identity. This volume offers an art historical overview of the period, investigating a selection of works by 25 artists, including Huang Yong Ping, Ma Desheng, Luo Zhongli, Fang Lijun and Zhang Xiaogang. The publication also includes essays by journalist Eduardo Welsh, critic Francesca Dal Lago and curator Thomas Berghuis.

Writing on the Wall
ISBN 978-90-5662-542-9
Paperback, 9 x 11.5 in. / 152 pgs / 113 color.
 U.S. \$40.00 CDN \$42.00
 August/Art/Asian Art & Culture

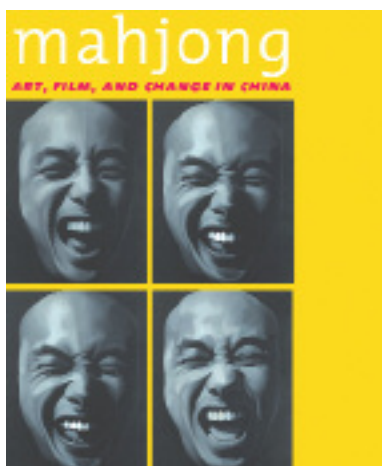
VERLAG FÜR MODERNE KUNST NÜRNBERG



China: Facing Reality

In this volume the Viennese Museum Moderner Kunst Stiftung Ludwig collaborates with the National Museum of China to present an overview of contemporary art in China. The survey opens with an assessment of the Cynical Realism movement, that defiant brand of (mostly) painting which developed in the more liberal cultural climate after the death of Mao Zedong. In the visual vocabulary of Cynical Realism, human figures are often grotesquely exaggerated by the clarity of their rendering, facial expressions are subtly or explicitly contorted and crowds amass in oppressive agglomerations. But as the moniker would suggest, this is not Expressionism—a certain matter-of-factness pervades the work of this movement, whose best-known exponents may be Fang Lijun, Yue Minjun and Zhang Xiaogang. Examining younger artists such as Liu Xiaodong, Shen Ling, Chen Wenling, Cui Xiuwen and Jiu Jianhua, *China Facing Reality* locates a generation which has turned to digital photography, video, film and computer animation to articulate related concerns of alienation and surfeit. Works by artists such as Miao Xiaochun, Song Tao, Song Dong and Yang Zhenzhong grapple with the city as an unstable backdrop whose daily flux produces escapist worlds in which the archaic and the ultramodern permeate one another.

China: Facing Reality
ISBN 978-3-939738-87-9
Hardcover, 8.75 x 11 in. / 206 pgs / 211 color / 21 b&w.
 U.S. \$80.00 CDN \$84.00
 September/Art/Asian Art & Culture

UNIVERSITY OF CALIFORNIA, BERKELEY ART
MUSEUM AND PACIFIC FILM ARCHIVE

Mahjong

Art, Film, and Change in China

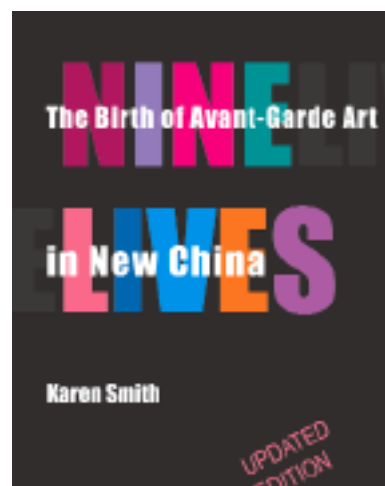
Introduction by Julia M. White. Text by Julia F. Andrews, Kuiyi Shen, James Quandt.

Published on the occasion of the North American premiere of *Mahjong*, a landmark exhibition of contemporary Chinese art from the world-renowned collection of the Swiss businessman and diplomat Uli Sigg, this catalogue accesses recent Chinese history through the lens of its art and the keen eye of an observant collector. More than 90 artists are featured in this fully illustrated publication, including Ai Weiwei, Huang Yan, Liu Wei, Wang Du, Weng Fen, Xu Bing, Yue Min Jun, Zhang Huan and Zhang Xiaogang. Along with the exhibition's themes of urbanization, globalization and alienation, China's underground tradition and its current cultural renaissance are addressed in essays by leading Chinese art historians Julia F. Andrews and Kuiyi Shen. Film critic James Quandt elaborates these issues in an essay on internationally acclaimed film director Jia Zhangke.

Mahjong
ISBN 978-0-9719397-7-6
Paperback, 8 x 10 in. / 100 pgs / 150 color.
 U.S. \$25.00 CDN \$26.00
 September/Art/Asian Art & Culture

Exhibition Schedule
 Berkeley: University of California, Berkeley Art Museum and Pacific Film Archive,
 09/10/08–01/04/09

TIMEZONE 8



Revised Edition!

Nine Lives: The Birth of Avant-Garde Art in New China

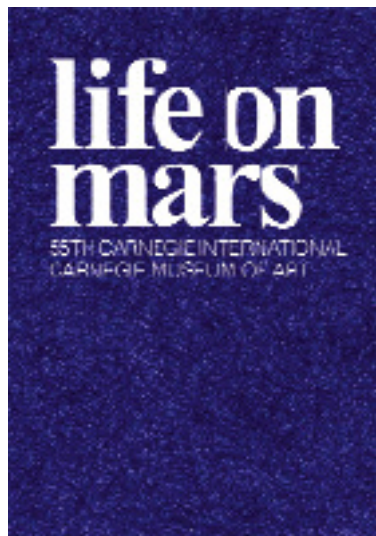
Updated Edition

By Karen J. Smith

In 1993, 10 contemporary Chinese artists debuted at the 45th Venice Biennale. The reception was lukewarm: people wanted to know if and when the Chinese avant-garde would cut through certain quaint notions of oriental mystique and evolve a distinct identity. Today, contemporary Chinese art is everywhere, and the innovations of the artists in this volume are now recognized as primary catalysts for the contemporary scene. *Nine Lives: The Birth of Avant-Garde Art in New China*, first published in 2005 and now available in a revised edition, focuses on the stories of nine individuals who set it all in motion—Wang Guangyi, Geng Jianyi, Fang Lijun, Gu Dexin, Li Shan, Zhang Xiaogang, Xu Bing, Zhang Peili and Wang Jianwei. Now in its second edition, this insightful study is standard reading for anyone interested in contemporary Chinese art. Every chapter is fully illustrated with images chronicling the artists' youth, their mature work, the effects of international acclaim and the impact of the commercial art world.

Nine Lives: The Birth of Avant-Garde Art in New China
ISBN 978-988-17143-3-6
Paperback, 8.5 x 10.75 in. / 473 pgs / 270 color / 30 b&w.
 U.S. \$50.00 CDN \$53.00
 August/Art/Asian Art & Culture

CARNEGIE MUSEUM OF ART



Life On Mars

The 55th Carnegie International
Edited by Douglas Fogle. Text by Daniel Birnbaum,
Richard Flood, Eungie Joo, Chus Martínez.

Are we alone in the universe? Do aliens exist? Or are we, ourselves, the strangers in our own worlds? Conceived around the title *Life on Mars*, the 2008 Carnegie International, curated by Douglas Fogle, explores the increasingly relevant yet perplexing proposition of what it means to be human in the world today. The question, “Is there life on Mars?” is a rhetorical one, posing a metaphorical quest to explore humanity’s response to a world where global events challenge and seem to threaten our everyday existence.

Working in a range of media, from micro to macro levels of experience, from tragedy to comedy, the 40 artists from 17 countries in the exhibition explore the alien inside each of us. They include Doug Aitken, Kai Althoff, Vija Celmins, Bruce Conner, Peter Fischli and David Weiss, Daniel Guzmán, Mike Kelley, Barry McGee, Wilhelm Sasnal, David Shrigley, Rudolf Stingel, Paul Thek, Wolfgang Tillmans and Andro Wekua, among others. In questioning the absurdity of our lives while demonstrating hopeful aspirations for the future of humankind, these artists foreground the poetic over the monumental and the intimate over the heroic. In the end, the exhibition asks if we ourselves are already on Mars.

Life On Mars

ISBN 978-0-88039-051-4

Hardcover, 6.5 x 9 in. / 436 pgs / 160 color / 20 duotone.

U.S. \$39.95 CDN \$42.00

August/Art

Exhibition Schedule

Pittsburgh: Carnegie Museum of Art,
05/03/08–01/11/09

SITE SANTA FE



Lucky Number Seven

Edited by Sarah King. Text by Laura Heon,
Liza Statton, Lance Fung.

The curatorial premise behind *Lucky Number Seven*—SITE Santa Fe’s seventh international biennial, curated by Lance Fung—is to invite a host of emerging artists, all sponsored by international institutions, to create new commissions that are ephemeral and site-inspired. This two-volume catalogue is the only documentation of these temporary works. The first volume includes essays by Fung and Laura Heon, Director of SITE Santa Fe, as well as documentation of the exhibition from idea to implementation and a discussion by the artists of their work. The second volume includes color images of the final, installed projects. This exhibition features an innovative design by renowned architects Tod Williams and Billie Tsien. The volumes that make up this highly collectable publication fit together magnetically, and both of them have foam covers. Featured artists include Martí Anson, Studio Azzurro, Erick Beltrán, Luchezar Boyadjev, Michal Budny, Piero Golia, Soun Myung Hong, Rose B. Simpson and Shi Qing, among others.

Lucky Number Seven

ISBN 978-0-976-4492-8-7

Magnet bound, 2 volumes, 8 x 11 in. / 396 pgs / 260 color.

U.S. \$50.00 CDN \$53.00

December/Art

Exhibition Schedule

Santa Fe: SITE Santa Fe, 06/22/08–10/26/08

JRP|RINGIER



When Things Cast No Shadow

5th Berlin Biennale for Contemporary Art

Edited by Elena Filipovic, Adam Szymczyk.

In a supportive article covering the 4th Berlin Biennial, critic Steven Henry Madoff took a moment to question what many have termed “Biennial Fever,” writing, “Are [biennials] here to capture trends or to advance artists’ voices in a larger social dialogue? Do they promote international understanding or local interests? Are they bully pulpits for curators turned ideologues, or are they simply there to tap the art market’s stopwatch till the next survey of hot new things draws the attention of an ever expanding universe of collectors?” For the 2008 edition of this always-provocative international fair, Curators Adam Szymczyk and Elena Filipovic brought together primarily newly commissioned work by 50 emerging and established international artists for a round-the-clock exhibition that included 63 nightly events. This expansive volume documents it all, and contains contributions by writers, critics and artists including Beatriz Colomina, Bettina Viesmann, Cameron Jamie, Gabriel Kuri, Babette Mangolte, Ahmet Ögüt and Katerina Seda.

When Things Cast No Shadow

ISBN 978-3-905829-58-7

Paperback, 7.75 x 10.5 in. / 592 pgs / 400 color.

U.S. \$45.00 CDN \$47.00

September/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



No One is Innocent: Punk

Art-Style-Revolt

Text by Thomas Miessgang.

Punk often seems best understood as an entirely historical term, signaling a stance or mood whose energies infused the arts of the 1970s across the board; as last year's popular ICA London show *Secret Public* demonstrated, cross-genre approaches to the period are increasingly adopted. Viewing Punk thus, *No One is Innocent* (the title comes from the Sex Pistols' fifth single, post Rotten and Vicious) orients its unique take on this moment around three cities in which it flourished well—New York, Berlin and London—and presents the works of artists alongside album covers, posters, zines and other musical ephemera. From New York, artists such as Lynda Benglis, Robert Longo, Richard Hambleton, Futura, David Wojnarowicz, Tony Oursler, Robert Mapplethorpe and Arturo Vega coalesce around the iconography of the Ramones and Patti Smith; from London, works by Leigh Bowery, COUM Transmissions (Genesis P. Orridge and Cosey Fanni Tutti), Derek Jarman and Cerith Wyn Evans are situated amid images by Linder and Jamie Reid for the Buzzcocks and the Sex Pistols; and from Berlin, Elvira Bach, Die tödliche Doris and Salomé accompany cover art by Einstürzende Neubauten. *No One is Innocent* offers a galvanizing concentrate of an era always relevant to our own.

No One is Innocent: Punk

ISBN 978-3-940748-18-8

Paperback, 8.75 x 11 in. / 250 pgs / 200 color.

U.S. \$70.00 CDN \$74.00

September/Art/Music

APERTURE/BRONX MUSEUM OF THE ARTS



Street Art, Street Life

From the 1950s to Now

Edited by Lydia Yee, Whitney Rugg. Text by Lydia Yee, Katherine Bussard, Frazer Ward.

Street Art, Street Life examines the street as subject matter, venue and source of inspiration for contemporary artists and photographers from the late 1950s to the present. This unique volume includes street photography; documentation of performance, events and artworks presented in the street; works using material from the street; and examples of street culture. Through works by more than 30 world-renowned artists, including Vito Acconci, Amy Arbus, Sophie Calle, Robert Frank, Lee Friedlander, William Klein, Robin Rhode, Martha Rosler, Jamal Shabazz and Garry Winogrand, *Street Art, Street Life* explores a range of themes related to the street—as arena for political and cultural expression, violence and crime, gender roles in an urban context, advertising and commerce and as counterpoint to museums and other traditional art venues. This volume is published on the occasion of an exhibition of the same name organized by Lydia Yee, Curator at the Barbican Art Gallery in London and Senior Curator at the Bronx Museum of the Arts in New York. Yee contributes an essay, along with Frazer Ward and Katherine Bussard.

Street Art, Street Life

ISBN 978-1-59711-078-5

Flexibound, 9 x 10 in. / 112 pgs / 125 color.

U.S. \$39.95 CDN \$42.00

September/Art

Exhibition Schedule

**New York: Bronx Museum of the Arts,
09/14/08–01/25/09**

EL MUSEO DEL BARRIO



Arte No es Vida

**Actions by Artists of the Americas,
1960–2000**

Edited by Deborah Cullen. Text by Claudia Calirman, Elvis Fuentes, Ana Longoni, Robert Neustadt, Gabriela Rangela.

Arte No es Vida (*Art Is Not Life*) is the first comprehensive survey of the vast range of performative actions created over the last four decades by Latinos in the United States, Puerto Rico, the Dominican Republic, Cuba, Mexico and Central and South America. Based on the groundbreaking 2008 exhibition at New York's Museo del Barrio, this well designed and generously illustrated volume features work by more than 100 artists—among them Francis Alÿs, Papo Colo, Lygia Clark, Coco Fusco, Guillermo Gómez-Peña, Felix Gonzalez-Torres, Alfredo Jaar, Ana Mendieta, Marta Minujín, Raphael Montañez Ortiz, Helio Oiticica and Tunga. Both celebratory and scholarly, *Arte No es Vida* opens with an illustrated chronology of key works arranged by decade and follows with essays that address each region of study in depth. Chapters include *New York, California & Puerto Rico* and *Cuba & Miami*, as well as individual investigations of the Dominican Republic, Mexico, Central America, Argentina, Brazil, Chile, Colombia, Peru and Venezuela. This is the first volume to commission general historical overviews on this important strand of Latin American artistic production.

Arte No es Vida

ISBN 978-1-882454-25-9

Pbk, 7.75 x 8.75 in. / 320 pgs / 112 color / 208 b&w.

U.S. \$45.00 CDN \$47.00

July/Art/Latin American Art & Culture

GUGGENHEIM MUSEUM



Theanyspacewhatever

Essays by Michael Archer, Jan Avgikos, Daniel Birnbaum, Ina Blom, Stefano Boeri, Francesco Bonami, Nicolas Bourriaud, Xavier Douroux, Patricia Falguieres, Heike Föll, Hal Foster, Massimiliano Gioni, Michael Govan, Dorothea von Hantelmann, Jens Hoffman, Chrissie Iles, Branden Joseph, Emily King, Christy Lange, Maria Lind, Tom Morton, Molly Nesbit, Hans Ulrich Obrist, Beatrix Ruf, Stephan Schmidt-Wulffen, Barbara Steiner, Rachael Thomas, Eric Troncy, Giorgio Verzotti, Thomas Wulffen, Olivier Zahm.

During the 1990s a number of artists claimed the exhibition as their medium. Working independently or in various collaborative constellations, they eschewed the individual object in favor of the exhibition environment as a dynamic arena, ever expanding its physical and temporal parameters. For these artists an exhibition can comprise a film, a novel, a shared meal, a social space, a performance or a journey. Their work engages directly with the vicissitudes of everyday life, offering subtle moments of transformation. This catalogue, which accompanies a major exhibition at the Solomon R. Guggenheim Museum, New York, is the first in the U.S. to examine the dynamic interchange among a core group of these artists—Angela Bulloch, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Foerster, Douglas Gordon, Carsten Höller, Pierre Huyghe, Jorge Pardo, Philippe Parreno and Rirkrit Tiravanija—a many-sided conversation that helped shape the cultural landscape of the 1990s and beyond.

Theanyspacewhatever

ISBN 978-0-89207-377-1

Hardcover, 6.25 x 9 in. / 250 pgs / 85 color.

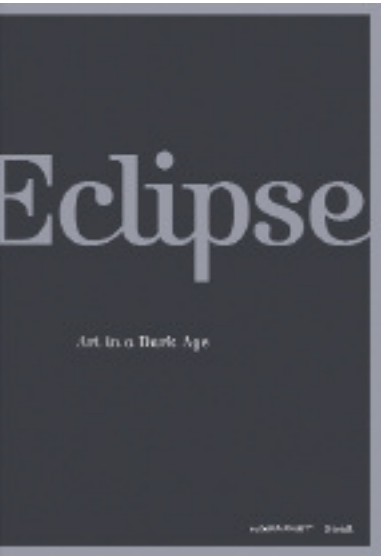
U.S. \$45.00 CDN \$47.00

October/Art

Exhibition Schedule

**New York: Solomon R. Guggenheim Museum,
10/24/08–01/05/09**

STEIDL/SWEDISH BOOKS/MODERNA MUSEET



Eclipse

Art in a Dark Age

Text by Tom McCarthy, Magnus af Petersens.

Eclipse, an astrological phenomenon that occurs when one celestial body casts its shadow on another, is used as metaphor in this volume to describe, as Jacques Derrida has theorized, a contemporary revision of certain tenets of Enlightenment thought—a line of inquiry widely criticized by colonialist and postcolonialist scholars. The artists collected in this exhibition catalogue, Lucas Ajemian, Michaël Borremans, Nathalie Djurberg, Ellen Gallagher, Tom McCarthy's International Necronautical Society, Paul McCarthy, Mike Nelson, Anri Sala and Dana Schutz, offer a glimpse into the darkness—of our times and of the existential shadows of the human soul—guided by a contemporary revision of Enlightenment thinking. Insisting on the right of art to be contradictory, politically incorrect and to use poetic license to speculate and experiment, these works are characterized by absurdity and dark humor. The book is published concurrently with an exhibition curated by Magnus af Petersens at Sweden's esteemed Moderna Museet.

Eclipse

ISBN 978-3-86521-643-4

Paperback, 6.75 x 9.25 in. / 160 pgs / 100 color.

U.S. \$40.00 CDN \$42.00 **FLAT40**

October/Art

HAYWARD PUBLISHING



Psycho Buildings: Artists and Architecture

Essays by Brian Dillon, Jane Rendell, Ralph Rugoff. Text by Francis McKee, Tumelo Mosaka, Midori Matsui, Brian Dillon, Paulo Herkenhoff, Francesco Manacorda, Tom Morton, Miwon Kwon, David Greene, Iain Sinclair.

Psycho Buildings: Artists and Architecture marks the fortieth anniversary of London's Hayward gallery—itsself an architectural icon, and one of the few remaining examples of the 1960s Brutalist style. The exhibition brings together the work of artists—including Atelier Bow-Wow, Michael Beutler, Los Carpinteros, Gelitin, Mike Nelson, Ernesto Neto, Tobias Putrih, Tomas Saraceno, Do-Ho Suh and Rachel Whiteread—who create habitat-like structures and architectural environments that are mental and perceptual spaces as much as physical ones. The works in this book revisit and reanimate the history of Modernist design while reminding us that built spaces can be defined in social, political, psychological, physical and aesthetic terms. An invaluable exploration of this contemporary trend, the volume includes essays by Hayward Director Ralph Rugoff, Jane Rendell and Brian Dillon. In addition, each artist profile includes a text by a different author, including Francis McKee, Tumelo Mosaka, Midori Matsui, Brian Dillon, Paulo Herkenhoff, David Greene, Francesco Manacorda, Tom Morton, Miwon Kwon and Iain Sinclair.

Psycho Buildings: Artists and Architecture

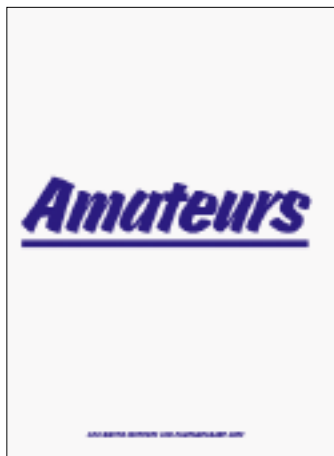
ISBN 978-1-85332-268-6

Hardcover, 10 x 10 in. / 200 pgs / 200 color.

U.S. \$55.00 CDN \$58.00

August/Art

CCA WATTIS INSTITUTE FOR
CONTEMPORARY ARTS



Amateurs

Edited by Ralph Rugoff.

Curated by Ralph Rugoff—former Director of the Wattis Institute and current Director of the Hayward Gallery in London—and featuring work by Johanna Billing, Jennifer Bornstein, Andrea Bowers, Phil Collins, Jeremy Deller, Harrell Fletcher, Josh Greene, Cameron Jamie, Alan Kane, Long March Project, YOSHUA OKON, Michele O'Marah, Hirsch Perlman, Jim Shaw, Simon Starling, Javier Téllez, Jeffrey Vallance and Eric Wesley, *Amateurs* surveys recent artworks in which amateurism is embraced as a critical aesthetic strategy and mode of production. Favored by conceptual artists and early Modernist vanguards, an aesthetic of amateurism has long served as a means for deflating models of academic and market-driven art. This volume challenges the mainstream of contemporary art by bringing together artists who elaborate on this tradition.

Amateurs

ISBN 978-0-9802055-1-0

Paperback, 7.5 x 9.75 in. / 112 pgs / 88 color / 13 b&w.

U.S. \$29.99 CDN \$31.00

July/Art

Exhibition Schedule

San Francisco: CCA Wattis Institute for Contemporary Arts,
04/23/08–08/09/08

SPERTUS PRESS, CHICAGO



Imaginary Coordinates

Text by Jessica Dubow, Rhoda Rosen, Ilana Segal.

Imaginary Coordinates, published on the occasion of an exhibition originating at Chicago's Spertus Museum, juxtaposes the museum's extensive collection of antique Holy Land maps with contemporary artwork by Israeli and Palestinian women (including Ayreen Anastas, Yael Bartana, Mona Hatoum, Emily Jacir, Sigalit Landau, Enas Mutthafar, Michal Rovner and Shirley Shor) to explore issues of national identity, borders and the critical disparity between maps and lived experience. With their elaborate cartouches, fabulous sea animals and charming footsteps marking the people of Israel's wanderings in the desert, the maps clearly do not correspond with the natural landscape; they are filled with human intention. Some maps speak not of landscape, but of the desires and intentions of mapmakers and their audiences. It is toward these emotions that *Imaginary Coordinates* turns.

Imaginary Coordinates

ISBN 978-0-935982-66-4

Hardcover, 7.5 x 10 in. / 108 pgs / 71 color.

U.S. \$29.95 CDN \$31.00

July/Art/Middle East Studies

Exhibition Schedule

Chicago: Spertus Museum,
05/02/08–09/07/08

VEENMAN PUBLISHERS



Notes from the Future of Art Selected Writings by Jerzy Ludwiński

Edited by Magdalena Ziolkowska.

Notes From the Future of Art is the first English language publication by Jerzy Ludwiński (1930–2000), the Polish art historian, critic, curator, founder of the Mona Lisa Gallery in Wrocław, founder and mentor of the “structural art” pioneers Grupa Zamek, editor of the group's magazine *Struktury* and professor at the Polish Academy of Fine Arts. Ludwiński dissolved the compartmentalization of all these vocations in the course of his career, operating on the periphery of the state system as an informal *éminence grise* to Poland's avant-garde during the 50s and 60s. Ludwiński argued that “art” was no longer an appropriate designation for what was done in its name: “It is quite possible...that today we do not practice art any longer, simply because we have missed the moment when it transformed into something quite different, which we are unable to name. It is certain, however, that what we practice today presents greater possibilities.”

Notes from the Future of Art

ISBN 978-90-8690-135-7

Hardcover, 6.25 x 8 in. / 240 pgs / 41 b&w.

U.S. \$37.50 CDN \$39.00

August/Art/Nonfiction & Criticism

LOUISIANA MUSEUM OF MODERN ART



I Know How You Must Feel...

Essays on Modern Art by Poul Erik Tøjner

I Know How You Must Feel... is an expansive collection of essays by Danish writer and curator Poul Erik Tøjner, covering a host of artists—Gerhard Richter, Bill Viola, Louise Bourgeois, Roy Lichtenstein, Philip Guston, Georgia O'Keefe and Georg Baselitz among them. Tøjner works simultaneously in multiple disciplines: philosophy, art, literature and architecture. A prolific author, he has published books on all of these subjects, including *Arne Jacobsen Arkitekt & Designer* (1994), an important monograph on the iconic Danish Modern master, and the groundbreaking *Munch in His Own Words* (2001), which reveals Symbolist painter Edvard Munch through the first English translation of his diaries and letters. In 2000, Tøjner was appointed Director of the Louisiana Museum of Modern Art—a multifaceted institution that plays a central role in the presentation of international art and culture in Scandinavia.

I Know How You Must Feel...

ISBN 978-87-91607-21-9

Hdcvr, 8.5 x 10 in. / 192 pgs / 40 color.

U.S. \$60.00 CDN \$63.00

November/Art/Nonfiction & Criticism

JRP|RINGER

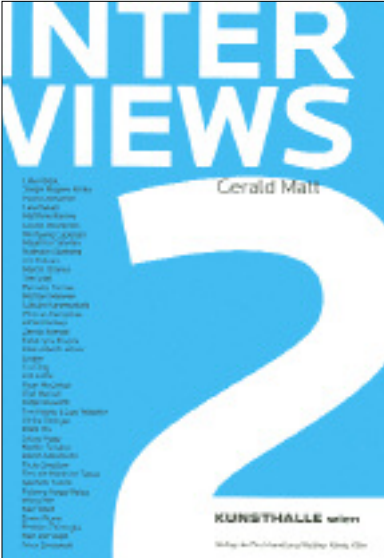


A Brief History of Curating
By Hans Ulrich Obrist

Part of JRP|Ringer's innovative *Documents* series, published with Les Presses du Réel and dedicated to critical writings, this publication comprises a unique collection of interviews by Hans Ulrich Obrist mapping the development of the curatorial field—from early independent curators in the 1960s and 70s and the experimental institutional programs developed in Europe and the U.S. through the inception of Documenta and the various biennales and fairs—with pioneering curators Anne D'Harnoncourt, Werner Hoffman, Jean Leering, Franz Meyer, Seth Siegelaub, Walter Zanini, Johannes Cladders, Lucy Lippard, Walter Hopps, Pontus Hulten and Harald Szeemann. Speaking of Szeemann on the occasion of this legendary curator's death in 2005, critic Aaron Schuster summed up, "the image we have of the curator today: the curator-as-artist, a roaming, freelance designer of exhibitions, or in his own witty formulation, a 'spiritual guest worker'... If artists since Marcel Duchamp have affirmed selection and arrangement as legitimate artistic strategies, was it not simply a matter of time before curatorial practice—itsself defined by selection and arrangement—would come to be seen as an art that operates on the field of art itself?"

A Brief History of Curating
ISBN 978-3-905829-55-6
Paperback, 6 x 8 in. / 200 pgs.
U.S. \$22.00 CDN \$23.00
October/Art/Nonfiction & Criticism/Museum Studies

WALTHER KÖNIG



Interviews Volume 2
By Gerald Matt

"The publication at hand is the second volume of interviews recapitulating the conversations I have been able to hold with artists in the course of my work as a director and curator," writes the Kunsthalle Vienna's illustrious Gerald Matt in his foreword to this galvanizing collection. "It reflects and confirms my conviction that interviews within the 'art system' present a particularly suitable form of creating an equal platform of exchange between creators and distributors of art." Featuring conversations with Matthew Barney, Louise Bourgeois, Maurizio Cattelan, Marcel Dzama, Tim Eitel, Barnaby Furnas, Linder, Ryan McGinley, Ricky Swallow and Erwin Wurm, among others, this volume is well illustrated, sophisticated, lively and insightful. It goes a long way toward helping "the image of the 'speechless' visual artist, which—to a certain extent—is still being perpetuated today."

Interviews Volume 2
ISBN 978-3-86560-365-4
Paperback, 6.5 x 9.25 in. / 360 pgs / 122 color / 25 b&w.
U.S. \$45.00 CDN \$47.00
June/Art/Nonfiction & Criticism

VALIZ

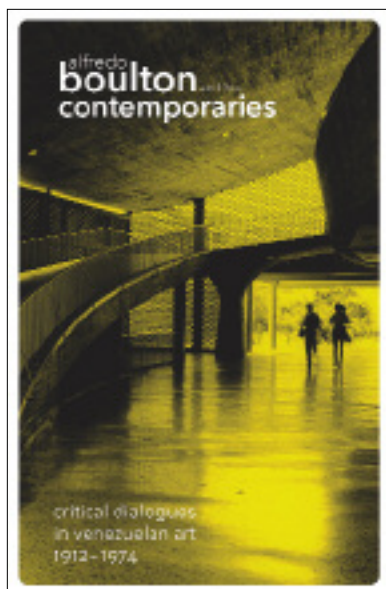


World Art Studies
Exploring Concepts and Approaches
Edited by Wilfried van Damme, Kitty Zijlmans.
Text by Richard L. Anderson, Elisabeth de Bièvre, Jean Borgatti, Donald Brown, John Clark, Thomas DaCosta Kaufmann, Wilfried van Damme, Ellen Dissanayake, James Elkins, Paula Ben Amos Girshick, Marlite Halbertsma, John Onians, Ulrich Pfisterer, Colin Rhodes, Ben-Ami Scharfstein, Yiqiang Cao, Kitty Zijlmans.

This timely volume challenges the narrow Western-centrism of most art historical models. Archaeologists have found that, for tens of thousands of years, all human cultures have shared a desire for visual representation or expression. Yet the study of art history has traditionally focused on Western artworks of the past few centuries. *World Art Studies* examines the phenomenon of art through a broader cultural, global and temporal perspective, bringing together a uniquely exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience, evolutionary biology, anthropology and geography as models—alongside more conventional art historical perspectives. In musicology or linguistics, using such diverse viewpoints for reflection and research is considered part of the normal process. In that spirit, this volume goes beyond abstract models, using case studies to demonstrate and examine specific methods of investigation.

World Art Studies
ISBN 978-90-78088-22-6
Paperback, 7 x 9.5 in. / 496 pgs / 42 b&w.
U.S. \$39.95 CDN \$42.00
October/Art/Nonfiction & Criticism

THE MUSEUM OF MODERN ART, NEW YORK



Alfredo Boulton and His Contemporaries

Critical Dialogues in Venezuelan Art, 1912–1974

Edited by Ariel Jiménez. Text by Hugo Achugar, Roldán Esteva-Grillet, Elías Pino Iturrieta, Marco Negrón, Luis Pérez-Oramas, Sandra Pinardi, Marco Pintó, Rafael Castillo Zapata.

Alfredo Boulton (1908–1995) was Venezuela's foremost cultural and aesthetic observer of the twentieth century. An art critic, cultural historian and photographer, he was highly influential in the development of Modernist art and discourse—and of cultural self-definition—in Venezuela and the surrounding region. Boulton's diverse contributions serve as points of departure in this remarkable selection of art-historical and critical texts by many of the prominent Latin American thinkers of this period—figures whose works and ideas helped to shape the face of contemporary Venezuela. Through the manifestos, correspondence and critical writings of these notable voices of the day, this anthology traces Venezuela's struggle toward Modernity and toward a successful, autonomous identity on the international cultural scene. Newly written critical and explanatory texts by contemporary scholars accompany the historical texts, providing context and insight.

Alfredo Boulton and His Contemporaries
ISBN 978-0-87070-710-0

Pbk, 6.5 x 9.75 in. / 376 pgs / 61 color / 25 b&w.
U.S. \$35.00 CDN \$37.00
September/Art/Nonfiction & Criticism/Latin American Art & Culture

JRP|RINGIER



Susan Hiller: The Provisional Texture of Reality

Selected Texts and Talks, 1977–2007
Edited by Alexandra Kokoli.

A former anthropologist, Susan Hiller has, since the late 1970s, forged an interface between critical writing and a visual art practice in which feminist and postcolonial cultural politics are fused with idiosyncratic explorations of science, magic and the continuing lure of psychoanalysis. In a 2001 interview, she stated, "What I think art provides is something like an instigation or an enhanced awareness of how we are all collaboratively and creatively implicated in making a culture." This comprehensive volume compiles previously published essays, interviews, papers, lectures and other ephemera which document Hiller's incisive interventions into contemporary debates on the shifting roles of art and theory. Structured in three sections, the book—part of JRP|Ringier's *Positions* series—is simultaneously theoretical and deeply personal.

Born in Tallahassee, Florida **Susan Hiller** has lived and worked in London since the early 1970s.

Susan Hiller: The Provisional Texture of Reality
ISBN 978-3-905829-56-3

Paperback, 6 x 8 in. / 160 pgs.

U.S. \$22.00 CDN \$23.00

November/Art/Nonfiction & Criticism

Exhibition Schedule

New York: The Jewish Museum, 11/04/08–01/09
San Francisco: The Jewish Museum,
06/28/09–10/11/09

CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBC



Visual Culture and Bioscience

Issues in Cultural Theory, No. 12

Preface by David Yager.

Introduction by JD Talasek.

Visual artist and theorist Suzanne Anker opened the 2007 international online conference *Bioscience and Visual Culture* with the following words: "The ubiquitous employment of digital technologies within the practices of research science and medicine, architecture and design, filmmaking and video production, as well as the visual and performing arts, has set ajar a multiplex of communication networks which crisscross traditional boundaries." This volume documents the virtual symposium, which was hosted by the National Academy of Sciences in Washington, D.C. and the Center for Art, Design and Visual Culture at the University of Maryland, Baltimore County. Herein, artists, scientists, historians, ethicists, curators, sociologists and writers discuss the myriad intersections between visual culture and the biosciences. The impressive list of international panelists includes Carl Djerassi of Stanford University, Troy Duster of NYU, Marvin Heiferman of SVA, David Freedberg of Columbia University, artist Catherine Chalmers, *Art in America* Senior Editor Nancy Princenthal and writer Andrew Solomon.

Visual Culture and Bioscience

ISBN 978-1-890761-12-7

Paperback, 6 x 9 in. / 256 pgs / 39 color / 20 b&w.

U.S. \$19.95 CDN \$21.00

November/Art/Nonfiction & Criticism

LA MARCA



MVD: Montevideo Popular Graphics

Edited by Guido Indij.

In *Montevideo Popular Graphics*, Argentine photographer Guido Indij—responsible for several collections exploring South American graffiti—turns his eye towards Uruguay's street culture: "I can't believe the things I see when out walking the streets of Montevideo: posters from our childhood, signage from our parents' days, archaeological traces of the last *letristas* (signwriters), bestiaries, Carlos Gardels, fish and more fish..." After walking extensively through the city, Indij notes that through these graphics, "we can reach an understanding of our identity." Much like the Surrealists, who found inspiration in the posters, signs and ads that papered the streets of Paris in the 1920s, Indij mines the language of the street for clues to our collective unconscious.

Indij's previous books on street graphics include *Hasta La Victoria, Stencil!* (2005) and *1000 Stencils* (2008), which was published concurrently with an exhibition at The Drawing Center in New York.

MVD: Montevideo Popular Graphics
ISBN 978-950-889-147-1
Pbk, 6 x 6 in. / 120 pgs / 300 color.
U.S. \$15.00 CDN \$16.00
August/Design & Decorative Arts/Graphic Design

VALIZ



ABC of De Designpolitie

Text by Emily King, Louise Schouwenberg.

The Dutch firm Designpolitie (Richard van der Laken and Pepijn Zurburg) is celebrated for its fresh, deceptively simple and direct approach to graphic design, which often implements bright color and sans-serif typeface in a lively and fun style. Among other projects, Designpolitie ("Design Police") is behind the review column *Gorilla* in the Dutch newspaper *De Volkskrant*, in which the team reacts to current affairs with word-and-image graphics. *ABC of De Designpolitie* is an index of Designpolitie's reflections on design, catalogued in humorously alphabetical order (with failed projects filed under "Damn," or an account of their simplified methods under "Rocket Science"). More of a workbook, a process book or an inspirational resource than a portfolio, *ABC* collates Designpolitie projects (implemented and otherwise), schemes, photographs, musings and articles in a style that is both serious and replete with irony and self-mockery—a natural extension of the firm's own ethos.

ABC of De Designpolitie
ISBN 978-90-78088-21-9
Hardcover, 6 x 8.5 in. / 448 pgs / 800 color / 50 b&w.
U.S. \$45.00 CDN \$47.00
November/Design & Decorative Arts/Graphic Design

ASTERISK PRESS



International Design Awards Survey of World Design

2007

Foreword and edited by Jamie M. Waugh.

This year's International Design Awards honor the best new work in architecture, interior design, product design, graphics and fashion—as juried by over a dozen of the world's most significant design critics and editors, including Michael Cannell, Online Editorial Director of Dwell.com, Newell Turner, Style Director of *House Beautiful* and Barbara Thornburg, Senior Style Editor of *The Los Angeles Times*, to name a few. Collected here are not only images of groundbreaking work by established names like Skidmore, Owings & Merrill, Zaha Hadid, Tank Design and Maria Cornejo, but also projects by emerging, otherwise unpublished talent with visionary new approaches to forming the surfaces around us. Featured firms hail from 50 countries around the world and a handy index offers addresses and web contact information for all involved.

International Design Awards Survey of World Design
ISBN 978-0-9814741-0-6
Pbk, 7.5 x 12 in. / 107 pgs / 107 color.
U.S. \$30.00 CDN \$32.00
July/Design & Decorative Arts

EIGHT BOOKS



Mute Magazine Graphic Design

Introduction by Adrian Shaughnessy. Text by Simon Worthington, Damian Jaques, Pauline van Mourik Broekman.

In the early 1990s, long before the Internet became an integral part of life, a handful of pioneering magazines took it upon themselves to imagine it into existence. Using fiction, interviews, speculative theory and experimental graphic design, these periodicals helped create a lexicon and iconography every bit as powerful as the architecture of the World Wide Web. London-based *Mute* occupied a central position among these pioneering publications, offering a platform to authors and artists ranging from Bruce Sterling to Geert Lovink, Keith Tyson and VNS Matrix. As new technologies forced a collapse of disciplinary boundaries and the intermingling of communities, *Mute* featured many of the artists, writers and photographers that came to epitomize London's status as a creative capital in the 1990s. This book presents a full overview of the magazine over that decade, showing its entire output from logos to covers to spreads.

Mute Magazine
ISBN 978-0-9554322-2-4
Paperback, 8.75 x 8.75 in. / 144 pgs / 250 color.
U.S. \$35.00 CDN \$37.00
August/Design & Decorative Arts/Graphic Design

JRP|RINGIER



Wouldn't It Be Nice

Wishful Thinking in Art and Design

Text by Christian Brändle, Katya Garcia-Anton, Jean-Pierre Greff, Emily King.

Writing about the New York-based design/publishing collective Dexter Sinister, Anthony Huberman once contextualized their practice as part of a "...contemporary condition of multiplicity, for a present moment that finds itself overcrowded with so many identities, markets, information and tasks that the only solution is to juggle many of them at once and slash them together." *Wouldn't It Be Nice*, presents a series of specially commissioned projects between contemporary artists and designers who are thriving in the "slashed together" world Huberman describes. A well-considered, limited edition volume, published concurrently with an exhibition at Centre d'Art Contemporain, Geneva, it includes interviews with such prescient practitioners as Dexter Sinister, Bless, Alicia Framis, Martino Gamper, Ryan Gander, Martí Guixé, Tobias Rehberger and Superflex, with an essay by design historian Emily King. This highly collectable Graphic Thought Facility-designed publication includes a self-adhesive purse/multiple by Bless.

Wouldn't It Be Nice

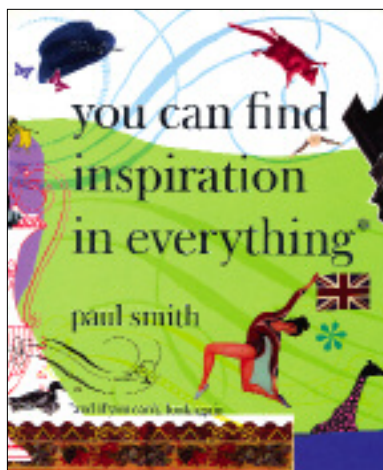
ISBN 978-3-905829-24-2

Paperback, 9.25 x 11.75 in. / 300 pgs / 120 color.

U.S. \$42.00 CDN \$44.00 **FLAT40**

August/Design & Decorative Arts

VIOLETTE EDITIONS



Back in Print!

Paul Smith: You Can Find Inspiration in Everything*

*And if You Can't, Look Again

Edited by Hans Ulrich Obrist, Robert Violette. Introduction by William Gibson. Text by James Flint, Richard Williams, Paul Smith.

New paperback edition! Called "A ripe blend of master craftsmanship and Monty Pythonesque lunacy" by *Monument* and, "A treasure trove," by *The Bookseller*, *You Can Find Inspiration in Everything* is now in its third printing and still going strong. Far from being just a fashion monograph, this volume "images" Paul Smith's brain on the page, presenting original and often humorous thoughts and ideas—found in shop windows, advertising campaigns, photographs and souvenirs brought back from world travels—that became the inspiration for the look of the season. In addition to texts and images by the renowned British designer himself, collaborations include an account of Smith's teenage obsession with cycling by *Guardian* sportswriter Richard Williams; a fictional text by celebrated novelist James Flint; interviews with neuroscientist Dr. Semir Zeki and curator Hans-Ulrich Obrist; two posters; and *The Bunny*, a comic book within the book, complete with a cryptic crossword, puzzles, a fold-out board game and illustrations by various acclaimed artists and designers.

Paul Smith: You Can Find Inspiration in Everything*

ISBN 978-1-900828-29-1

Paperback, 8.5 x 10 in. / 296 pgs / 1,000 color / 100 b&w.

U.S. \$59.95 CDN \$63.00

September/Fashion

JRP|RINGIER



Ezra Petronio and Suzanne Koller: Selected Works, Subjective Inventory

Designing is the capacity to stop just in time, to express no less and no more than is necessary, to neither oversimplify nor make something more complex than it needs to be. It is stripping excessive information and recognizing the essential. The creative process relies on the instinctual, on intuition, yet paradoxically, it is also iterative, requiring thought and more rethinking. This volume is an organic gathering, collected over the past 15 years, of the work of Ezra Petronio and Suzanne Koller, partners in the Paris branch of the international design firm, Work in Progress. It features Petronio and Koller's groundbreaking work on their international style magazine, *Self-Service*, as well as many additional projects with clients, artists and other creative minds. Print campaigns are featured alongside uncropped original images, as they were seen through the lens of the photographers who took them. Unpublished images, design, research and prototypes are given equal billing with final projects from the public arena—from billboards to storefront windows. Decontextualized and presented from different points of view, the selection of projects wasn't made in search of an absolute, quintessential representation, but more in order to convey the importance of the creative process to this highly sought-after design team.

Ezra Petronio and Suzanne Koller: Selected Works, Subjective Inventory

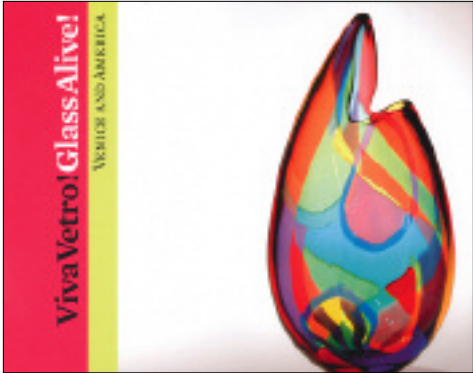
ISBN 978-3-905829-54-9

Hardcover, 6.75 x 9 in. / 244 pgs / 717 color.

U.S. \$89.00 CDN \$93.00

August/Design & Decorative Arts/Graphic Design

CARNEGIE MUSEUM OF ART



Viva Vetro! Glass Alive!

Venice and America

Text by Matthew Kangas, Susanne K. Frantz.

Venice has been a preeminent glass center since the sixteenth century, and for more than 500 years European factories and designers have tried to emulate the city's success by adapting or copying designs and techniques associated with the Venetian masters. Since the 1950s, American artists and designers have also looked to Venice for inspiration, traveling there to immerse themselves in traditional glass factory environments and working directly with Venetian masters. As the 1960s Studio Glass movement burgeoned and flourished, Venetian masters also began to travel to the United States, not only to teach but also to learn. A stimulating and exciting dialogue was born, which continues to this day. This volume examines the critical links between Venetian and American artists. Among other things, it covers early American designers, Robert Willson/Fucina degli Angeli, Americans in Venice (Dale Chihuly), Chandeliers, Venetians in America (Lino Tagliapietra), New Italians, Venini Revitalized, Josiah McElheny and Venetian Techniques.

Viva Vetro! Glass Alive!

ISBN 978-0-88039-048-4

Paperback, 9.5 x 7.25 in. / 202 pgs / 123 color / 5 duotone.

U.S. \$29.95 CDN \$31.00

July/Design & Decorative Arts/Glass

CHARTA



Yalós

Why Glass?

Text by Luca Massimo Barbero.

Glass is so malleable that it seemingly eludes the formal principles obeyed by most solid materials; it can be used to create a delicate windowpane or formed into a massive unbreakable block, translucent or opaque, jagged or smooth. The production of glass began more than 5,000 years ago, and its formal ambiguity has been exploited throughout the centuries by artisans and artists. This international survey includes glass works by leading contemporary artists including Kiki Smith, Tony Cragg, Flavio Favelli, Marco Gastini, Gilbert & George, Josiah McElheny, Marzia Migliora, Luigi Ontani, Marco Papa, Gaetano Pesce, Jaume Plensa, Roberta Silva and Jana Sterbak—several of whom have devoted their careers to exploring the material's extraordinary formal range. This volume includes a text by Luca Massimo Barbero, Associate Curator at the Peggy Guggenheim Collection in Venice.

Yalós

ISBN 978-88-8158-669-1

Paperback, 7.50 x 8.5 in. / 80 pgs / 35 color.

U.S. \$29.95 CDN \$31.00

August/Art/Glass

DAMIANI



Henry Thoreau: Murano, Behind the Glass

Since the late thirteenth century, the glass of Murano, manufactured by master artisans on the Venetian archipelago of that name, has been collected voraciously by connoisseurs, royalty and museums worldwide. Murano's glassmakers invented and defined so many of the craft's best-known effects—crystalline, enameled, gold-threaded, multicolored and milk glass—that it is impossible to conceive of it without their labors. Today's Murano craftsmen still use these ancient techniques, and in this photographic study, photographer Henry Thoreau takes us behind the scenes to offer a peek at their studios, factories and showrooms. Happily, his images are not at all of the gift shop brochure stripe, for they document not only the racks and trays of exquisite glassware, the workshops, furnaces, etc., but also their more lived-in recesses, giving the reader a palpable whiff of a working atmosphere. Thoreau's eye is matter-of-fact, characterized by a strong perspectival detachment and an unwillingness to overplay the obvious appeal of these intriguing studios, which speak for themselves of the wonders that are wrought there.

Henry Thoreau: Murano, Behind the Glass

ISBN 978-88-6208-057-6

Hardcover, 9.5 x 11 in. / 192 pgs / 115 color.

U.S. \$65.00 CDN \$68.00

October/Photography/Glass

STEIDL



Brian Clarke: Work

Encompassing seven volumes, this limited edition slipcased set collects the sketchbooks of the renowned London-based artist Brian Clarke, born in 1953, who describes himself as an “artist married to architecture in every way.” Clarke works at the intersections of art and architecture, collaborating on stained glass, mosaic and tapestry projects with such high-profile architects as Norman Foster, Zaha Hadid, Arata Isozaki and Future Systems to expand the strictures of architectural space with his feel for the play of light. In his painting, Clarke has made the perennial motif of the skull his own, adding a Pop-inflected gloss to its evocations of mortality. In six of the seven volumes presented here, Clarke explores a specific theme—the fleur-de-lis, landscapes and seascapes, figurative studies, heraldry, splashes and skulls. The seventh volume is an index for the other six, and explores the large-scale artworks that result from Clarke’s thematic venturings. Including oil paintings, stained glass and works in lead and mosaic, the index is, in Clarke’s words, the “parts of the sum,” while the sketchbooks include works in various media, from drawing to collage, watercolor and photography.

Brian Clarke: Work

ISBN 978-3-86521-633-5

Slipcased, 7 volumes, 9.5 x 13.5 in. / 1006 pgs / illustrated throughout.

U.S. \$225.00 CDN \$236.00 **SDNR30**

October/Art

DAMIANI



100 Superlative Rolex Watches

Edited by John Goldberger.

Text by Giampiero Negretti.

The Rolex tagline, “an obsession with perfection,” is upheld by the brand’s popularity. Often copied but never surpassed, Rolex—headquartered in Geneva, Switzerland, with 28 affiliates worldwide and relying on 4,000 watchmakers in over 100 countries—has been the leading name in luxury watches and the symbol of exemplary performance and prestige for more than a century. John Goldberger, editor of *100 Superlative Rolex Watches*, has spent many happy hours browsing through watch shops, flea markets, conventions and auctions around the world for the past 35 years, collecting and studying vintage watches. In this well-appointed volume he presents comprehensive descriptions of 100 of the finest Rolex watches ever made and provides an extensive overview of Rolex’s production, demonstrating the company’s innovation in the technical and aesthetic evolution of watch design. More than 600 color illustrations and 400 descriptions provide the collector and watch enthusiast with invaluable information: reference numbers, casing, movement, relative calibers and year of production for each watch. The book covers many styles, including the earliest models, the Oyster, chronograph and moon phases, the sports model and the Daytona.

100 Superlative Rolex Watches

ISBN 978-88-6208-031-6

Hardcover, 9.5 x 12 in. / 256 pgs / 600 color.

U.S. \$200.00 CDN \$210.00

October/Design & Decorative Arts

CHARTA



Monica Castiglioni & Natsuko Toyofuku: Anthias

Jewels Since 1990

Text by Paola Antonelli, Monica Castiglioni.

In Milan’s central railway station district, Monica Castiglioni and Natsuko Toyofuku collaborate on much-coveted, limited edition collections in their jewelry workshop, Anthias. Indifferent to the dictates of fashion, they choose to let their clients come to them—and as a result, over the course of their two decades of collaboration, they have become famed worldwide for playful and affordable pieces that always seem to defy prevailing tastes, but which manage to improve with age. The constraints of their production apparatus and habits allow for a concentrated experimentation with form, color and handmade techniques—no design is entirely resolved at the drawing board stage. This volume is the first to offer a look at their entire oeuvre (which consists almost entirely of unique pieces). Anthias can be found at the MoMA Design Store, Moss and Karkula in New York, the Victorian & Albert Museum Shop in London, DePadova in Milan and Dice & Dice in Japan.

Monica Castiglioni & Natsuko Toyofuku: Anthias

ISBN 978-88-8158-673-8

Paperback, 9.5 x 6.5 in. / 80 pgs / 69 color / 17 b&w.

U.S. \$29.95 CDN \$31.00

August/Design & Decorative Arts/Jewelry

JONATHAN O'HARA GALLERY



Simplicity of Means: Calder and the Devised Object

Foreword by Jonathan O'Hara. Preface by Jessica Holmes.

Dinner bells, chess sets, ashtrays, candelabra, key rings, door latches, forks, spoons, tie racks, toys and long, duck-like cigarette holders are just some of the hand-made domestic objects that the important and prolific American sculptor Alexander Calder (1898–1976) made out of humble, recycled materials for his homes and his loved ones over the course of his long career. This delightful volume features 52 diverse, often anthropomorphic, but always functional objects that represent this limited and rarely seen facet of Calder's oeuvre. It is the first to focus on Calder's purely utilitarian art since 1989. Jessica Holmes writes in her introduction, "Combining a profound comprehension of mechanics with an aesthetic sensibility, Calder produced a household full of practical items that are mundane in name only—ashtray, folding table, toaster—names that belie a fantastic integration of function and form."

Simplicity of Means: Calder and the Devised Object

ISBN 978-0-9740751-6-7

Hardcover, 9.25 x 9 in. / 80 pgs / 102 color / 23 b&w.

U.S. \$30.00 CDN \$32.00

July/Art/Design & Decorative Arts

EDIZIONI CORRAINI



Bruno Munari: A Flower with Love

Edizioni Corraini's Bruno Munari *Workshop* series focuses on a variety of creative tasks and skills that inspire the active involvement of adults and children alike—flower arranging, in this case. In *A Flower with Love*, the beloved Italian artist and designer lets us in on the secret: "...what really matters is the love with which a little daisy, a lavender sprig or some moss are chosen, that one there in particular and not that other one." With full-color images of Munari's whimsical and inventive creations in each spread, we learn that flower arranging is not an obscure art but a natural gesture requiring more care and imagination than money. Munari's examples are not to be copied slavishly; they represent examples to aid the reader in uncovering their own natural aesthetic sensibilities.

Bruno Munari: A Flower with Love

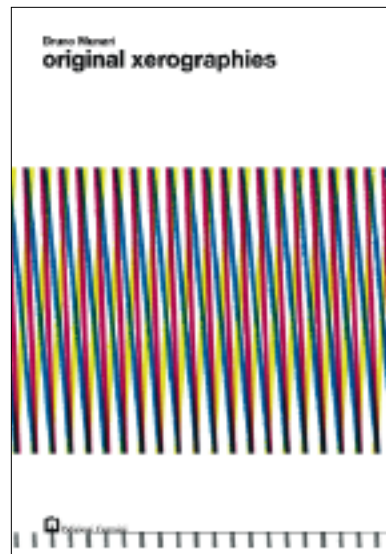
ISBN 978-88-7570-136-9

Paperback, 5.75 x 8.25 in. / 68 pgs / 35 color / 8 b&w.

U.S. \$22.00 CDN \$23.00

August/Design & Decorative Arts

EDIZIONI CORRAINI



Bruno Munari: Original Xerographies

A one-of-a-kind xerograph is the result of an image or object that is moved while the photocopy machine is in motion so that a new—impossible-to-replicate—image is produced. The resultant image is, then, not a copy of the original image or object but an original in its own right. This rigorous process of exploiting the photocopy's potential was developed by the quixotic Italian artist and designer Bruno Munari in the series *Quaderni di Design* (1977), and is reproduced here—flying in the face of digital technology—for a new generation of xerography enthusiasts. Every phase of the copy-making process, from reading limits to toner concentration has been systematically tested (to exacting 1970s standards) by Munari. The result is a witty series of samples that exhaustively detail every imaginable potential of the machine, some of which are quite unexpected.

Bruno Munari: Original Xerographies

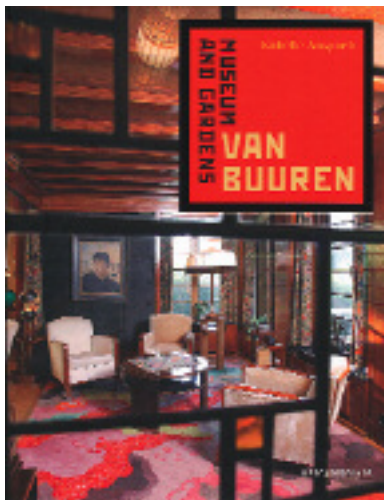
ISBN 978-88-7570-134-5

Paperback, 5.75 x 8.25 in. / 100 pgs / 14 color / 131 b&w.

U.S. \$22.00 CDN \$23.00

August/Design & Decorative Arts

FONDS MERCATOR/EXHIBITIONS INTERNATIONAL



Museum and Gardens van Buuren

Edited and with text by Isabelle Anspach.

In 1909 the Dutch banker and patron of the arts David van Buuren took up residence in Brussels. Over the next 30 years, he would build an impressive art collection—housed in an Art Deco villa amidst magnificent gardens—as his career in the center of the financial world played out against the backdrop of some of the most significant social, economic and political developments of the twentieth century. After his death, van Buuren's wife, Alice, continued the legacy her husband had begun; in 1970, she bequeathed the house, gardens and art collection to a foundation which became the van Buuren Museum. This unique volume provides stunning photographs of the rare furniture, carpets and stained-glass windows of the villa, which was built in the style of the Amsterdam school; sculptures and paintings spanning five centuries—including works by the Flemish and Italian Old Masters, Rembrandt, Guardi, Fantin-Latour, Ensor, Van Gogh, Signac, Van Dongen, Foujita, Ernst, Permeke, Wouters and Desmet; and the nearly four-acre garden. Isabelle Anspach, Curator of the van Buuren Museum, contributes a text to this richly illustrated publication.

Museum and Gardens van Buuren

ISBN 978-90-6153-771-7

Hardcover, 6.75 x 8.5 in. / 128 pgs / 100 color.

U.S. \$34.00 CDN \$36.00

**August/Architecture & Urban Studies/
Landscape Design**

JOVIS



Berlin Modernism

Photographs by Alfred Englert

Edited by Jochen Visscher.

Text by Kerstin Wittmann-Englert.

No historical European city embraced Modernism more readily than Berlin—it was, in fact, one of three bases for the Bauhaus school, along with Weimar and Dessau. The city's particular proliferation of Modernist architecture owes much to the fact that it has been under more or less constant renovation for the past 100 years, during which time an indigenous brand of the style sprouted. German Modernism is characterized by its simple forms, rationality and functionality, as can be seen in iconic structures like Walter Gropius' Bauhaus in Dessau (1926). However, the term "Modern" currently has a multitude of disputed meanings depending on whether one is talking about its technical or formal qualities. This volume shows a spectrum of projects, from Bauhaus-era Walter Gropius and Mies van der Rohe to established contemporary practitioners Norman Foster and Zaha Hadid. This is a uniquely informative photographic tour through 100 years of European architectural history.

Berlin Modernism

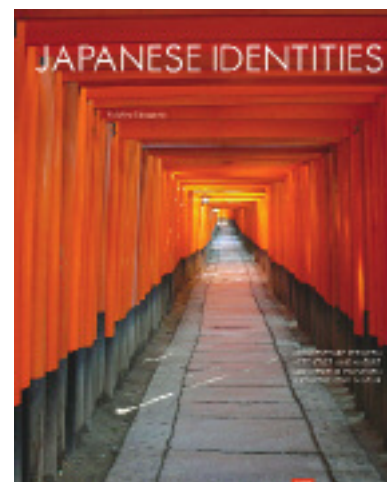
ISBN 978-3-939633-44-0

Hardcover, 8 x 8 in. / 96 pgs / 100 color.

U.S. \$19.95 CDN \$21.00

December/Architecture & Urban Studies

JOVIS



Japanese Identities

**Architecture Between Aesthetics
and Nature**

Text and photographs by Yuichiro Edagawa.

Japanese Identities takes readers on a journey to the most magnificent buildings of Japan, erected anywhere from the seventh century AD to the present. A sweeping survey, this volume covers everything from rural vernacular architecture, temples, shrines and gardens to innovative solutions for contemporary urban architectural issues by Kengo Kuma, Kenzo Tange and Kazuyo Sejima, among others. An important hallmark of Japanese architecture is its juxtaposition of traditional styles and materials with contemporary concerns and aesthetics. Primary aspects include the frequent use of organic materials, a lack of cluttered decoration and a timeless sense of openness. In this affordable paperback, informed yet intimate photographs and texts by Japanese architect Yuichiro Edagawa offer a glowing insider's view of Japanese cultural history. It is a pleasure to read, whether as a travel guide, a straight architectural photography book or an introduction to Japanese cultural history.

Japanese Identities

ISBN 978-3-939633-38-9

Flexibound, 8 x 9.5 in. / 176 pgs / 112 color.

U.S. \$40.00 CDN \$42.00

**August/Photography/Architecture/Asian
Art & Culture**



NAI PUBLISHERS

Michael Van Gessel: Landscape Architect

Invisible Work

Edited by Christian Bertram, Erik de Jong.

Amsterdam-based landscape architect Michael van Gessel has been working with, rather than against, nature for the past three decades. He expresses his ethos by quoting the English author and landscape architect Joseph Spence: “Respect for the past, combined with a curiosity for what is and a feeling for what could be. This is the dynamo that starts the engine of the design.” Accordingly, van Gessel embraces a diversity of projects, from private gardens to urban planning. He supervised the renovation of Amsterdam’s Vondel Park, drew up the master plan to restore the landscaping around Utrecht’s Castle De Haar and managed to integrate the inner courtyards of the Ministry of Agriculture in The Hague into the urban fabric. This comprehensive volume places van Gessel’s myriad approaches into context and illuminates his pivotal role in the formation of contemporary Dutch landscape architecture.

Michael Van Gessel: Landscape Architect

ISBN 978-90-5662-038-7

Paperback, 13 x 10.25 in. / 348 pgs / 100 color / 200 b&w.

U.S. \$95.00 CDN \$100.00

September/Architecture & Urban Studies/Landscape Design

JOVIS

Donata & Christoph Valentien: Shanghai New Botanic Garden

To propose a botanical garden in one of the world’s most rapidly expanding cities is of course a gesture that invokes ecological issues regarding sustainability and the conservation of plant life. The German landscape architect’s planning group Valentien intend the garden that they are constructing, for Chenshan (Hill Chen) in the Song Jiang District of Shanghai (just outside the city center), to be such a gesture, as well as a model of plant conservation and scientific research development—and one of Shanghai’s most ambitious landmarks. The project is enormous, and informed throughout by the architects’ ecological imperatives: Energy-saving technologies are to be utilized in the garden’s buildings (greenhouses, laboratories and education center) and renewable materials will be deployed throughout. The completion of Chenshan Botanic Garden is planned to coincide with the opening of EXPO 2010 in Shanghai; in the meantime, this book tracks the design process of this unique and bold landscaping project, extrapolating its conceptual infrastructure against an exploration of local conditions and expectations in Shanghai and its surrounding environs.

Donata & Christoph Valentien: Shanghai New Botanic Garden

ISBN 978-3-939633-58-7

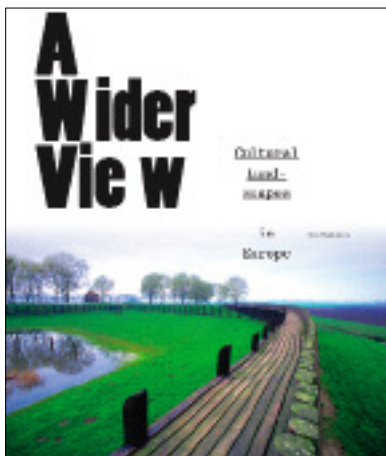
Paperback, 8.25 x 9.5 in. / 96 pgs / 50 color / 25 b&w.

U.S. \$40.00 CDN \$42.00

October/Architecture & Urban Studies/Landscape Design



NAI PUBLISHERS



A Wider View

Cultural Landscapes in Europe

Edited by Erik Luiten. Text by Peter Fowler, Hansjorg Kuster.

In association with the inaugural International Apeldoorn Garden and Landscape Architecture Triennial, *A Wider View* provides an in-depth, thematically structured examination of some of Europe's most unique landscapes—including France's Loire Valley, the Hungarian Puszta, the forelands of the Netherlands and the Scottish Highlands. This volume examines 20 such regions in detail, discussing the evolution of each—whether due to natural or manmade changes—while also considering traditional notions associated with the landscape, such as beauty and the sublime. Further, with a nod to contemporary environmental concerns, this publication broaches difficult questions. For example, can we protect these landscapes from further transformation? To what extent are physical changes acceptable? And is it possible to properly integrate them? The volume also includes an insightful text by writer and conservationist, Peter Fowler.

A Wider View

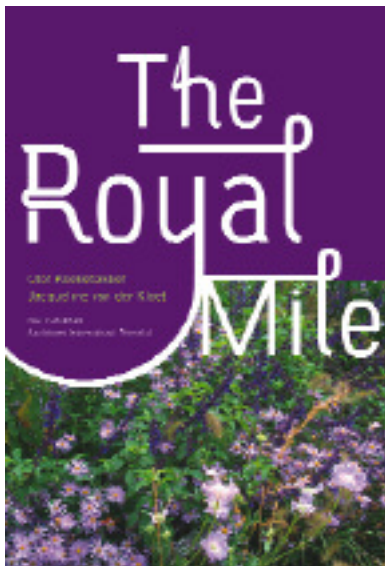
ISBN 978-90-5662-413-2

Hardcover, 9.75 x 11.5 in. / 256 pgs / illustrated throughout.

U.S. \$60.00 CDN \$63.00

November/Landscape Design

NAI PUBLISHERS



The Royal Mile

Text by Olof Koekebakker, Jacqueline van der Kloet.

The highlight of the inaugural Garden and Landscape Architecture Triennial in Apeldoorn is The Royal Mile, a mile-long stretch of planted perimeter designed by 10 of the leading landscape designers in Europe: Wilko Karmelk, Helen Lewis, Fleur van Zonneveld, Jacqueline van der Kloet, Christine Orel, Christian Meyer, Ursula Gräfen, Jane Schul, Julie Toll, Christopher Bradley-Hole, Anita Fischer, Eric Ossart and Arnaud Maurières. The Royal Mile is divided into two parts. The first is a perennials border in muted pastel shades by Jacqueline van der Kloet, one of the Netherlands' most renowned garden designers and planting specialists. The second part features more vividly colored summer-flowering annuals and bulb varieties. This well-illustrated volume details the featured designs with planting schemes, photographs of the flowers and plants and interviews with each of the designers.

The Royal Mile

ISBN 978-90-5662-023-3

Paperback, 6.5 x 9.25 in. / 144 pgs / 170 color.

U.S. \$15.00 CDN \$16.00

September/Architecture & Urban Studies/Landscape Design

NAI PUBLISHERS



Memory and Transformation

International Triennial Apeldoorn: 100 Days of Culture, Gardens and Landscape

Edited by Bert van Meggelen, Olof Koekebakker.

In the summer of 2008, Apeldoorn, the Netherlands' garden city, hosts the inaugural International Garden and Landscape Architecture Triennial—which takes on key issues at the heart of landscape and garden architecture and aims to define and refine the relationship between nature, culture and landscape. Contemporary landscape architecture is called on to create and implement pleasing and ecologically sustainable solutions in situations where different—and often competing—functions exist on the same tract of land. There are a great many people—local residents, ecological and cultural heritage conservationists and academics—for whom these questions are of great concern. Even for the average urban dweller or suburban homeowner, public and private gardens provide society, respite, leisure and an increasingly rare connection with the land. Not just a catalogue overview of the triennial's program, this thoughtful volume includes essays by leading scholars as well as interviews with policy makers and designers.

Memory and Transformation

ISBN 978-90-5662-015-8

Paperback, 9.5 x 11.5 in. / 192 pgs / illustrated throughout.

U.S. \$55.00 CDN \$58.00

September/Architecture & Urban Studies/Landscape Design



ORO EDITIONS

Peter Forbes: Seal Harbor

Edited by Oscar Riera Ojeda. Introduction by Doug Brenner. Photography by Wayne Fuji'i.

Located on a rocky shelf that drops down the eastern slope of Mt. Desert Island toward the Atlantic Ocean, the Seal Harbor House was designed by American architect Peter Forbes. It takes its shape from the island's striking, yet fragile landscape. A core of structural steel rises 40 feet to the apex of the clerestory, forming a strong, flexible spine meant to withstand the severe winds that frequently batter the site. Emerging from deep forest to raw, open cliffs, the walls of this extraordinary house become increasingly transparent until the structure seems to dissolve into planes of glass. The illusion is complete when glass planes are rolled back, exposing the interior of the structure to the outdoor environment. Even the non-transparent elements were designed to blend into the natural landscape—such as the cedar shingles, which are stained to match the lichen on the surrounding rock ledges.

Peter Forbes: Seal Harbor

ISBN 978-0-9795395-4-1

Hardcover, 7.5 x 9.5 in. / 112 pgs / 75 color / 20 b&w.

U.S. \$25.00 CDN \$26.00

December/Architecture & Urban Studies

ORO EDITIONS

Sasaki: Intersection and Convergence

Edited by Oscar Riera Ojeda. Introduction by Susan S. Szenasy.

Based in San Francisco and Boston, Sasaki Associates represents a diverse list of clients ranging from American Airlines, Brown University, the City of New York and Polaroid to numerous Olympic Committees. It is one of the world's leading interdisciplinary design firms, and its work touches every aspect of the built environment—through planning, urban design, architecture, interior design, civil engineering, graphic design and strategic planning. *Intersection and Convergence* is a unique monograph presented in three sections, each illustrating a distinct sphere of influence. *Regenerative Cities* describes current and future urban projects ranging from pocket parks and city districts to entirely new communities. *Space and Learning* details the new ethos of collaborative learning and investigates the ways in which universities are becoming engines of growth for their host cities. *New Social Realities* deals with design as a means of mediating fast-changing cultural and living patterns.

Sasaki: Intersection and Convergence

ISBN 978-0-9793801-5-0

Hardcover, 9 x 11 in. / 336 pgs / 641 color / 31 b&w.

U.S. \$65.00 CDN \$68.00

December/Architecture & Urban Studies



HATJE CANTZ

Wine Architecture

The Winery Boom

Since the mid-1980s, Austrian wine production has been explosive—garnering stellar reviews, awards and record export revenues. Contemporary architects have found the country ripe with opportunity for further experimentation in the field of wine architecture, which emerged in Napa Valley in the 1990s and became renowned with the 2001 Pritzker Prize-winning, Herzog and de Meuron-designed Dominus Winery (deemed “a combination of sensorial and intellectual pleasure” by Pritzker judge Jorge Silvetti). This publication presents a selection of nearly 70 projects in Lower Austria, Burgenland and Styria, and discusses how the combination of ground-breaking architecture—like the striking silver façade of Steven Holl-designed Loisium winery in Langenlois—and emerging wineries have been changing the face of the Austrian countryside for the past two decades. As Martin Rauchbauer, Deputy Director of the Austrian Cultural Forum, has observed, “The quality of wine architecture in Austria is seen as more than a transitory phenomenon. A new architectural language has developed, which cautiously takes into account traditional forms of building and at the same time presents self-confident interpretations of the requirements of contemporary winemaking.”

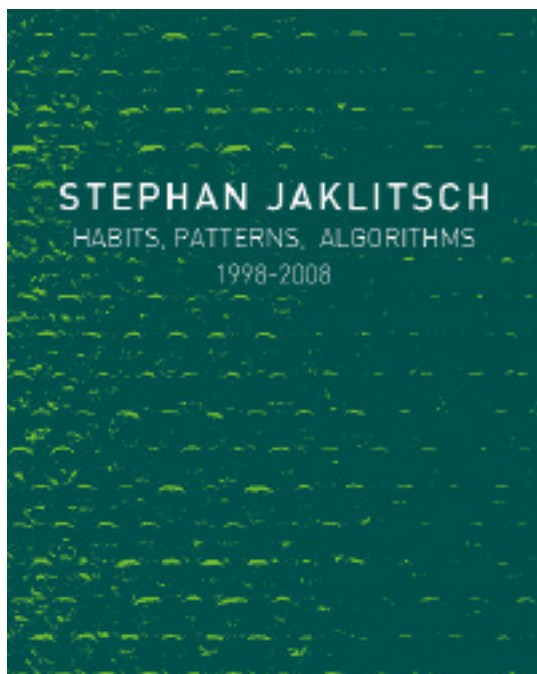
Wine Architecture

ISBN 978-3-7757-2195-0

Hardcover, 8.25 x 10.75 in. / 224 pgs / 228 color.

U.S. \$45.00 CDN \$47.00

September/Architecture & Urban Studies



ORO EDITIONS

Stephan Jaklitsch: Habits, Patterns, Algorithms, 1998–2008

Edited by Oscar Riera Ojeda. Introduction by Rodolphe el-Khoury. Text by Mark Gardner.

Habits, Patterns, Algorithms presents a diverse selection of projects by Stephan Jaklitsch, the New York-based architect behind the majority of Marc Jacobs retail locations worldwide. Encompassing realized commissions as well as proposals, this volume presents a range of projects, from small-scale retail constructions to freestanding residential works that engage the surrounding landscape. Illustrated with 425 color images and 140 black-and-white images, this history of Jaklitsch's work covers every stage of his projects—from sketch to model to completed structure. It provides a glimpse into the rarely discussed intricacies of the design process, from land site and building code limitations to client-imposed conditions. Exceptional photography and text make this book a valuable resource for the architectural audience, as well as a visually stunning collectible work.

As principal of the firm bearing his name since its inception in 1998, **Stephan Jaklitsch** has built a small design studio focused on residential and commercial projects in New York City into a 17-member architectural firm with a diverse, international portfolio.

Stephan Jaklitsch: Habits, Patterns, Algorithms, 1998–2008

ISBN 978-0-9795395-2-7

Hardcover, 10 x 12.75 in. / 424 pgs / 425 color / 225 b&w.

U.S. \$75.00 CDN \$79.00

October/Architecture & Urban Studies



HATJE CANTZ

China, China...

Western Architects and City Planners in China

Text by Xin Lu.

Over the past two decades China has grown to become the largest construction market in the world, attracting many architects and urban planners from the West. As a result of this migration, it often happens that cultural and linguistic barriers between onsite experts from Western backgrounds and those from local environs create misunderstandings and stall the pace of execution. The Chinese architect Xin Lu has dealt with such issues firsthand and is especially well positioned to address them: he studied in China and Germany, and is currently working on a Chinese construction project for a German architectural office. Xin Lu has created this handbook from interviews and conversations he has conducted with architects, urban planners and academics from Europe and China, as well as with Chinese clients. Written to address issues of cultural disparity in the most practical terms, this volume elucidates differences between East and West in communications protocol and conceptual and working methods employed in the process of creating designs or in business. This volume is full of valuable advice, and will assist the process of inter-cultural cooperation.

China, China...

ISBN 978-3-7757-2147-9

Paperback, 6.5 x 9.5 in. / 112 pgs / 36 color.

U.S. \$30.00 CDN \$32.00

July/Architecture & Urban Studies/Asian Art & Culture

NAI PUBLISHERS

Networked Cultures

Parallel Architectures and the Politics of Space

Edited by Peter Moertenboeck, Helge Mooshammer.

Based at Goldsmiths, University of London, Networked Cultures is a collaborative venture between artists, architects and urbanists that investigates the cultural transformations underway in Europe by examining the potential and effect of networked spatial practices. Beginning with the hypothesis that networks have become the defining characteristic of twenty-first century social and spatial organization, this publication traces the development of Networked Culture's multi-faceted project. Network creativity is traced by following the routes laid out by artists, architects, urbanists, curators and activists. The interrelationship of space and conflict is investigated by mapping contested international regions, by examining the architecture of conflict and by analyzing models of geocultural negotiation. Numerous interviews, urban interventions, public art projects and architectural experiments gathered from the groups, practices or initiatives encountered during the research provide a wealth of illustrative material.

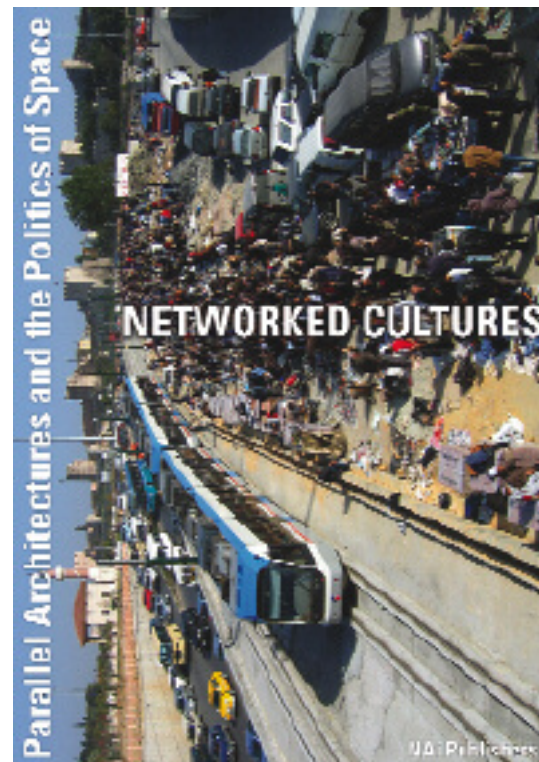
Networked Cultures

ISBN 978-90-5662-059-2

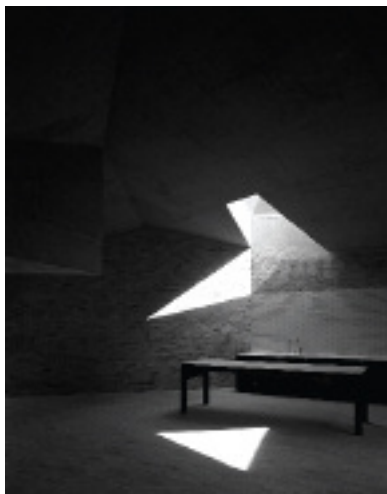
Paperback, 6.75 x 9.5 in. / 320 pgs / illustrated throughout / DVD (PAL).

U.S. \$45.00 CDN \$47.00

August/Architecture & Urban Studies



POLIGRAFA



Caruso St. John: Almost Everything

Edited by Philip Ursprung. Text by Thomas Demand, John Blockehurst, Jonathan Glancey.

Adam Caruso and Peter St. John, partners in the London firm Caruso St. John, insist on architectural history as a creative resource, and on embracing that resource rather than forsaking it for the rat-race Modernist pursuit of novelty: as St. John argues, “the new for its own sake seems to us both hopeless and pathetic. We prefer characterful ugliness to calculated perfection.” Aiming for a “richly associative” architecture that draws on the nature of its materials, Caruso St. John embraces outside disciplines like art, design, literature and philosophy to enrich its practice—Claes Oldenburg’s 1960s work at the Storefront Gallery, for example. *Almost Everything* documents buildings and projects in Britain and Continental Europe since the early 1990s, and also assesses Caruso St. John’s philosophy. With contributions by Philip Ursprung, Thomas Demand, John Blockehurst and Jonathan Glancey, it is a thorough overview of one of Britain’s most independent-minded architectural firms.

Caruso St. John: Almost Everything

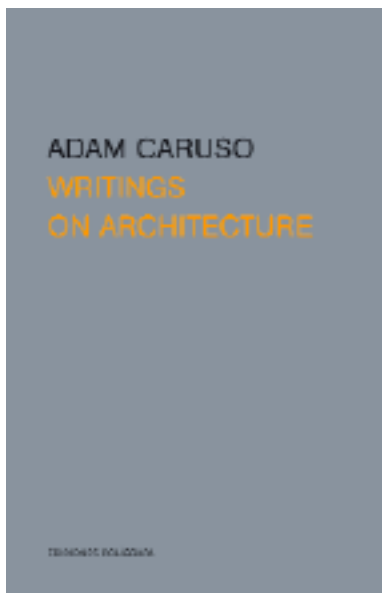
ISBN 978-84-343-1170-1

Hardcover, 6.75 x 9.25 in. / 392 pgs / 230 color.

U.S. \$75.00 CDN \$79.00

September/Architecture & Urban Studies

POLIGRAFA



Writings on Architecture By Adam Caruso

A principal of the London-based architecture firm Caruso St. John, “Gritty Brit” Adam Caruso has been writing intensively since the mid-1990s. His essays, published in *The Architect’s Journal*, *OASE*, *Blueprint* and *Tate*, focus on architectural practice outside the tradition of Modernism. Some of Caruso’s key writings, gathered here, include “Sigurd Lewerentz and a Material Basis for Form” (1997), “The Tyranny of the New” (1998) and “The Emotional City” (2000).

Adam Caruso was born in 1962 and studied architecture at McGill University, Montreal. He and Peter St. John worked for Florian Beigel and Arup Associates prior to establishing their practice in 1990. For many years they have taught internationally—for example at Harvard University’s Graduate School of Design in 2005. Recent London projects include Gagosian Gallery, Britannia Street and the refurbishment of the Barbican Concert Hall. Caruso St. John is currently working with Tate Britain to modernize the gallery’s master plan.

Adam Caruso: Writings on Architecture

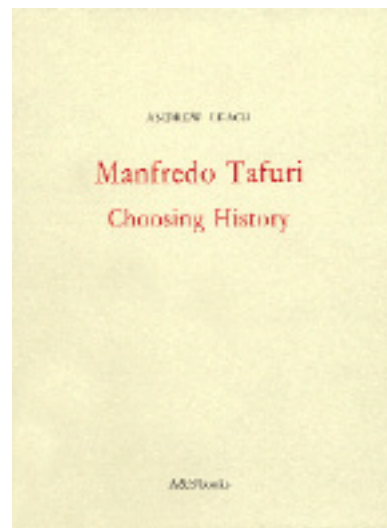
ISBN 978-84-343-1186-2

Hardcover, 5.75 x 8.25 in. / 96 pgs / 12 b&w.

U.S. \$25.00 CDN \$26.00

September/Architecture & Urban Studies/
Nonfiction & Criticism

A & S BOOKS/EXHIBITIONS INTERNATIONAL



Manfredo Tafuri: Choosing History

By Andrew Leach

The influential Italian architect, art historian and theorist Manfredo Tafuri (1935–1994) made a decisive contribution to the practice of architectural history during his lifetime, yet the breadth of his bibliography and the depth of his perception of historical issues remains largely unexplored even today. Many people know of Tafuri through his critical essays for *Oppositions* magazine in the 1970s, which were published under the guidance of Peter Eisenman. Tafuri was also known for his association with the radical Left in Italy during that same era. This volume, authored by the scholar Andrew Leach of the University of Queensland in Australia, is the first in the English language to consider Tafuri’s contribution to architectural culture. As such, it opens up a long-overdue discussion on both the premises of Tafuri’s practice and the historical questions that have consequently emerged.

Manfredo Tafuri: Choosing History

ISBN 978-907671-430-1

Paperback, 6.5 x 8.5 in. / 250 pgs.

U.S. \$39.95 CDN \$42.00

August/Architecture & Urban Studies/
Nonfiction & Criticism

JRP|RINGIER

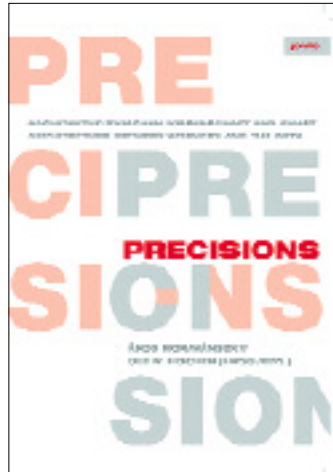


Pre-Specifics
Some Comparatistic
Investigations on Research
in Design and Art
Edited by Vera Bühlmann,
Martin Wiedmer, Text by Anthony
Dunne, Greg Lynn.

The demand for design competence crosses almost all disciplinary boundaries, making the designers of today particularly ubiquitous in their influence. *Pre-Specifics* argues that the most promising strategies for the design disciplines of tomorrow can be forecast in the common codes of “virtual relations” shared by material, biological, technological, cognitive and media perspectives. The book features contributions, statements, and conversations with internationally renowned authors such as Greg Lynn, Christopher Peterka, Wolfgang Weingart, Marcel Alexander Niggli, Christian Labonte, Fiona Raby and Anthony Dunne, Christian Doelker, Philipp Sarasin, Raymond Guidot, Eric Zimmerman and Manfred Fassler among others. It is designed by Ludovic Balland, and published with the Institute for Research in Art and Design HGK FHNW in Basel.

Pre-Specifics
ISBN 978-3-905829-30-3
Paperback, 6.5 x 8.75 in. / 390 pgs / 1 color.
U.S. \$35.00 CDN \$37.00
August/Design & Decorative
Arts/Nonfiction & Criticism

JOVIS



Precisions:
Architecture Between
Sciences and the Arts
Theory Building Vol.1
Edited by Ákos Moravánszky,
Ole W. Fischer.

Architecture has always been an interdisciplinary vocation, requiring both scientific aptitude and aesthetic flair of its practitioners. But with the huge technological developments in architecture—in its materials, design and implementation—over the past century or so, could it be that the discipline has now moved closer to the sciences and away from the arts? If so, what might that mean for its future? In this examination of the subject by various authors, the term “precision” serves as a guideline to track the influence of scientific method on architecture and art. Well-known authors explore this influence from several perspectives—from digital design strategies in lightweight construction to filigree architectural projects. Practical examples are flanked by essays on art and architectural theory, in which proposals are also made for the future of digitalization and cybernetics in architecture.

**Precisions: Architecture Between
Sciences and the Arts**
ISBN 978-3-939633-42-6
Paperback, 6 x 8.5 in. / 272 pgs / 23 color / 110 b&w.
U.S. \$40.00 CDN \$42.00
August/Architecture & Urban
Studies

JOVIS

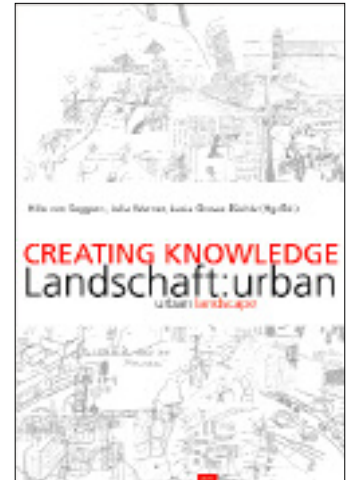


Friederike Tebbe:
Color Spaces
Architecture: Positions
Edited by Christiane Fath.

How consciously do we experience color, light and space? Does a room seem too wide or long because of its color? Does the outside color scheme of a building anticipate the inside? When do certain colors oppress and when do they aerate or energize? Does a room improve with less or more light? How do colors influence our perception, alter the overall effect of a built environment and thereby shift the relations of space to our bodies? Friederike Tebbe examines the physical manifestations of color, their perceptions and interpretations. Tebbe is concerned with color perception as a primary proprioceptive experience, and integrates the insights gleaned from active research into her practical work in concrete architecture. This selection from both realms of her work provides a colorful range of imagery that is full of surprising transformations and ideas.

Color Spaces
ISBN 978-3-939633-53-2
Paperback, 6.5 x 8 in. / 144 pgs / 100 color / 30 b&w.
U.S. \$29.95 CDN \$31.00
September/Architecture & Urban
Studies/Art

JOVIS



Creating Knowledge
Landscape: Urban
Edited by Lucia Grosse-Bächle,
Hille von Seggern, Julia Werner.

Creating Knowledge formulates an interdisciplinary position on urban design that recognizes the huge range of loaded issues we bring to the subject today. What are the ethical obligations of design, for example, amid the effects of climate change, multiculturalism and globalization on the contemporary urban landscape? Is there room for real creativity in the kinds of issues that face urban planning today? Tackling these and other subjects, various experts from the fields of philosophy, neurobiology, psychology, art and urban development comment on the potential and actual application of creativity to those thornier scenarios in which questions of ethical urban design might arise. Examples of internationally renowned landscape architecture indicate how closely the production of ideas, design practice and aesthetic expression are bound up with research and the investigation of the landscape.

Creating Knowledge
ISBN 978-3-939633-48-8
Paperback, 6.5 x 9 in. / 288 pgs / 150 color / 50 b&w.
U.S. \$58.00 CDN \$61.00
September/Architecture & Urban
Studies/Sustainability

NAI PUBLISHERS



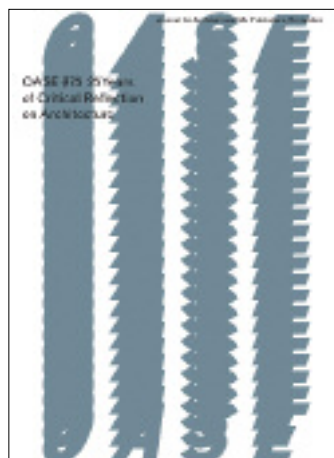
Tangible Traces Dutch Architecture and Design in the Making

Edited by Linda Vlassenrood

How to leave an imprint in a world that has been rendered uniform by globalization, standardization and commercialization? *Tangible Traces* proffers context, craftsmanship and tradition as antidotes to our seamless global landscape of bland architecture and design. The architecture firm Onix, spatial designer Frank Havermans, textile designer Claudy Jongstra, fashion designer Alexander van Slobbe and industrial designer Hella Jongerius share a common quest to imbue their work with unexpected meaning derived from consideration of local culture and context, rediscovery of traditional craft, use of quotidian materials and a fascination with chance and improvisation. Though they look to the past for inspiration, a fusion of state-of-the-art technologies and an unmistakably Dutch vision lends their designs a contemporary air. This volume includes illustrations by Yke Schotten, photographs by Anuschka Blommers and Niels Schumm and texts by Roemer van Toorn, Joost Grootens and Louise Schouwenberg.

Tangible Traces
ISBN 978-90-5662-328-9
Paperback, 6.75 x 9.5 in. / 224 pgs / illustrated throughout.
U.S. \$45.00 CDN \$47.00
November/Architecture & Urban Studies

NAI PUBLISHERS



OASE 75 25 Years of Critical Reflection on Architecture

Edited by Véronique Patteeuw, Joachim Declerck, Filip Geers.

Text by Kenneth Frampton, Marc Schoonderbeek.

This year the respected Dutch architecture journal *OASE* celebrates its twenty-fifth anniversary. Over the years, *OASE* has evolved into an international resource in which a reflective and critical approach to architecture, urban development and landscape architecture is the mainstay. Its jubilee is being marked by a special, double-thick English-language edition of the journal that compiles all of its most important historical essays and background articles, making a great many key texts accessible to an international readership for the first time. This anthology affords an overview of the themes that have dominated architectural discourse in the Netherlands, Belgium and beyond over recent decades, set in a broader context by new texts by prominent architecture historians. Thus, this volume is an important source of information on developments in academic debate as well as professional practice in the fields of architecture, urban design and landscape architecture.

OASE 75
ISBN 978-90-5662-063-9
Pbk, 6.75 x 9.5 in. / 288 pgs / 50 color.
U.S. \$40.00 CDN \$42.00
September/Architecture & Urban Studies

NAI PUBLISHERS



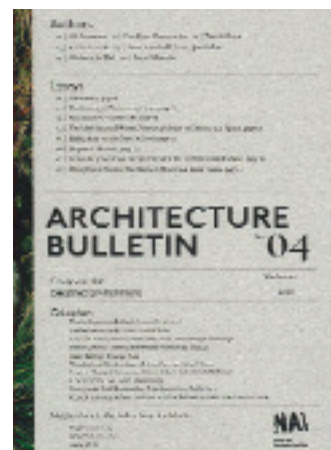
Open 14: Art as a Public Affair How Art and Art Institutions are Rediscovering their Public Dimension

Edited by Liesbeth Melis, Jorinde Seijdel.

As the world is increasingly aware, the visual arts are no longer confined by the semi-public space of the museum or the privacy of the studio. In recent decades we have seen a marked pressure for artists to establish relations to the world beyond these walls, with all of the conflicts and transgressions that this might entail. This edition of *Open* examines the diverse stands currently adopted by the visual arts in the public domain, and assesses the impact of digitization and globalization on the public role of art. As such, it constitutes a sort of stock-taking or evaluation of positions regarding this broad trend. How does contemporary art respond to the public limelight? And what role do the visual arts fulfill in civic life? How does art enhance public space? These and related matters are addressed in *Open 14*.

Open 14: Art as a Public Affair
ISBN 978-90-5662-435-4
Paperback, 6.75 x 9.5 in. / 160 pgs / illustrated throughout.
U.S. \$40.00 CDN \$42.00
August/Architecture & Urban Studies

NAI PUBLISHERS



Architecture Bulletin 04 Essays on the Designed Environment

Edited by Anneke Abhelakh, Oene Dijk. Text by Ole Bouman.

Published twice a year, the Netherlands Architecture Institute's house journal *Architecture Bulletin* presents essays (in word and image) on the built environment of today, yesterday and tomorrow—subjective arguments complemented by personal reflection, but always emphasizing the essay as an appropriate form for the consideration of architecture. These essays originate from design disciplines such as architecture, urban planning and landscape architecture, or from architecture historians, philosophers, artists and sociologists. *Architecture Bulletin* is about the ways that we arrive at judgments about architecture, whether we encounter them through the media or streamlined in a scale model. It is also about the ways in which architecture can imbue our identities and behaviors with meaning, in metropolises like Hong Kong, postcolonial nations like Indonesia or at home, wherever that may be. These essays are about every aspect of architecture's impact in our world today.

Architecture Bulletin 04
ISBN 978-90-5662-643-3
Paperback, 6 x 8.25 in. / 80 pgs / illustrated throughout.
U.S. \$25.00 CDN \$26.00
July/Architecture & Urban Studies

WASMUTH



Chile: Crypt and House

Edited by Wilfried Wang, Kevin Alter. Text by Rodrigo Perez de Arce, Smiljan Radic.

This volume focuses on two architectural projects that, taken together, provide a telling glimpse into the Chilean culture and landscape—from its colonial legacy to its magnificent coast. Smiljan Radic's House in Punta Pite merges vernacular architecture with a crisp, Modernist sense of design to create a structure that blends intimately with the expansive coast, while Rodrigo Perez de Arce, in creating a newly designed crypt for the centuries-old cathedral of Santiago de Chile, manages to seamlessly synthesize his own contemporary language into the existing layers of the building's history. On the face of it, these two projects could not be more different, yet the conceptual framework and design constraints successfully confronted by each delineate Chile's contribution to contemporary architecture. This is the first volume in the O'Neil Ford Duograph Series, which selects two contrasting projects in order to explore the best of today's overlooked global architecture.

Chile: Crypt and House
ISBN 978-3-8030-0685-1
Pbk, 11.5 x 8.5 in. / 128 pgs / 82 color / 63 b&w.

U.S. \$40.00 CDN \$42.00 **FLAT40**
September/Architecture & Urban Studies/Latin American Art & Culture

HATJE CANTZ



Ready for Take-Off Contemporary German Export Architecture

Edited by Peter Cachola Schmal, Anna Hesse.

An increasing number of young German architects are taking off—becoming key players in global architecture. The firms selected for this publication, Architekturbüro Deutschland, Barkow Leibinger Architekten, Behnisch Architekten, BeL, Carsten Roth Architekt, Gerber Architekten, Gewers Kühn und Kühn Architekten, Ingenhoven Architekten, J. MAYER H., Kirsten Schemel Architekten, KSP Engel und Zimmermann Architekten, KSV Krüger Schuberth Vandreike, Pysall Ruge Architekten, sauerbruch hutton, Staab Architekten and Wandel Hoefer Lorch + Hirsch, are all currently working on their first large projects outside of Germany. These firms have in common the ability to innovate, to integrate designs into existing urban contexts and to maintain exacting technical standards—crucial skills for winning highly competitive competitions and contracts. In this volume, each firm, along with its engineering partner, presents a current commission from outside of Germany in addition to a finished building in Germany, providing an in-depth look at its development.

Ready for Take-Off
ISBN 978-3-7757-2146-2
Hardcover, 8.25 x 11.5 in. / 200 pgs / 270 color.
U.S. \$60.00 CDN \$63.00
October/Architecture & Urban Studies

JOVIS



KSV: Krüger Schuberth Vandreike

Buildings and Projects 90–08

The Berlin architectural firm KSV (Krüger Schuberth Vandreike) is internationally known for its prize-winning design for the Berlin Chancellor's Office as well as the new MUSEION Museum of Modern and Contemporary Art building in Bolzano, Italy. Deliberately combining the disciplines of architecture, design and communications in all of its projects, large or small, the firm reacts to today's rapid social, economic and cultural changes with fresh solutions for the complete spectrum of its projects. KSV has designed major museum buildings, housing, commercial and research sites and has also overseen numerous engineering projects, corporate design plans and trade fair presentations. This first substantial monograph highlights the creative and emotional energy of a rising firm whose working methods are well tuned to today's accelerated pace.

KSV: Krüger Schuberth Vandreike
ISBN 978-3-939633-46-4
Hdcvr, 12 x 9 in. / 144 pgs / 200 color / 50 b&w.
U.S. \$60.00 CDN \$63.00
August/Architecture & Urban Studies

JOVIS

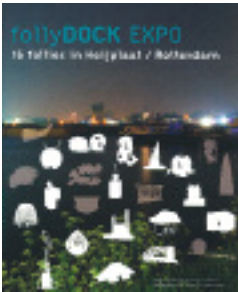


Stations in Germany Modern Urban Centers

Contemporary train stations are hubs of mobility, urban centers, meeting places, shopping centers and providers of an ever-broadening range of services and leisure activities. Not just stops along the stages of a journey, they often function as a city's most emblematic public place and carry strong social and emotional significance for those who live there and travelers alike. This volume features spectacular new train station buildings throughout Germany, designed by recognized architects. It also pays special attention to restoration work on historical stations since the 1990s and responds to social mega-trends, offering a detailed introduction to less well-known projects as well as ideas for the modernization of smaller stations—providing a host of innovative ideas for the future.

Stations in Germany
ISBN 978-3-939633-47-1
Hardcover, 9 x 12.5 in. / 128 pgs / 200 color.
U.S. \$39.95 CDN \$42.00
December/Architecture & Urban Studies

VEENMAN PUBLISHERS



Follydock Expo: Sixteen Follies in Heijplaat, Rotterdam

Text by Lowieke Duran, Agnes Verweij.

The International FollyDOCK Contest invites architects and artists to design a folly—a visually provocative, poetic structure without a specific function—for the changing Heijplaat district of Rotterdam. This volume collects the 16 winning projects for 2007, from an upside-down rain cloud to a beacon made of a folded shipping container.

Follydock Expo: Sixteen Follies in Heijplaat, Rotterdam

ISBN 978-90-8690-161-6

Paperback, 9.5 x 11.5 in. / 94 pgs / 150 color / DVD (PAL & NTSC).

U.S. \$43.00 CDN \$45.00

August/Architecture & Urban Studies

NAI PUBLISHERS



Back in Print!

Andre Volten: Sculpture in Public Space—Sculpture in Private Space

Text by Rudi Oxenaar.

Dutch sculptor André Volten (1925–2002), best known for his monumental works in stainless steel, spent the large part of his career producing commissioned public works—in the process working closely with government bodies, architects and urban planners.

Andre Volten: Sculpture in Public Space—Sculpture in Private Space

ISBN 978-90-5662-151-3

Hdcvr, 9 x 11.5 in. / 136 pgs / 20 col. / 50 b&w / 40 duo.

U.S. \$60.00 CDN \$63.00

August/Architecture & Urban Studies/Art

WALTHER KÖNIG



Rem Koolhaas and Cecil Balmond with Arup: Serpentine Gallery Pavilion 2006

Each summer, London's Serpentine Gallery commissions an internationally acclaimed architect to design a temporary pavilion for its lawn. This volume documents the 2006 Serpentine Pavilion, co-designed by architect Rem Koolhaas and structural designer Cecil Balmond. Frieze by Thomas Demand.

Rem Koolhaas and Cecil Balmond with Arup: Serpentine Gallery Pavilion 2006

ISBN 978-3-86560-393-7

Pbk, 5.25 x 5.75 in. / 72 pgs / 38 color / 11 b&w.

U.S. \$34.00 CDN \$36.00

July/Architecture & Urban Studies

NAI PUBLISHERS



European 9 European Urbanity: Sustainable City and New Public Space

Edited by Emmie Vos. Text by Olof Koekebakker, Aglaé Degros, Herman Meier.

This year's European architecture competition focuses on the sustainable city and new public space. *European 9* provides an overview of the winning plans for four sites in the Netherlands. It comes with a CD-ROM containing the design proposals of all participants, including the winners.

European 9

ISBN 978-90-5662-006-6

Paperback, 9.5 x 11 in. / 128 pgs / illustrated throughout / CD ROM.

U.S. \$45.00 CDN \$47.00

August/Architecture & Urban Studies

NAI PUBLISHERS



Architecture in the Netherlands

Yearbook 2007–08

Edited by Daan Bakker, Allard Jolles, Michelle Provoost, Cor Wagenaar.

Once again, *Architecture in the Netherlands* selects the most remarkable architectural projects realized on Dutch soil over the preceding year. With projects by Arons & Gelau, Burobeb, Claus en Kaan, Dynamo Architecten, Friedensreich Hundertwasser and many others.

Architecture in the Netherlands

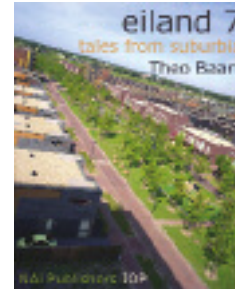
ISBN 978-90-5662-050-9

Pbk, 9.5 x 12.5 in. / 184 pgs / 250 color / 50 b&w.

U.S. \$60.00 CDN \$63.00

August/Architecture & Urban Studies

NAI PUBLISHERS



Theo Baart: Eiland 7 Tales from Suburbia

In 2004, Theo Baart moved into a brand new house in a new development. In this volume, he attempts to understand what makes a new-build development quintessentially Dutch. Is new-build comparable to fast food? Must everything look and taste the same? What happens if you deviate from the recipe?

Theo Baart: Eiland 7

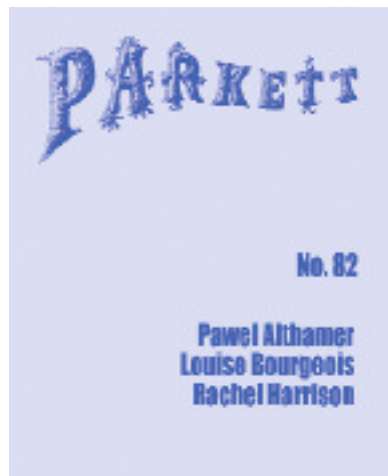
ISBN 978-90-5662-003-5

Hardcover, 8.75 x 10.5 in. / 128 pgs / illustrated throughout.

U.S. \$50.00 CDN \$53.00

September/Photography/Urban Studies

PARKETT



Previously Announced.

Parkett No. 82: Pawel Althamer, Louise Bourgeois, Rachel Harrison

Parkett 82 features sculptor, diarist and preeminent Feminist Louise Bourgeois; the theatrical, shamanistic Polish artist Pawel Althamer and New York sculptor Rachel Harrison. Essayists on Bourgeois include Robert Storr, whose text is aptly called "Mother of Them All/Sister of Some," Tracey Emin and Griselda Pollock, while Althamer's collaborators are Massimiliano Gioni, Catherine Wood and Adam Szymczyk. Harrison's work is discussed by Ina Blom, Richard Hawkins, George Baker and Alison Gingeras. Also in the issue are texts by Burkhard Meltzer on Susan Philipsz, Jan Verwoert on WACK, Jeremy Sigler on Brock Enright, Kenneth Goldsmith on UbuWeb and Suzanne Hudson on the 60s hippie retreat Esalen. The Cumulus texts are by Mark von Schlegell and Catherine Chevalier. There is an insert by Sadie Benning and the spine is by Paulina Olowska.

Parkett No. 82: Pawel Althamer, Louise Bourgeois, Rachel Harrison

ISBN 978-3-907582-42-8

Paperback, 8 x 10 in. / 300 pgs / illust. throughout.

U.S. \$32.00 CDN \$34.00

May/Journals

Parkett No. 83

ISBN 978-3-907582-43-5

Paperback, 8 x 10 in. / 300 pgs / illust. throughout.

U.S. \$32.00 CDN \$34.00

October/Journals

Parkett No. 84

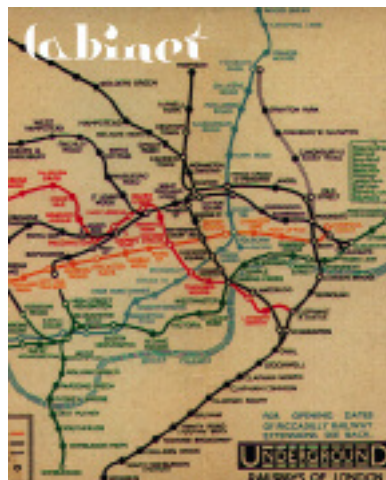
ISBN 978-3-907582-44-2

Paperback, 8 x 10 in. / 300 pgs / illust. throughout.

U.S. \$32.00 CDN \$34.00

December/Journals

CABINET



Cabinet 30: The Underground

Edited by Sina Najafi.

Site of hidden infrastructure, source of material and energy, home to clandestine activity, buried landscape of darkness and silence: the physical and emotional space of the underground is at once prosaic and uncanny, rich with both functional potential and metaphorical meaning. *Cabinet* issue 30, with its special section on *The Underground*, features Irene Cheng on Thomas W. Knox's 1876 book *Underground, or Life Below the Surface* and the vogue for underground tourism; an interview with Michel Siffre, a scientist who spent six months isolated in utter darkness in a cave; Jeffrey Kastner on the metaphor of the mole in revolutionary texts; and essays on the evolution of the mining industry, subterranean storage and political resistance movements. Elsewhere in the issue: Christopher Turner on the history of Day-glo; Christine Wertheim on the fabricated Australian Modernist poet Ern Malley; Tirdad Zolghadr on in-flight magazines; and Moyra Davey on the color maroon. This issue also features artist projects by Josiah McElheny and San Keller.

Cabinet 30: The Underground

ISBN 978-1-932698-28-2

Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.

U.S. \$12.00 CDN \$13.00

September/Journals

CABINET



Cabinet 31: Shame

Edited by Sina Najafi.

Shame, one of the fundamental emotions in the development of civilization, has recently begun to reclaim the critical attention it deserves. Increasingly attributed since the Enlightenment to more primitive societies, shame nevertheless remains a powerful element in many spheres of Western life—from penal and educational systems, where it acts as a regulating force, to popular culture, where the shame of others becomes a source of entertainment. *Cabinet* issue 31, with a themed section on *Shame*, co-edited with Aleksandra Wagner, investigates the history of this affect and its role in Modern and contemporary culture. The issue features Wagner on the post-Enlightenment history of shame; an interview with Paul Ekman on the facial expressions associated with shame; Renata Salecl on choosing a coffin for a dead relative; a genealogy of the distinction between shame cultures and guilt cultures; an exploration of shaming mechanisms and social control; and artist projects by Amy Cutler and Daniel Joseph Martinez. Elsewhere in the issue: Saul Anton on eighteenth-century libertines; Allen S. Weiss on sake cups and Japanese aesthetic philosophy; artist projects by David Levine and Cara Phillips; and the debut of D. Graham Burnett's column, *Peripheral Vision*.

Cabinet 31: Shame

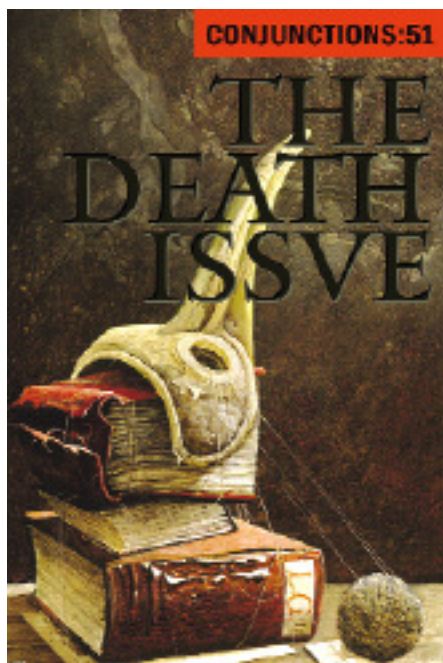
ISBN 978-1-932698-29-9

Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.

U.S. \$12.00 CDN \$13.00

December/Journals

BARD COLLEGE



Conjunctions: 51, The Death Issue

Edited by David Shields.

As Cormac McCarthy wrote, "Death is the major issue in the world. For you, for me, for all of us. It just is. To not be able to talk about it is very odd." For the Fall 2008 issue of *Conjunctions*, editor Bradford Morrow invited award-winning writer David Shields, author of the 2008 *New York Times* bestseller *The Thing About Life Is That One Day You'll Be Dead*, to gather work from a diverse cross-section of contemporary authors to address the theme of death. The subject prompted responses ranging from the profound to the jocular, from philosophy to consciousness, fear, doom, irony and even humor. *The Death Issue* features innovative essays and meditations by Dave Eggers, Joyce Carol Oates, Tom Robbins, Dr. Pauline W. Chen, David Gates, Mark Doty, Robin Hemley, Albert Goldbarth, Joe Wenderoth, Daphne Merkin, Dr. Lauren Slater, Greg Bottoms, Susan Daitch, John D'Agata, Richard Stern, Mary Ruefle and Christopher Sorrentino, among others.

David Shields is the author of eight previous books, including *Black Planet* (a finalist for the National Book Critics Circle Award), *Remote* (winner of the PEN/Revson Award) and *Dead Languages* (winner of the PEN Syndicated Fiction Award). His essays and stories have appeared in *The New York Times Magazine*, *Harper's*, *Yale Review*, *Village Voice*, *Utne Reader*, *Salon*, *Slate*, *McSweeney's* and *The Believer*. The Chairman of the 2007 National Book Awards nonfiction panel, he is a recipient of a Guggenheim fellowship, among many other awards.

Conjunctions: 51, The Death Issue

ISBN 978-0-941964-67-8

Paperback, 6 x 9 in. / 400 pgs.

U.S. \$15.00 CDN \$16.00

December/Journals

ESOPUS FOUNDATION LTD



Previously Announced.

Esopus 10

Edited by Tod Lippy.

The tenth issue of this New York-based multidisciplinary journal includes artists' projects by Yvonne Jacquette, Dulce Pinzon and Berend Strik. The issue also features a series of color stills from *At Sea*, the stunning 2008 film by experimental filmmaker Peter Hutton; the never-before-seen "fictional" scientific drawings of Doug McNamara; new poetry from Jen Bervin; a short story by Lesley Clayton; and Angus Trumble's "1929 in Retrospect." *Esopus 10* includes the latest installments from two regular series: *Modern Artifacts*, presented in partnership with The Museum of Modern Art, featuring never-before-published documents from MoMA's archives (in this case, selections from the sketchbooks of former MoMA director René d'Harnoncourt); and *Guarded Opinions*, in which museum and gallery guards are asked to offer their critical perspectives on the art they oversee. The issue's audio CD takes *Good News* as its theme: For it, 11 musicians were asked to choose a piece of news which they interpreted as positive and then craft a song around it. Participants include Ryan Adams, Neko Case and Carl Newman, Atlas Sound, Gowns, Man Man and The Real Tuesday Weld.

Esopus 10

ISBN 978-0-9761641-7-3

Paperback, 9 x 11.5 in. / 158 pgs / 200 color / 50 b&w / Audio CD.

U.S. \$10.00 CDN \$11.00

July/Journals

Esopus 11

ISBN 978-0-9815745-0-9

Paperback, 9.5 x 11 in. / 154 pgs / illustrated throughout / Audio CD.

U.S. \$10.00 CDN \$11.00

November/Journals





MORE NEW BOOKS ON ART & CULTURE

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Rodney Graham, from *Wet on Wet: My Late Early Styles*, published by Walther König, page 127.

PAULA COOPER GALLERY, NEW YORK/
GALERIE XIPPAS, PARIS



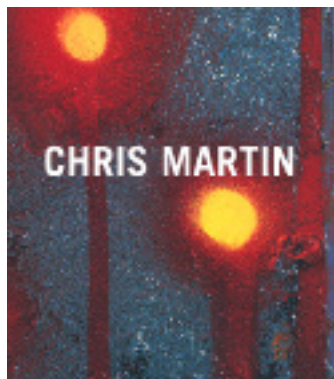
Dan Walsh: Paintings

Text by Bob Nickas, Eric de Chassey, Stephen Ellis.

The New York Times' Roberta Smith described Dan Walsh's paintings thus: "The obvious historical precedents of these canvases include Minimal art's grids and stripes, Color Field painting's stained-canvas punch and Josef Albers' chromatic intelligence jazzed toward Op. But Mr. Walsh's fusion of them is surprisingly organic and present. It is grounded in a slightly muted though still vivid palette, a distinctive sense of proportion and a penchant for compositions—especially grids—built from large expanses, little squares, lines and stripes of layered, contrasting colors. Everything is softened by the vagaries of the hand... The result is choral. No element functions independently; each modulates the others. Mr. Walsh paints with a directness similar to Agnes Martin's, but gives himself more to do." Featuring more than 70 color reproductions of paintings and installation views demonstrating Walsh's at once programmatic and playful approach to abstract painting, this first comprehensive overview spans the last 15 years and includes contributions by Stephen Ellis, Eric de Chassey and Bob Nickas.

Dan Walsh: Paintings
ISBN 978-0-9753921-0-2
Hardcover, 10.25 x 9.25 in. / 112 pgs / 73 color / 1 b&w.
U.S. \$49.95 CDN \$52.00
July/Art

MITCHELL-INNES & NASH



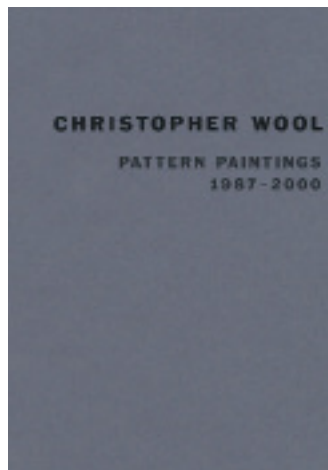
Chris Martin

Text by Bruce Hainley.

Chris Martin's paintings are investigations in color, form and texture, ranging from bold and graphic to gestural and expressionistic. He is deeply engaged with the history of abstraction, and many of his own paintings incorporate homages to artistic influences. Reviewing the works collected in this concise exhibition catalogue, *The New York Times'* Roberta Smith wrote, "It makes sense that Mr. Martin had his first solo show in 1988. Although he rightfully counts the painters Alfred Jensen and Forrest Bess among his inspirations, his style might be called 80s mongrel; a mélange of outtakes from Julian Schnabel, Keith Haring, Elizabeth Murray and Sigmar Polke. But he takes possession of all this by infusing it with his own sense of funky materiality, quasi-psychedelic color and hallucinatory light. Mainly he knows how to make a surface come to life with a fuss so minimal that it seems like showing off."

Chris Martin
ISBN 978-0-9814578-0-2
Paperback, 9 x 10 in. / 36 pgs / 15 color.
U.S. \$20.00 CDN \$21.00
July/Art

SKARSTEDT GALLERY/LUHRING
AUGUSTINE, NEW YORK

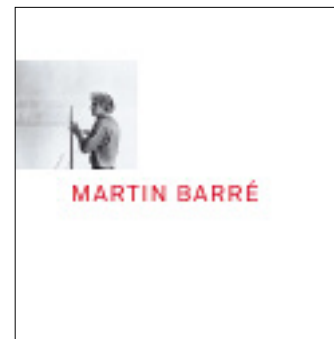


Christopher Wool: Pattern Paintings 1987-2000

Published on the occasion of Christopher Wool's 2008 exhibition at New York's Skarstedt Gallery, this concise collection of 17 black-and-white pattern paintings made between 1987 and 2000, set alongside 10 installation shots, serves as historic documentation of works that have rarely been shown or published, but which remain perennially influential. Born in Chicago in 1955, Wool came to prominence in New York in the 1980s with his graffiti-like text paintings, which are full of slang, song lyrics and action painting drips. Loved and loathed by critics, Wool has been described by the *Village Voice's* Jerry Saltz as, "a very pure version of something dissonant and poignant. His all-or-nothing, caustic-cerebral, ambivalent-belligerent gambit is riveting and even a little thrilling. It's what makes him one of the more optically alive painters out there."

Christopher Wool: Pattern Paintings 1987-2000
ISBN 978-0-9709090-7-7
Paperback, 8.25 x 11.75 in. / 48 pgs / 37 duotone.
U.S. \$25.00 CDN \$26.00
July/Art

THEA WESTREICH/ETHAN WAGNER



Martin Barré

Text by Yve-Alain Bois.

Important European galleries and museums exhibited French painter Martin Barré continuously from the time he first came on the scene in the mid-1950s until his death in 1993. Despite the perplexing lack of exposure in America, today many young painters look to Barré as an exemplar of the "new Modernity" and hold him in esteem for the thoughtful, inventive and sensitive ways he explored line, form, color and the two-dimensional surface. This interest has been responsible, at least in part, for a renewed focus on Barré's work lately—as well as a reconsideration of his place in the history of painting. This volume is the first to cover the artist's complete oeuvre, from 1955 to 1992, and it is the most extensively illustrated yet in print. Noted art historian and critic Yve-Alain Bois contributes a stunning essay reflecting on the singular achievement of this history-making artist.

Martin Barré was born in Nante, France in 1924. He died in 1993 at the age of 69. His work has recently been seen at the Centre Pompidou in Paris and the Wexner Center for the Arts in Columbus, Ohio. In 2008, Thea Westreich and Ethan Wagner organized a one-person show at Andrew Kreps Gallery, New York.

Martin Barré
ISBN 978-0-615-19089-1
Hardcover, 11 x 10.25 in. / 160 pgs / 175 color / 30 b&w.
U.S. \$45.00 CDN \$47.00
August/Art

PICTUREBOX



Eddie Martinez & Chuck Webster

Text by Geoffrey Young, Joao Ribas.

This two-volume set features the psychedelic, expressionistic figuration of Eddie Martinez in one volume and the Thomas Nozkowski-esque abstractions of Chuck Webster in the other. Both Brooklyn-based artists, represented in New York by Zieher-Smith, are enamored with paint—both, in fact, embrace painting's historical baggage, its romantic and spiritual undertones. Martinez combines fearlessly expressive paint handling with a feel for cartoon imagery and personal symbology. Webster, on the other hand, makes Minimal talismanic works that are formally rigorous and impeccably polished. Together they present a friendly argument for the myriad possibilities of contemporary painting. An interview with the artists, who are old friends, and a selection of their collaborative drawings form a bridge between the books. First monographs for both artists, these volumes also include essays by Joao Ribas and Geoffrey Young.

Eddie Martinez & Chuck Webster
ISBN 978-0-9794153-5-7
Hdcvr, 5.5 x 8 in. / 128 pgs / 100 color.
 U.S. \$30.00 CDN \$32.00
 June/Art

DEITCH PROJECTS



Tauba Auerbach: 50/50

In her drawings, paintings and artist's books, San Francisco-based Tauba Auerbach investigates the relationship between spoken and written language, focusing especially on those points where the familiar structure begins to break down or slip. She rigorously yet playfully pushes at the boundaries of our comprehension by rearranging and abstracting words and letters. With a razor sharp style that reveals her training as a professional sign painter, Auerbach makes works on panel and paper that are a refreshing spin on the traditions of Conceptual art and Concrete poetry. This volume features her *50/50* series of large-scale drawings, all of which consist of halftone patterns that express the same shade of gray. Auerbach, who was born in 1981, is represented by Deitch Projects in New York. She graduated from Stanford University, where she studied with Margaret Kilgallen.

Tauba Auerbach: 50/50
ISBN 978-0-9815771-1-1
Hardcover, 10 x 10 in. / 100 pgs / 100 b&w.
 U.S. \$60.00 CDN \$63.00
 June/Art

HOLZWARTH PUBLICATIONS



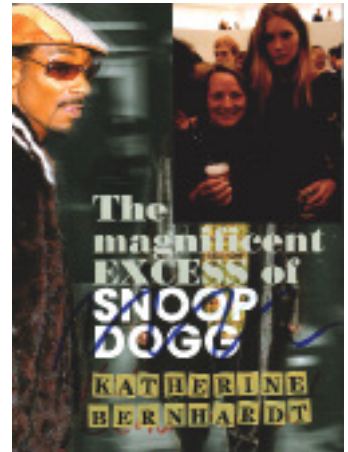
Josh Smith: Abstraction

Interview by Sophie Aschauer.

Josh Smith's work focuses on themes of authenticity and authorship. He first became known for paintings in which he used his name as a motif on the canvas, shattering the myth of the artist through an act of ironic self-marketing. In his latest series, *Abstraction*, Smith creates archetypes from abstract paintings—airy compositions in lively colors. Although he takes his stylistic cue from the Abstract Expressionist school, which bestowed mythical status upon the artist, Smith's unusual color combinations and cartoon-like forms retain little of this weighty background. His appropriations from abstract painting are quite direct, and endow this artistic tradition with a refreshing lack of pretension. The first volume of this slipcased set features Smith's abstract paintings; the second features his palette paintings—palettes on which the artist has squeezed out his brushes, pursuing a completely straightforward aesthetic of simple forms. A text booklet contains an interview with the artist.

Josh Smith: Abstraction
ISBN 978-3-935567-44-2
Slipcased, 2 volumes, 10.75 x 13.5 in. / 280 pgs / 142 color.
 U.S. \$70.00 CDN \$74.00 **FLAT40**
 August/Art

PICTUREBOX



Katherine Bernhardt: The Magnificent Excess of Snoop Dogg

Text by Nick Stillman, Lisa Ruyter.

Katherine Bernhardt's *The Magnificent Excess of Snoop Dogg* is a lush and punchy artist's book. Jerry Saltz has called Bernhardt's style "a hybrid of funk, punk, pop and every kind of Expressionism, be it abstract, neo-, German or East Village. She paints things I'm often suspicious of or have seen too many times before: fashion models, consumer goods and pop stars...Yet Bernhardt's work—for all its flaws—sends me." In this volume, Bernhardt juxtaposes her fashion model and celebrity paintings with the media images she uses for source material. A scrappily painted portrait of an anorexic looking, large-headed Kate Moss shares a spread with its source photograph—so we can see that Bernhardt has indeed captured its essence faithfully. Also included are a photo-tour of Bernhardt's studio, candid snapshots and revealing essays by critic and curator Nick Stillman and painter Lisa Ruyter.

Katherine Bernhardt: The Magnificent Excess of Snoop Dogg
ISBN 978-0-9794153-6-4
Hardcover, 8.5 x 11 in. / 80 pgs / 120 color.
 U.S. \$30.00 CDN \$32.00
 August/Art

DEITCH PROJECTS



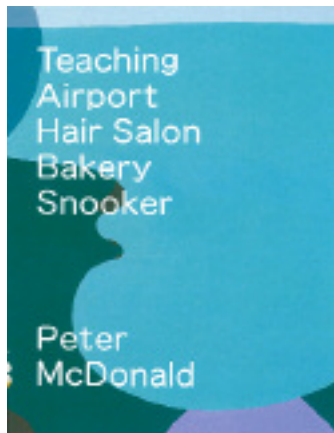
Kurt Kauper: Paintings 2001–2007

Text by Wayne Koestenbaum, Pepe Karmel.

According to *The New York Times*, “It would be easy to read Kurt Kauper’s nude portraits of the former hockey players Bobby Orr and Derek Sanderson as a rote comment on the fragile state of American (or Canadian) masculinity. They work better as an erotic and personal tribute, one that draws on the artist’s childhood in a Bruins-worshipping Boston suburb; the neo-Classical figuration of Jacques-Louis David; and the overt sensuality of pre-Stonewall ‘athletic’ films.” This slim, beautifully produced, bright yellow linen-bound exhibition catalogue with tipped-on cover image features some of the most strangely arresting male nudes on canvas today. Ranging from life-sized, full-frontal portraits of a nude Cary Grant at home in his suave, mid-century-movie-star manse (2001–2003) to the artist’s most recent portraits of god-like, real-life Canadian hockey stars of the 1960s and 70s, this volume presents work that is perverse, liberated and rightly hilarious alongside essays by Wayne Koestenbaum and Pepe Karmel.

Kurt Kauper: Paintings 2001–2007
ISBN 978-0-9778686-8-1
Hdcvr, 10 x 11.75 in. / 34 pgs / 12 color.
 U.S. \$40.00 CDN \$42.00
 July/Art

VEENMAN PUBLISHERS



Peter McDonald: Teaching, Airport, Hair Salon, Bakery, Snooker

This first monograph introduces the bright, cartoony figurative painting of the Tokyo-born, London-based artist Peter McDonald. Designed to resemble a children’s picture book, this text-free volume delivers a colorful world inhabited by people engaged in everyday activities—teaching, relaxing, making bread, holding hands, buying wool, dressing hair. McDonald’s figures are constructed with an elementary graphic language. They have a cartoon-like simplicity and waver at the point where figuration might tip at any moment into abstraction. Human forms veer towards the geometric: circles stand in for heads, flat planes describe rooms and crude poses denote narrative. Yet these simplifications appear to create a community of super-humans living in a world that has a harmonious transparency. McDonald is represented in London by Kate MacGarry gallery.

Peter McDonald: Teaching, Airport, Hair Salon, Bakery, Snooker
ISBN 978-90-8690-108-1
Hardcover, 9.5 x 11.75 in. / 92 pgs / 110 color.
 U.S. \$53.00 CDN \$56.00
 August/Art

CARRÉ D'ART–MUSÉE D'ART CONTEMPORAIN DE NÎMES



Chloe Piene

Text by Barry Schwabsky.

Known internationally for her powerful drawings, the work of Chloe Piene has been called brutal, delicate, figurative, forensic, erotic and fantastic. Her large scale video works utilize the greater sensory impact of noise, time, darkness and misrecognition to visibly extend into the more subterranean levels of experience. This new monograph marks the most in-depth representation of her work to date. It includes 40 reproductions of drawings with details, a new arrangement of an installation in three parts, an essay by Barry Schwabsky and an interview of the artist by the artist herself. Piene has shown extensively at institutions such as the Kunsthalle Bern, Switzerland, the Witte de With, the Netherlands and the Whitney Museum of American Art in New York.

Chloe Piene
ISBN 978-2-907650-33-5
Hardcover, 8.75 x 10.25 in. / 104 pgs / 15 color / 40 duotone.
 U.S. \$45.00 CDN \$47.00
 August/Art

CCA WATTIS INSTITUTE FOR CONTEMPORARY ARTS



Tim Lee: Capp Street Project

Text by Claire Fitzsimmons, Jens Hoffmann.

San Francisco’s Capp Street Project was founded in 1983 as the first visual arts residency in the United States dedicated to the creation and presentation of new art installations. For his 2007 residency, Vancouver-based artist Tim Lee created an exhibition influenced by Steve Martin’s first comedy album, *Let’s Get Small* (1977), and Neil Young’s seminal electric/acoustic album, *Rust Never Sleeps* (1979). Answering Martin’s now-famous quip from that album, “You just can’t play a depressing song on the banjo,” Lee mastered Neil Young’s maudlin “My My, Hey Hey” on banjo and then installed a recording of it in the Wattis Institute elevator. This engaging publication includes texts by Wattis Institute Director Jens Hoffmann and Deputy Director Claire Fitzsimmons.

Tim Lee: Capp Street Project
ISBN 978-0-9802055-0-3
Pbk, 5.5 x 7.5 in. / 88 pgs / 15 b&w.
 U.S. \$15.99 CDN \$17.00
 June/Art

Exhibition Schedule
 San Francisco: CCA Wattis Institute,
 01/08/08–01/10/09

JRP|RINGIER



Christian Jankowski: Frankenstein Set

Edited by Christoph Keller, Cynthia Leung. Text by Henry Jenkins, Martin Breutigam, Steffen Hantke.

Christian Jankowski's films, photographs and sculptures make ingenious play with the vocabulary of the horror movie, a genre traditionally inimical to high art treatment. But Jankowski loves to thwart exclusion, and has built a singular oeuvre from his imaginative takes on horror. In *Playing Frankenstein* (2006) Jankowski found a young actor who was convinced he was Boris Karloff and challenged him to a game of chess; in *Angels of Revenge* (also 2006) he persuaded visitors to an academic conference on horror to enact fantasized revenge scenarios. In other works, he has deliberately conjoined the practice of horror filmmaking with academic discourse on film, making grist for his unique vision from both realms. This chunky little pocket book, part of an artist's project series edited by Christoph Keller, offers an examination of the genre from Jankowski's perspective, presenting theoretical texts, interviews, stills, props and transcripts from Jankowski's films.

Christian Jankowski: Frankenstein Set
ISBN 978-3-905829-11-2
Paperback, 4 x 7.25 in. / 440 pgs / 30 color / 50 b&w.
U.S. \$28.00 CDN \$29.00
July/Art

JRP|RINGIER



Meg Cranston: Hot Pants in a Cold Cold World

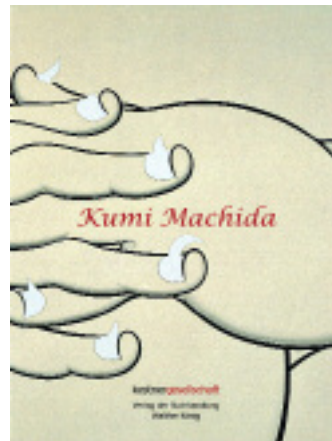
Text by Brian Butler, Meg Cranston, Nico Israel, Tirdad Zolghadr, Carol Ann Klonarides.

Meg Cranston's work often combines text and imagery from popular culture. With Kippenberger-esque energy and wit, Cranston investigates anthropological and physical issues in sculpture, installation, painting and drawing. Recent shows have featured, for instance, drawings and sculptures of bad teeth and their imagined physiognomic significance, a large composite photograph of an average-size American and a performance about the life of Marvin Gaye. This first monograph on Cranston's work includes texts by Carole Ann Klonarides and Tirdad Zolghadr, as well as an interview with the artist by Nico Israel. Published with Artspace, Auckland, New Zealand.

Meg Cranston has shown internationally since 1988. She has been the recipient of a New School of Social Research Faculty Development Grant, an artist grant from the Penny McCall Foundation, a Guggenheim Fellowship and a faculty research grant from the Center for Asian American Studies at UCLA.

Meg Cranston: Hot Pants in a Cold Cold World
ISBN 978-3-905829-34-1
Paperback, 8 x 9.5 in. / 202 pgs / 190 color / 50 b&w.
U.S. \$49.00 CDN \$51.00
August/Art

WALTHER KÖNIG



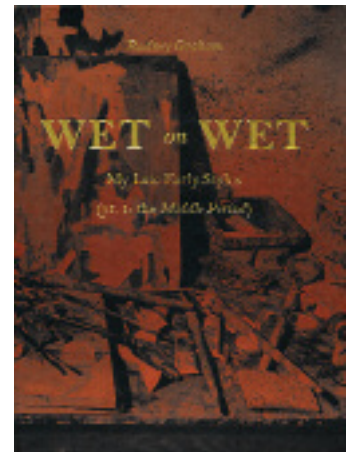
Kumi Machida

Edited by Veit Görner. Text by Eveline Bernasconi, Kumi Machida, Satoru Nagoya.

An artist possessed of genuine—and genuinely wild—imagination, Kumi Machida (born in 1970) has made international waves with her austere brushwork depicting biomorphic-androidal humans in states of arousal, communion or both. Machida combines a classical education in the Japanese tradition of Nihonga painting with contemporary motifs to forge a comic-book style, somewhat redolent of *otaku* culture, that is all her own. The eroticism of Machida's line is offset by a minimal application of color; in fact, usually her figures are all line, rendered in blue-black Indian ink, with only occasional splashes of brighter color, on *kumohada* linen paper. The full-color plates in this book are accompanied by two excellent texts by Swiss expert Eveline Bernasconi and Japanese art critic Satoru Nagoya, who have followed Machida's work for years.

Kumi Machida
ISBN 978-3-86560-406-4
Paperback, 7.25 x 9.5 in. / 120 pgs / 37 color.
U.S. \$49.95 CDN \$52.00
July/Art/Asian Art & Culture

WALTHER KÖNIG



Rodney Graham: Wet on Wet

Vancouver Conceptualist Rodney Graham defies categorization by employing multiple styles and working in diverse media including photography, film, performance, music and text. One of the most gratifying artist's books ever to grace D.A.P.'s list, *Wet on Wet: My Late Early Styles* presents a new body of work reflecting on the practice of painting. For *Wet on Wet* Graham adopts the eccentric persona of the "gifted amateur," a recurrent figure in his recent work. He presents 22 oils and one acrylic work in a variety of styles, placing painting in the context of a post-medium practice. Graham credits music with informing much of his work. A musician himself, he views his role as an artist as an extension of the idea of performance. His work examines social and philosophical systems of thought, in particular those derived from the transition of the Enlightenment into Modernism.

Rodney Graham: Wet on Wet
ISBN 978-3-86560-343-2
Hardcover, 8.5 x 11 in. / 40 pgs / 12 color.
U.S. \$35.00 CDN \$37.00
June/Art

RUBELL FAMILY COLLECTION

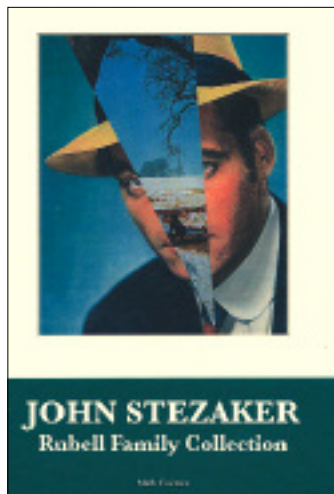


**Eberhard Havekost
1996–2006
Paintings from the Rubell
Family Collection**
Text by Mark Coetzee, Meghan
Dailey, Ulrich Loock.

The work of German artist Eberhard Havekost critiques the proverbial dialogue between painting and photography by establishing a visual language that hovers in the grey space between the two. What is at once apparent in the juxtaposition of these two seemingly disparate media in Havekost's hands is their mutual dependence—despite their differences. Working from personal photographs and found images, Havekost presents iconography that is familiar to all urban and suburban dwellers: bland Modernist structures, featureless landscapes and images of actual and impending violence. The significance of his work lies not in its subject matter, however, but in its execution. His creations are original works, made by hand, but by digital processes too. Published on the occasion of Havekost's first museum showing in the United States.

Eberhard Havekost 1996–2006
ISBN 978-0-9716341-9-0
Hardcover, 7 x 9.5 in. / 154 pgs /
72 color / 25 b&w.
U.S. \$30.00 CDN \$32.00
July/Art

RUBELL FAMILY COLLECTION



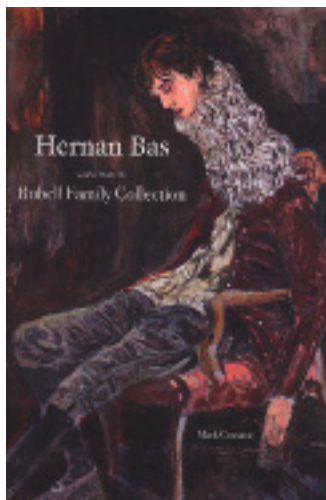
John Stezaker
Rubell Family Collection
Text by Mark Coetzee, Michael
Bracewell, Barry Schwabsky.

Combing the aisles of flea markets, used-book stores and postcard vendors, London-based artist John Stezaker filters and selects images that have a strong sense of déjà vu—Hollywood film stars of a bygone age, postcards of historical monuments, nature scenes and curiosities. Working with these faded images, he sets up compositions that seem to arbitrarily combine disparate components. Through these obstructions of action and recognition, Stezaker sets the viewer free to investigate the subconscious, the psychological, the philosophical—free from the actual. All of the work collected in this volume—published on the occasion of the artist's first solo exhibition at a public institution in the United States—is drawn exclusively from the internationally renowned Rubell Collection, Miami.

John Stezaker
ISBN 978-0-9789888-3-8
Hdcvr, 7 x 9.5 in. / 128 pgs / 65 color.
U.S. \$30.00 CDN \$32.00
July/Art

Exhibition Schedule
Miami: Rubell Family Collection,
12/05/07–11/28/08

RUBELL FAMILY COLLECTION



Hernan Bas
Works from the Rubell Family
Collection
Text by Mark Coetzee, Robert
Hobbs, Dominic Molon.

The work of rising Miami artist Hernan Bas indulges in the production of romantic, melancholic, old world imagery that makes reference to Wilde, Huysmans and other writers of the Aesthetic and Decadent period in literature. Reviewing Bas' "pictures of willowy young men filtered through screens of swipty, streaky acrylic and gouache," *The New York Times*' Holland Cotter once wrote, "To me, his paintings are elements in a larger, continuous conceptual-performance piece about being gay in twenty-first-century America. He understands that 'gay' is a larger and more interesting category than 'artist,' and one still embattled and historically underexplored. I value whatever he brings to that history." This volume presents 38 works produced over the last decade.

Hernan Bas
ISBN 978-0-9789888-6-9
Hardcover, 7 x 9.5 in. / 218 pgs /
183 color.
U.S. \$40.00 CDN \$42.00
July/Art

Exhibition Schedule
Miami: Rubell Family Collection,
12/05/07–11/28/08

RUBELL FAMILY COLLECTION



Red Eye
L.A. Artists from the Rubell
Family Collection
Introduction by Jason Rubell. Text
by Mark Coetzee, Michael Darling,
Michael Holte.

The inspiration for this book began at the Los Angeles Museum of Contemporary Art with Paul Schimmel's seminal 1992 exhibition *Helter Skelter*, which introduced to the world the wide-ranging, dissident influence of Los Angeles art. Upon seeing that show, Miami's Rubell family began to collect important L.A. artists of the 1980s and 90s. Recently, the Rubells added a new group of Los Angeles artists to their storied collection. This volume examines juxtapositions and interrelationships between the two generations, with work by Doug Aitken, John Baldessari, Chris Burden, Brian Calvin, Mark Grotjahn, Evan Holloway, Mike Kelley, Barbara Kruger, Paul McCarthy, Jason Meadows, Catherine Opie, Kaz Oshiro, Laura Owens, Raymond Pettibon, Charles Ray, Jason Rhoades, Jim Shaw, Yutaka Sone and Ricky Swallow, among others.

Red Eye
ISBN 978-0-9789888-7-6
Hardcover, 7 x 9.5 in. / 218 pgs /
165 color.
U.S. \$40.00 CDN \$42.00
July/Art

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES

Sterling Ruby: MOCA Focus

**Edited by Lisa Mark.
Text by Philipp Kaiser.**

Los Angeles-based artist Sterling Ruby, who was born in Germany in 1972, has created an expansive body of collage, video and sculpture using such diffuse materials as fingernail polish, clay and spray paint to tackle received notions of taste and cultural stereotypes. Critic Linda Yablonsky has stated, "His art is too weird, and too fierce, to dismiss." Ruby seems to answer in his letterpress print that reads, "FINISH ARCHITECTURE, KILL MINIMALISM, LONG LIVE THE AMORPHOUS LAW." Though monumental in scale, Ruby's often materially transient work is bolstered by his transgressive language and gestures. This volume is the eighth installment in The Museum of Contemporary Art, Los Angeles' initiative to showcase the work of emerging artists in Southern California. Organized by MOCA Curator Philipp Kaiser, it is published concurrently with Ruby's first solo museum exhibition.

Sterling Ruby: MOCA Focus
ISBN 978-1-933751-10-8
Pbk, 8.5 x 12 in. / 120 pgs / 60 color.
U.S. \$24.95 CDN \$26.00
June/Art

Exhibition Schedule
Los Angeles: MOCA Pacific Design
Center, 06/19/08–09/19/08

THE MUSEUM OF CONTEMPORARY
ART, LOS ANGELES

Lisa Lapinski: MOCA Focus

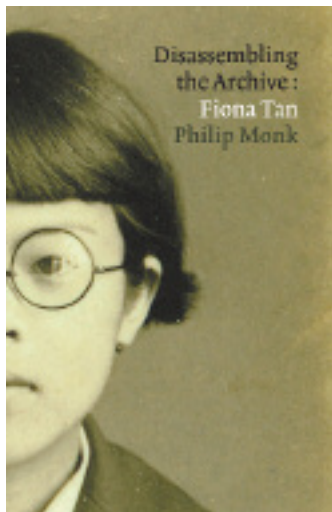
**Edited by Lisa Mark.
Text by Bennett Simpson.**

A onetime philosophy student who's willing to get her hands dirty, Lisa Lapinski makes elaborate sculptures that embody a kind of cognitive dissonance. "Nightstand" (2005), a room-size construction that debuted at the 2006 Whitney Biennial, reconfigures traditional Shaker furniture to suggest the frenzied psychedelia of religious ecstasy found in Shaker gift drawings. The piece, her most ambitious to date, took more than a year to complete; to acquire the skills necessary to build it out of walnut, Lapinski entered a woodworking program at a junior college outside of Los Angeles. "The retired engineers felt sorry for me, because it took me so long to catch on," she recalled, "but I can build my own kitchen cabinets now." Critic Bruce Hainley has credited Lapinsky, who received a Guggenheim fellowship in 2004, with "providing new thought about what sculpture might be."

Lisa Lapinski: MOCA Focus
ISBN 978-1-933751-11-5
Hdcvr, 7.5 x 10 in. / 120 pgs / 50 color.
U.S. \$24.95 CDN \$26.00
June/Art

Exhibition Schedule
Los Angeles: MOCA,
06/26/08–08/25/08

ART GALLERY OF YORK UNIVERSITY



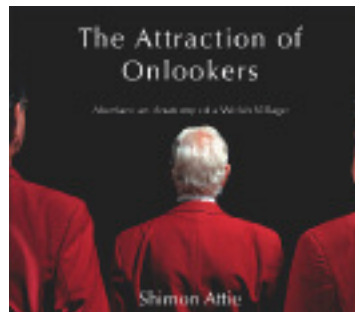
Fiona Tan: Disassembling the Archive

**Edited by Michael Maranda.
Text by Philip Monk.**

Exceptionally well designed, engaging and mysterious, *Disassembling the Archive* is a quasi-fictional correspondence with the Amsterdam-based, Indonesia-born artist Fiona Tan. It departs from interpretations of postcolonial identity issues in Tan's work to trace the implications of the archival housing of photographs and moving images. By way of a detour through Siegfried Kracauer's writing on photography and Jacques Derrida's writing on the Freudian impression, we witness—right before our eyes—the disintegrative and destructive effect of photography on the archive. This volume is printed on several papers and features full bleed video stills, mesmerizing archival portraits of young Asian girls in identical uniforms and a long text in the form of philosophical letters "from" Philip Monk—who curated the 2006 exhibition at Toronto's Art Gallery of York University on which this volume is based.

Fiona Tan: Disassembling the Archive
ISBN 978-0-921972-45-7
Hardcover, 6 x 9 in. / 232 pgs /
29 color / 99 b&w.
U.S. \$25.00 CDN \$26.00
July/Art/Asian Art & Culture

PARTHIAN



Shimon Attie: The Attraction of Onlookers Aberfan: An Anatomy of a Welsh Village

**Foreword by John Humphrys. Text
by Melanie Doel, Chris Townsend.**

In October of 1966, a coal waste tip slipped down the mountainside above the Welsh village of Aberfan and buried its school, killing 116 children. Within hours, the worldwide news media descended upon the village, stripping away any sense of deserved privacy and rendering "the village that lost its children" a perennial destination for disaster tourism. Shimon Attie's sensitive portrayal of Aberfan today takes the form of a five-channel high definition video installation and a body of still photographs in which the villagers "perform" being themselves, in terms of their social or occupational roles. Thus, Attie subsumes the story of the disaster below a contemporary art historical narrative that helps normalize how the village is represented. This volume presents both photographs and video stills. It comes with a DVD featuring the award winning BBC documentary *An American in Aberfan*, as well as a short film representing the installation.

**Shimon Attie: The Attraction of
Onlookers**
ISBN 978-1-905762-40-8
Hardcover, 12.5 x 10.75 in. / 108 pgs /
84 color / DVD (NTSC).
U.S. \$80.00 CDN \$84.00
September/Photography/Film & Video

Exhibition Schedule
New York: Jack Shainman Gallery,
09/08

DEITCH PROJECTS

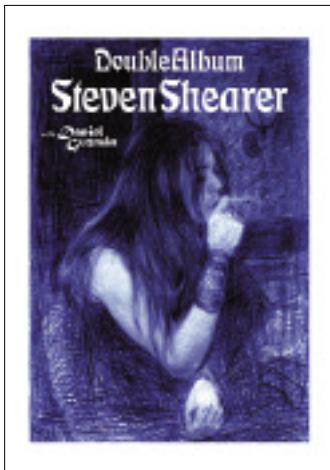


Dash Snow & Dan Colen: Nest

"Amid the rolling hills of paper is a salmagundi of feathers, unidentifiable filth and fluids (mostly piss and liquor, though one hopes for at least a smidgeon of blood and cum). Sticks and bottles breach the dry-wall, while graffiti, scumbled with streaks of mysterious liquid, consumes every inch of the walls. One bit, like a laconic Richard Prince, reads I MAY NOT GO DOWN IN HISTORY, BUT I'LL GO DOWN ON YER LIL SISTER..." wrote David Velasco in his *artforum.com* diary entry devoted to Dash Snow and Dan Colen's blowout New York Deitch Projects installation, *Nest*. Along with a bevy of collaborators, including Terence Koh, Hanna Liden, Nate Lowman and Adam McEwan, Snow and Colen filled the space with over 3,000 shredded phone books and—in a bacchanalian performance piece—trashed the gallery during several overnight sessions. Designed by the artists, this book features gritty behind-the-scenes photos.

Dash Snow & Dan Colen: Nest
ISBN 978-0-9778686-9-8
Hardcover, 8.5 x 11 in. / 400 pgs / 300 color / 100 b&w.
 U.S. \$50.00 CDN \$53.00
 July/Art

NEW MUSEUM



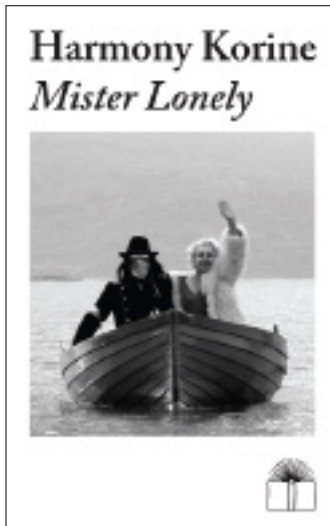
Daniel Guzmán & Steven Shearer: Double Album

Foreword by Lisa Phillips. Text by Abraham Cruzvillegas, Guillermo Fadanelli, Richard Flood, Jim Lewis.

Double Album brings together two artists—Daniel Guzmán, born in 1964 in Mexico, and Steven Shearer, born in 1968 in Canada—who use an array of visual mediums to explore the overwhelmingly male world of rock 'n' roll and other popular subcultures. Looking at Guzmán and Shearer's work, one immediately sees a parallel adoption of 1970s and 1980s pop icons and bands as individual surrogates and avatars of two divergent oeuvres that each act as extended self-portraits. This beautifully produced and lavishly illustrated volume, with separate covers and sections dedicated to each artist, includes texts by New Museum Chief Curator Richard Flood, Jim Lewis and Guillermo Fadanelli and interviews with Guzmán and Shearer by Abraham Cruzvillegas and Flood, respectively.

Daniel Guzmán & Steven Shearer: Double Album
ISBN 978-0-915557-91-2
Hardcover, 6.5 x 9 in. / 224 pgs / 78 color / 20 b&w.
 U.S. \$49.95 CDN \$52.00
 June/Art

NIEVES

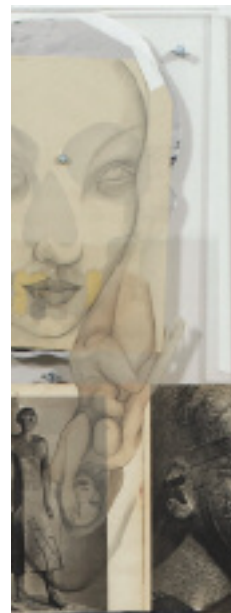


Harmony Korine: Mister Lonely

The Fifty Word Review succinctly summarized Harmony Korine's upcoming film, *Mister Lonely*, thus: "A Mexican Michael Jackson falls for Marilyn Monroe (Samantha Morton) married to Charlie Chaplin—all living in a Scottish commune along with the Queen, James Dean and Lincoln. *Mister Lonely* is a strange tragic-comedy about the world of celebrity lookalikes from the writer of *Kids*. Watch it for Werner Herzog—oddly brilliant in the intermittent but inexplicable parallel drama as a Catholic missionary in South America." This volume contains the complete original film-script, as well as a selection of black-and-white documentary photographs from the set—nuns on the beach, a priest in a bathtub, Abe Lincoln on a tractor, Michael Jackson at a café, on a dirt bike, under the infamous medical facemask.

Harmony Korine: Mister Lonely
ISBN 978-3-905714-42-5
Paperback, 4.5 x 7 in. / 148 pgs / 22 b&w.
 U.S. \$24.00 CDN \$25.00
 August/Film & Video

NIEVES



Rita Ackermann: Under Pressure from 2006 to 2007

This tall, slim, concise volume—filled from front to back with full bleed images—collects recent collage work by the influential New York-based, Budapest-born artist, musician and performer Rita Ackermann—who is represented in New York by Andrea Rosen Gallery. Writing in *The New York Times*, Roberta Smith described the collage works thus: "Ms. Ackermann is equally at home with scissors or ballpoint pen; with finely rendered figures and poetic phrases or words and images clipped from newspapers and magazines; and with clogged compositions or spare ones. Women—as victors, victims or silent witnesses—appear in all situations." In this volume, installation shots and details but up against one another, drawing the viewer into a world of powerful female physicality. Ackermann's work was featured at the 2008 Whitney Biennial.

Rita Ackermann: Under Pressure from 2006 to 2007
ISBN 978-3-905714-41-8
Pbk, 6 x 15.75 in. / 40 pgs / 40 color.
 U.S. \$24.00 CDN \$25.00
 August/Art

TURNER/A&R PRESS



Gabriel Kuri: And Thanks in Advance

Text by Gabriel Kuri, Mercedes Vicente, Marcella Becaria.

Gabriel Kuri's sculptural work is sometimes mistakenly associated with the spirit of *Arte Povera*, doubtless because of his use of household materials and commonplace objects. But it is a wider dailiness, rather than a specific humility or poverty, that his work asserts; it sits between the familiarity of the readymade sculpture and the sculpturally built. Consequently his materials can range from store receipts to fabric or rock. "Going back home with two big bags of shopping: that sensation for me is sculpture," he says. *And Thanks in Advance* shows works completed between 2006 and 2007 at the Govett-Brewster Artist in Residence program in New Zealand. Critical essays by the curators of the Govett-Brewster gallery and the Castello di Rivoli Museum of Contemporary Art in Turin shed light on Kuri's artistic vision within the context of contemporary art practice.

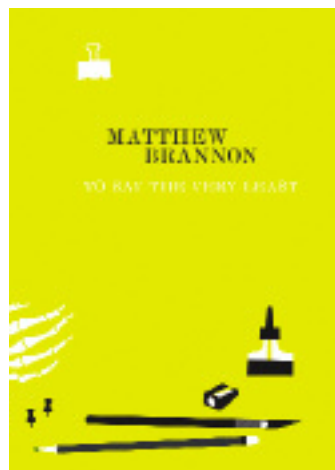
Gabriel Kuri: And Thanks in Advance
ISBN 978-968-9056-32-4

Paperback, 8.75 x 12.75 in. / 50 pgs / 21 color / 9 b&w.

U.S. \$29.00 CDN \$30.00

August/Art/Latin American Art & Culture

ART GALLERY OF YORK UNIVERSITY



Matthew Brannon: To Say the Very Least

Text by Philip Monk.

To Say the Very Least is the first comprehensive publication on the print and installation work of the rising New York artist Matthew Brannon. Everything takes place on the surface, or just under it, in Brannon's work, just as everything is public or takes place in public there. The prints exploit their generic relation to advertising and posters, but the benign appearance of the illustrations, reminiscent of 1950s cookbooks and cocktail manuals, is undercut by the fine print of embossed texts, which teeter towards inappropriate confessions and unpardonable acts. These texts, with their hint of literary genres tinged by noir, are little melodramatic scenarios of success and failure, careerism and alcoholism, substance abuse and sexual misadventure. Each set of prints stages Brannon's principal question, "Why are people their own worst enemies?"

Matthew Brannon: To Say the Very Least
ISBN 978-0-921972-50-1

Paperback, 8.5 x 12 in. / 184 pgs / 80 color / 10 b&w.

U.S. \$60.00 CDN \$63.00

July/Art

WALTHER KÖNIG



Omer Fast: The Casting

Text by Matthias Michalka.

Omer Fast's video installation *The Casting* is based on interviews held with a U.S. Army sergeant before his renewed deployment in Iraq. Fast describes the project thus: "During several days he told me two stories which I have interwoven. The first took place in Bavaria and describes the sergeant's relationship with a German girl who loves speed and self-mutilation. The second story takes place outside Baghdad and deals with a bomb on the roadside and a tragic mistake." Fast took these two stories and processed them into a screenplay, which he then had interpreted by actors as a series of silent tableaux. This succinct volume documents these tableaux with numerous color photographs and includes a conversation between the artist and Sven Lütticken, as well as a text by Matthias Michalka.

Omer Fast: The Casting
ISBN 978-3-86560-403-3

Paperback, 5.5 x 7.5 in. / 164 pgs / 110 color / 2 b&w.

U.S. \$35.00 CDN \$37.00

July/Art

TURNER/A&R PRESS/FUNDACIÓN/
COLECCIÓN JUMEX

Eduardo Sarabia: The Gift

1-866-865-0879

Edited by Alexandra García Ponce.

Text by Christian Jankowski, Anri Sala, Brian Sholis, John Souza, Anton Vidokle, et al.

A spoof on the format of *SkyMall Shopping Magazine* or any 1-800 mail-order catalogue, *The Gift* is a survey catalogue of the works of artist Eduardo Sarabia, (born in 1976) published to accompany his installation contribution to the 2008 Whitney Biennial of the same name. The installation consists of a storeroom neatly packed with objects such as mermaid tails, horse heads, banana boxes and decorated Chinese vases—replicas of each of the artist's works to date. For each item included in the catalogue, Sarabia invited a writer, artist, curator or critic to create a brief speculative description of it from his or her own unique perspective.

Eduardo Sarabia: The Gift

ISBN 978-968-9056-36-2

Pbk, 7 x 9.5 in. / 64 pgs / 64 color.

U.S. \$19.00 CDN \$20.00

June/Art/Latin American Art & Culture

Exhibition Schedule

Los Angeles: Los Angeles County Museum of Art,

04/06/08–09/01/08

Monterrey: The El Museo de Arte Contemporáneo, 02/09–05/09

Houston: Contemporary Arts Museum, 07/09–10/09

New York: El Museo del Barrio,

03/10–06/10

JRP|RINGIER



Andro Wekua: Lady Luck

Designed by the artist, who grew up in war-torn Georgia, this volume presents new sculptures, paintings and collages that combine sweet nostalgia with a masochistic relish for history's decay. Doppelgängers of the artist as a child seem to be blinded or burned, pointed noses grow from models' heads and figures walk through foreboding landscapes.

Andro Wekua: Lady Luck
ISBN 978-3-905829-51-8
Hardcover, 8.25 x 11 in. / 72 pgs / 30 color.
 U.S. \$30.00 CDN \$32.00
 August/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



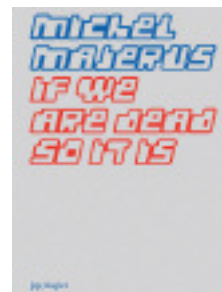
Ricky Swallow: Younger Than Yesterday

Text by Sabine Folie, Gerald Matt.

London-based Australian artist Ricky Swallow draws upon everything from German Renaissance linden wood carvings to memento mori and contemporary Pop music in his amazingly detailed sculptural and installation works. This volume documents his recent project at Kunsthalle Vienna—which turned the entire project space into a larger-than-life museum display cabinet.

Ricky Swallow: Younger Than Yesterday
ISBN 978-3-939738-89-3
Pbk, 4.75 x 6.5 in. / 84 pgs / 23 color / 2 b&w.
 U.S. \$25.00 CDN \$26.00
 September/Art

JRP|RINGIER



Michel Majerus: If We Are Dead, So It Is

Text by Udo Kittelmann.

Belgian-born artist Michel Majerus died tragically in 2002, at the age of 35, in a plane crash—after which the files for this publication were salvaged from his hard drive. This book is an attempt to reconstruct his intentions as faithfully as possible from the files that he left behind; it is published with the artist's estate and his Berlin gallery, Neugerriemschneider.

Michel Majerus: If We are Dead, So It Is
ISBN 978-3-905770-85-8
Paperback, 9 x 11.75 in. / 120 pgs / 100 color.
 U.S. \$49.00 CDN \$51.00
 August/Art

WALTHER KÖNIG



Markus Oehlen: 1981–2008

Text by Harald Falckenberg, Martin Prinzhorn, Wolfgang Ullrich.

German painter Markus Oehlen has created an eclectic body of mixed media paintings that sample imagery from pop culture and punk while remaining true to his anti-establishment roots in the raucous 1980s Berlin art scene, which included colleagues Martin Kippenberger, Werner Büttner and Georg Herold. This publication features work from 1981 to the present.

Markus Oehlen: 1981–2008
ISBN 978-3-86560-431-6
Hardcover, 10 x 12 in. / 214 pgs / 94 color.
 U.S. \$69.95 CDN \$73.00
 July/Art

WALTHER KÖNIG



Norbert Bisky: Ich War's Nicht (It Wasn't Me)

Rising Berlin-based figurative painter Norbert Bisky presents works from 1998–2007 alongside works by other artists who have been influential—among them Jim Dine, Katharina Grosse, Nicole Eisenman and his teacher Georg Baselitz. Motifs range from overexposed propaganda images from his childhood in the GDR to the dark spaces of our present moment.

Norbert Bisky: Ich War's Nicht (It Wasn't Me)
ISBN 978-3-86560-355-5
Paperback, 6 x 8.5 in. / 86 pgs / 88 color.
 U.S. \$28.00 CDN \$29.00
 June/Art

JRP|RINGIER



Melanie Gugelmann

Edited by Serge Ziegler. Text by Fabian Stech.

Drawing equally upon the ideas of Walter Benjamin and the medium of film—from Ridley Scott's *Blade Runner* to Fritz Lang's *Metropolis*, Swiss painter Melanie Gugelmann paints the “psychogeography” of the city. Her layering technique and superimpositions create the feeling of perpetual movement in two dimensions.

Melanie Gugelmann
ISBN 978-3-905770-84-1
Hardcover, 11 x 9.5 in. / 150 pgs / 115 color.
 U.S. \$49.00 CDN \$51.00
 August/Art

RECTAPUBLISHERS



Wim Delvoye: Studies for Cloaca 1997–2006

This comprehensive volume reproduces in loving detail all of Delvoye's preliminary drawings for his infamous *Cloaca* project—in which a giant machine replicates the human digestive system by “eating” twice a day, digesting and eliminating.

Wim Delvoye: Studies for Cloaca 1997–2006

ISBN 978-90-807217-4-6

Hardcover, 8.75 x 11.5 in. / 288 pgs / 288 color.

U.S. \$65.00 CDN \$68.00
August/Art

RECTAPUBLISHERS



Wim Delvoye: Art Farming

Since 1997, Belgian conceptualist Wim Delvoye has been inking live pigs with all manner of tattoos—from luxury goods logos to Disney princesses—and exhibiting them as his artwork. He recently moved the production end to China. This book documents the project to date.

Wim Delvoye: Art Farming

ISBN 978-90-807217-3-9

Hardcover, 9 x 11.75 in. / 208 pgs / 208 color.

U.S. \$65.00 CDN \$68.00
August/Art

WALTHER KÖNIG



John Bock: Skipholt

Text by Stefan Bidner.

In 2005, the German performance artist, sculptor and video artist John Bock spent two weeks in Iceland producing *Skipholt*, a film based on the lives of early explorers and the mythic fear of shipwreck. As he treks through the wintry landscape with a bizarre range of props to, “face up the facts of DEADWHITE,” Bock performs the explorer's destitution in his wonderful language of slapstick absurdism, evoking the obsessions of Scott and Shackleton and Captain Ahab's mad pursuit of Moby Dick. This artist's book, which accompanies *Skipholt*, is published on the occasion of Bock's exhibition at Kunstraum Innsbruck. Designed in the manner of a mountaineer's journal or explorer's sketchbook, it reproduces video stills alongside drawings created for the book—a familiar Bockian weave of pseudo-scientific, aesthetic and social commentary.

John Bock: Skipholt

ISBN 978-3-86560-380-7

Hardcover, 5.75 x 3.75 in. / 224 pgs / 200 color.

U.S. \$68.00 CDN \$71.00
July/Art

WALTHER KÖNIG



Gelatin's ACB

The Austrian artist collective formerly known as Gelatin (now Gelitin) is famed for its participatory works and events—a rollercoaster inside a gallery, a singing tunnel, a balcony on one of the twin towers of the World Trade Center, a sculpture made from visitor's frozen urine—presented at shows and biennials internationally since 1994. Exemplars of Nicolas Bourriaud's vision of art as “Relational Aesthetics,” Gelitin brooks no humorlessness in its interventions, finding and provoking the “Gelitinesque” wherever it goes. *Gelatins ACB* gathers documentation of the group's projects since its formation in 1993, and serves as both an overview of the group's oeuvre to date and a foretaste of projects to come. Photographs, sketches, models, artist statements and essays make this first comprehensive publication on the collective an uplifting Gelitin *gesamtkunstwerk* in itself. This volume comes with a PAL-compatible DVD, which can be played on international computers and European standard DVD players only.

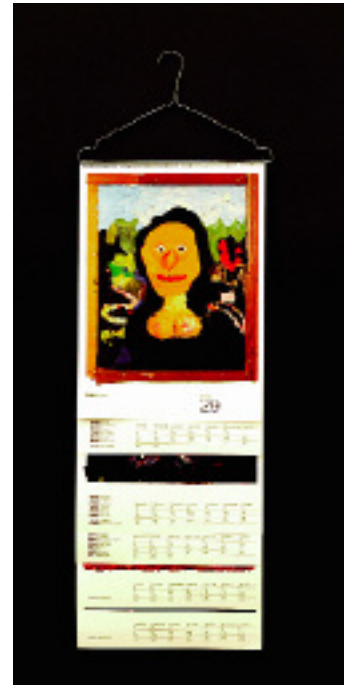
Gelatin's ACB

ISBN 978-3-86560-408-8

Hardcover, 10 x 12.75 in. / 326 pgs / 300 color / DVD (PAL).

U.S. \$115.00 CDN \$121.00
July/Art

WALTHER KÖNIG



Gelitin: Calendar System

In the Spring of 2008, the Austrian artist quartet known as Gelitin, professional purveyors of anarchic entertainment and flamboyant creativity to the international art circuit, brought their unpredictable energies to the Musée d'Art moderne de la Ville de Paris for a mid-career retrospective, with sculptures, drawings, knitting, portraits, furniture, lamps, jewelry and pottery. This artist's book cum calendar was produced for the occasion. Commencing on February 29, 2008 (the exhibition's opening date) and ending 10 years later, it is embellished with reproductions of 22 plasticine Mona Lisas by the collective, and comes with a standard wire coat hanger for display purposes. **Italian language only.**

Gelitin: Calendar System

ISBN 978-3-86560-409-5

Calendar, 6 x 15 in. / 23 pgs / 22 color.

U.S. \$48.00 CDN \$50.00

July/Art

HATJE CANTZ



Chris Larson

Minnesota-based Chris Larson examines the relationship between humans and machines. In recent works, the artist has used his prodigious woodworking skills to depict large objects colliding. This publication features a new film, as well as recent sculptures, drawings and photographic works.

Chris Larson

ISBN 978-3-7757-2232-2

Hardcover, 9.5 x 9.5 in. / 144 pgs / 100 color.

U.S. \$45.00 CDN \$47.00

December/Art

Exhibition Schedule

Rochester, MN: Rochester Art Center,

09/27/08–01/17/09

CHARTA



Richard Dupont: Terminal Stage

Text by Richard Marshall, Nick Paumgarten, David Hunt.

This volume documents the large-scale public installation of Richard Dupont's work at New York's Lever House in the spring of 2008—addressing the themes of biological metamorphosis and transformation that have been central to the sculptor's work since 2003, when he began working from three-dimensional digital scans of his body.

Richard Dupont: Terminal Stage

ISBN 978-88-8158-683-7

Hdcvr, 10.75 x 8.5 in. / 72 pgs / 65 color / 10 b&w.

U.S. \$49.95 CDN \$52.00

August/Art

CHARTA



Michele Oka Doner: Figures

Text by Donald Kuspit.

Michele Oka Doner is an internationally acclaimed artist and designer whose prolific career spans four decades and encompasses public art, sculpture, furniture, jewelry and functional objects. This book, designed by Massimo Vignelli, begins with the small tattooed porcelain torsos of the mid-60s, but focuses primarily on recent life-sized bronze castings. Doner is represented by Marlborough Gallery, New York.

Michele Oka Doner: Figures

ISBN 978-88-8158-687-5

Hardcover, 6.5 x 12.75 in. / 72 pgs / 45 color.

U.S. \$49.95 CDN \$52.00

October/Art

WALTHER KÖNIG



Hans Josephsohn: Kesselhaus Josephsohn

Published in conjunction with an exhibition curated by Udo Kittelmann at Germany's Museum of Modern art, the MMK Frankfurt am Main, this substantial volume documents the work of respected figurative sculptor Hans Josephsohn, who was born in 1920 in East Prussia and who currently lives and works in Zurich.

Photographed over six years by Katalin Deér.

Hans Josephsohn: Kesselhaus Josephsohn

ISBN 978-3-86560-400-2

Hdcvr, 10 x 11.25 in. / 208 pgs / 132 color / 28 b&w.

U.S. \$85.00 CDN \$89.00 **FLAT40**

July/Art

HATJE CANTZ



Sigalit Landau

Edited by Ruth Ronen. Foreword by Gabriele Horn. Text by Ariella Azoulay, Adi Efhal.

This volume presents Israeli installation artist Sigalit Landau's most recent project—a political take on ritualized eating as cultural metaphor, exhibited at Berlin's KW Institute in early 2008—alongside a comprehensive overview. *The Dining Hall* provokes a “truly controversial discourse of a kind rarely found in today's art,” according to artforum.com.

Sigalit Landau

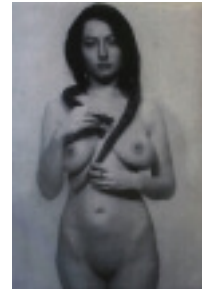
ISBN 978-3-7757-2104-2

Hardcover, 7.25 x 10 in. / 290 pgs / 90 color.

U.S. \$45.00 CDN \$47.00 **FLAT40**

July/Art

DEPUTACIÓN PROVINCIAL DE LUGO



Antonio Murado

AM34x24 Vol.1

Text by Felix Duque, Ruth Perez-Chavez, Miguel-Anxo Murado.

A catalogue of the Spanish painter Antonio Murado, who is represented by Lucas Schoormans Gallery in New York, on a single work consisting of 103 paintings, this gorgeously produced, oversized volume of portraits and abstractions will be of interest to all fans of Photorealism, as well as early Chuck Close and Gerhard Richter.

Antonio Murado

ISBN 978-84-8192-353-7

Hdcvr, 11.75 x 15.25 in. / 90 pgs / 119 col / 4 duotone.

U.S. \$85.00 CDN \$89.00

August/Art

POLIGRAFA

**Antonio López****Text by José M. Faerna.**

Contemporary Spanish Realist painter Antonio López García is one of those artists, like Bacon and Balthus, who, in a century dominated by the avant-garde and its legacy, has managed to craft an individualistic style on the margins of prevailing trends. Known for his exquisite explorations of the mundane—starkly lit people, buildings, plants and interiors—he deftly calls attention to these familiar forms, allowing the viewer to pore over their details. Sometimes hyperrealistic, López García has been criticized by many art critics for neocademism and praised by others, like Robert Hughes, who consider him a master Realist. As López García told Michael Brenson in 1989, “Reality has a highly resonant physical appearance that twentieth-century man perceives from different angles to those distinctive of other ages.” The volume includes a text by art historian José M. Faerna.

Antonio López**ISBN 978-84-343-1055-1****Hardcover, 9.5 x 12.25 in. / 64 pgs / 60 color.**

U.S. \$20.00 CDN \$21.00

June/Art

HATJE CANTZ

**Thomas Helbig: Homo Homini Lupus**
Edited by Zdenek Felix.

Berlin-based artist Thomas Helbig's early drawings, paintings and sculptures are a bit claustrophobic—like they've emerged from a Hieronymus Bosch tableau. His sculptural works are crafted from found objects that he shatters and reconfigures to create hybridized assemblages. The violent gestural surfaces of these works extend into his two-dimensional pieces, which allude to the unwieldy forces of nature through the use of stylistic devices as diverse as the political subtexts of abstraction and the spiritual aspects of Romanticism. Helbig's paintings of the past two years—the focus of this volume—have gained a little breathing room. His brightly colored chalk drawings, for example, feature pared down and less overtly aggressive Japanese scroll-like imagery. The title *Homo Homini Lupus* references Thomas Hobbes' well-known—rather jaundiced—view of the horrors of which human beings are capable when left to their own devices, which seems to suggest that Helbig's vision is as dark as ever.

Thomas Helbig: Homo Homini Lupus
ISBN 978-3-7757-2164-6**Hardcover, 9.5 x 12.5 in. / 192 pgs / 150 color.**U.S. \$60.00 CDN \$63.00 **SDNR30**

October/Art

RADIUS BOOKS

**Brian Rutenberg****Foreword by Gregory Amenoff.****Text by Martica Sawin.**

Brian Rutenberg's paintings reinvigorate and revitalize the medium. Raised in the South Carolina lowlands, Rutenberg has lived and worked in New York for the past 20 years. His work elicits a profoundly visceral experience as he reinvests abstraction with a sense of spirituality. Influenced by the music of Glenn Gould and Celtic culture, as well as the painters Joan Mitchell and Hans Hoffman, Rutenberg draws on the landscape that he remembers from childhood, growing up between Pawley's Island and Charletson, where the rivers and lakes join the ocean. The landscape, complex in its layers, has guided Rutenberg's approach to composition and color. This volume is the most comprehensive presentation of his work to date; it includes an essay by critic and writer Martica Sawin and a foreword by artist and writer Gregory Amenoff.

Brian Rutenberg**ISBN 978-1-934435-09-0****Hardcover, 11 x 11 in. / 164 pgs / 85 color / 15 b&w.**

U.S. \$55.00 CDN \$58.00

October/Art

ALLEN SPIEGEL FINE ARTS

**Kent Williams: Amalgam**
Paintings and Drawings 1992–2007**Text by Julia Morton, Edward Lucie-Smith.**

In his catalogue essay on Los Angeles-based figurative painter and graphic novelist Kent Williams, Edward Lucie-Smith states, “The main thing about Williams’ production, whatever form it takes, is that one feels a passionate desire to paint at work, and, in addition to that, a passionate desire to enlarge not only his own imaginative experience, but the imaginative experience of anyone who takes the trouble to give his paintings more than a glance.” Quoting freely from influences like Rodin, Schiele, Kahlo, Fischl and Nerdrum, Williams makes dramatic, sexually terse and expressionistic paintings that are deeply riveting, dark and erotic. Female nudes, self-portraits, adolescent boys, landscapes and other nocturnal fantasies all play a role. Bringing together works from 1992 to present, this is the most comprehensive collection of paintings and drawings by Williams to date.

Kent Williams: Amalgam**ISBN 978-1-934298-01-5****Hardcover, 10 x 12 in. / 168 pgs / 136 color / 3 b&w.**

U.S. \$75.60 CDN \$79.00

July/Art

Exhibition Schedule

Los Angeles: Merry Karnowsky Gallery, 09/27/08–10/25/08

MADISON MUSEUM OF
CONTEMPORARY ART

George Segal: Street
Scenes

Edited by Paul Cooper. Text by Stephen Fleischman, Jane Simon, Martin Friedman.

Best known for his life-sized plaster sculptures of people engaged in everyday activities, George Segal (1924–2000) was one of the most prominent American artists of the twentieth century. This publication recounts the urban themes prevalent in Segal's sculptures over his 40-year career. *George Segal: Street Scenes* is published concurrently with an exhibition at Wisconsin's Madison Museum of Contemporary Art. It includes essays by MMoCA curator Jane Simon and Director Emeritus of the Walker Art Center, Martin Friedman—a close friend and colleague of the artist.

George Segal: Street Scenes
ISBN 978-0-913883-34-1
Hardcover, 8 x 11 in. / 80 pgs /
26 color / 17 b&w.
U.S. \$34.95 CDN \$37.00
August/Art

Exhibition Schedule
Madison: Museum of Contemporary
Art, 09/13/08–12/28/08
Dallas: Nasher Sculpture Center,
01/24/09–04/05/09
Kansas City, MO: Nelson-Atkins
Museum of Art,
05/08/09–09/06/09
San Francisco: Fine Arts Museums of
San Francisco, Legion of Honor,
10/10/09–01/03/10

HATJE CANTZ


Mark Dion:
Concerning Hunting

Text by Dieter Buchhart.

For more than 20 years, American artist Mark Dion has had archive fever. Organized according to a quirky system of categorization, his tableaux of dusty collections consist of stuffed bears, tarred birds and scientific tools, which are exhibited on tables, piled in corners or arranged on the floor. Borrowing their methodologies from paleontology or archeology, Dion's installations, interventions, performances and photographs critique how our culture reconciles its coexistence with nature, while at the same time revealing nature as a construct that is constantly being reshaped and reinterpreted. This publication provides a detailed look at *Concerning Hunting*, Dion's most recent project, an examination of the controversial cultural practice, in which Dion grapples with hunting's fundamental contradiction: the hunter's sensitivity to the balance of nature is cultivated as a means to becoming more skilled at finding and killing his prey.

Mark Dion: Concerning Hunting
ISBN 978-3-7757-2197-4
Hardcover, 7.75 x 10 in. / 160 pgs /
80 color.
U.S. \$60.00 CDN \$63.00
November/Art

WALTHER KÖNIG


Paul Thek: Tales the
Tortoise Taught Us
The Future of the Past, Vol.1
Edited by Margrit Brehm, Roberto
Ohr, Axel Heil.

This study of the American-born cult artist Paul Thek presents works from 1963 to 1988 alongside essays, documentary images and a narrative biography. After confronting Conceptualism and Minimalism in his New York work of the 1960s, Thek pioneered large-scale spatial installation in Europe in the 1970s. Deeply distrustful of and even repulsed by the entrenched hierarchies and orthodoxies of the international art world and ambivalent about his own position within it, he made artworks that were at once deeply ironic, biting and achingly sad. For example, his best known piece, "The Tomb," which was installed at New York's Stable Gallery in 1967, was a cast of Thek's own body laid down on the floor in a posture of death, indicating the demise of the bohemian artist. In later, more spatially oriented works, he attempted to remove any trace of himself as the author. Thek died of AIDS in 1988, leaving behind a complex artistic legacy.

Paul Thek: Tales the Tortoise Taught Us
ISBN 978-3-86560-390-6
Paperback, 7 x 9.5 in. / 156 pgs /
86 color / 52 b&w.
U.S. \$45.00 CDN \$47.00
June/Art

HOLZWARTH PUBLICATIONS


Ernesto Neto: From
Sebastian to Olivia

With the complex installation *From Sebastian to Olivia*, Brazilian artist Ernesto Neto presents an artistic vision of organic relations. As the title suggests, this is a world of compressed spaces, originating from the knowledge that two people can share a room and still be cut off from one another by its architecture—unable to come into contact or communicate. Structurally, the work illustrates the isolation and loneliness of two spheres, male and female, while indicating that contact could become possible. "I am sculpture and think as sculpture," says Neto, describing his perception that sculpture is a living organism and knows no bounds. In addition to subtle lighting direction and the use of scents, the artist employs stairways, a viewing platform, a swing, stools, free-standing sculptural works, spice drawings and wall sculpture to demonstrate this blurring of boundaries. Here, spatial and sensual layers are linked to recreate a world of organic membranes.

Ernesto Neto: From Sebastian to Olivia
ISBN 978-3-935567-45-9
Hardcover, 8.5 x 10.75 in. / 120 pgs /
80 color.
U.S. \$69.00 CDN \$72.00 FLAT40
October/Art

RICHTER VERLAG



Thomas Scheibitz: About 90 Elements

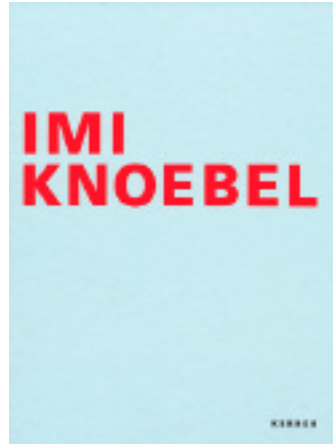
Text by Enrique Juncosa, Caoimhin Mac Giolla Leith, Rachael Thomas, Jenni Lomax, Hans Ulrich Obrist.

Reviewing a 2006 exhibition of the Berlin-based artist Thomas Scheibitz's work in *The New York Times*, Roberta Smith wrote, "Stylish and cool, the work... continues to violate the borders between abstraction and representation, painting and sculpture, art and other visual culture. His sculptures resemble architectural models or fragments of logos; his paintings are vaguely figurative. Both seem derived from some outside source, and display a flexible faith in form's infinite allusiveness and consequent ability to inspire free-form reverie." This volume presents Scheibitz's pictorial archive, compiled from a vast range of pictures found in newspapers, magazines, films and cartoons, as well as our collective memory. In making this material available, Scheibitz gives readers a tool to draw many conclusions about his artistic methods in painting and sculpture.

Thomas Scheibitz: About 90 Elements
ISBN 978-3-937572-82-6

Hardcover, 11.5 x 9 in. / 228 pgs /
37 color / 81 b&w / 13 duotone.
U.S. \$95.00 CDN \$100.00
August/Art

KERBER



Imi Knoebel: Works 1966–2006

Preface by Theresia Kiefer.

Text by Wolfram Högbe, Johannes Stüttgen, Martin Schulz, Dirk Martin, Franz-Joachim Verspohl.

Born in Dessau in 1940, Imi Knoebel is a leading figure of 1960s abstraction. He was a student in Joseph Beuys' master class when he began to seriously question the role of the image in painting, and by 1968 he had formulated the foundation of his practice in the seminal installation "Raum 19," which has continued to influence his work. Working in between painting and sculpture, Knoebel layers individual elements which are repeatedly juxtaposed in ever-changing variations. Over the course of his nearly five decade-long career, he has continually moved between intuition and calculation, always finding innovative ways to investigate geometric form and color. This precise retrospective volume with comprehensive texts by Dirk Martin, Johannes Stüttgen and Franz-Joachim Verspohl, among others, presents a grouping of works, made between 1966 and 2006, that were chosen by Knoebel for their fundamental importance in his practice.

Imi Knoebel: Works 1966–2006
ISBN 978-3-86678-089-7

Hardcover, 8.5 x 11 in. / 144 pgs /
72 color / 10 b&w.
U.S. \$55.00 CDN \$58.00
August/Art

CHARTA/SEAN KELLY GALLERY



Rebecca Horn: Cosmic Maps

Text by Doris von Drathen, Rebecca Horn.

German-born artist Rebecca Horn has, since the early 1970s, been engaged in a diverse and prolific practice. Her process-oriented performances, films, sculptures, installations, drawings and photographs are, literally or metaphorically, extensions of the body—and often serve as mechanical replacements for it. Referencing mythical, historical, literary and spiritual imagery, Horn invokes these bodily concerns with such objects as violins, ladders, pianos, feather fans, metronomes and drawing machines. She is best known for works like "Pencil Mask" (1972), which looks like an instrument of torture, but which actually transforms the wearer's head into an instrument for drawing; and "Unicorn" (1970), a performance in which the artist transforms herself, by means of a prosthetic horn, into an awkward version of the mythical creature. This exceptionally printed volume contains a concentrated collection of Horn's drawings and includes an essay by German art historian Doris von Drathen.

Rebecca Horn: Cosmic Maps
ISBN 978-88-8158-685-1

Hardcover, 9.5 x 11.5 in. / 128 pgs /
62 color / 17 b&w.
U.S. \$69.95 CDN \$74.00
August/Art

Exhibition Schedule

New York: Sean Kelly Gallery,
05/02/08–06/14/08

WALTHER KÖNIG



Anselm Kiefer: Sculpture & Painting

Text by Mark Rosenthal, Joseph Thompson.

Anselm Kiefer creates works of art that invoke recent historical lessons in tragedy and human folly for a generation that might prefer to ignore the past. Visually overwhelming and sublime in scale, Kiefer's work sits at the juncture of historical confrontation and allegorical redemption. A collaborative endeavor between Derneberg Publications, the Hall Collection and MASS MoCA, *Sculpture and Painting* presents a selection of works from the Fairfield, Connecticut-based Hall Collection, and spans the past three decades of Kiefer's practice. It includes 14 individual plates, installation views of MASS MoCA's exhibition and comprehensive details of the works. A foreword by Joseph Thompson, Director of MASS MoCA, presents Kiefer's work as both passionate and cautionary, while art historian Mark Rosenthal's essay likens Kiefer's works to the labors of a war poet, simultaneously despairing and demanding.

Anselm Kiefer: Sculpture & Painting
ISBN 978-3-86560-432-3

Hardcover, 12 x 9 in. / 64 pgs /
40 color.
U.S. \$48.00 CDN \$50.00
July/Art

Exhibition Schedule

North Adams: Massachusetts
Museum of Contemporary Art,
through 06/09.

WALTHER KÖNIG



Eva Grubinger: Spartacus
Edited by Matthias Ulrich, Max Hollein.

In *Spartacus*, German artist Eva Grubinger investigates manifestations of power and impotence, of observing and being observed. Her installations are formal abstractions of complex modes of social communication. By means of allegorical compression, they visualize spatial and psychological representations of power.

Eva Grubinger: Spartacus
ISBN 978-3-86560-385-2
Pbk, 8.5 x 10.75 in. / 56 pgs / 12 color / 13 b&w.
U.S. \$28.00 CDN \$29.00 **FLAT40**
July/Art

HATJE CANTZ



Joanne Greenbaum: Painting

In New York painter Joanne Greenbaum's work, geometric and organic shapes intersect within a complex visual space that echoes of Constructivism and cartoon aesthetics. This is the first comprehensive book on Greenbaum's work.

Joanne Greenbaum: Painting
ISBN 978-3-7757-2180-6
Hardcover, 9 x 11.75 in. / 120 pgs / 51 color.
U.S. \$55.00 CDN \$58.00 **FLAT40**
July/Art

WALTHER KÖNIG



Marcel Odenbach: Seized As It Stealed Away
Plans 1975–1983 and Video

Text by Wulf Herzogenrath, Sabine Maria Schmidt, Angela Breidbach.

For nearly three decades, Cologne-based Marcel Odenbach has been one of Germany's most influential video artists. This volume presents previously unpublished collages and drawings from 1975–1983 that Odenbach used to storyboard his intricate performances and video installations.

Marcel Odenbach: Seized As It Stealed Away
ISBN 978-3-86560-429-3
Pbk, 9.5 x 12 in. / 164 pgs / 70 color / 40 b&w.
U.S. \$69.95 CDN \$73.00 **FLAT40**
July/Art

WALTHER KÖNIG



Darren Almond: Index
Introduction by Ziba de Weeck.

Darren Almond's work examines recurring themes of time, memory, human labor and exploitation. Published for Almond's solo exhibition at London's Parasol Unit, *Index* is a book in two parts. The first catalogues the exhibition, while the second provides a retrospective of the artist's work to date. Almond is represented by Matthew Marks Gallery, New York.

Darren Almond: Index
ISBN 978-3-86560-376-0
Hardcover, 10 x 7 in. / 192 pgs / 117 color / 22 b&w.
U.S. \$59.95 CDN \$63.00
June/Art

LOUISIANA MUSEUM OF MODERN ART



Candice Breitz
Louisiana Contemporary
Edited by Michael Juul Holm.

In her form-conscious video installations and photo works, South African artist Candice Breitz deploys stereotypes and visual conventions of popular culture as vehicles for closer examinations of relationships between the collective and the individual. Here, Breitz delves into identifications of modern fan culture—and a new art of portraiture. This volume contains five mini-posters.

Candice Breitz
ISBN 978-87-91607-22-6
Hardcover, 7 x 12 in. / 48 pgs / 31 color.
U.S. \$30.00 CDN \$32.00 **SDNR30**
August/Art

HATJE CANTZ



Tal R: Etchings, Master and Method

The Denmark-based Israeli artist Tal R is known for his assemblages, made from materials like fruit, plastic bags, bottles or old shoes, as well as his collaged images drawn from porn magazines, history books and art catalogues. This substantial volume collects more than 200 of the artist's etchings in deluxe duotones.

Tal R: Etchings, Master and Method
ISBN 978-3-7757-2163-9
Hardcover, 11 x 13.75 in. / 276 pgs / 240 duotone.
U.S. \$195.00 CDN \$205.00 **SDNR30**
July/Art

KERBER



Thomas Zipp: Is There Life after Death?

A Futuristic World Fair

Edited by Guido W. Baudach. Text by Beate Ermacora, Werner Marx.

This sophisticated exhibition catalogue dedicated to the Berlin-based installation artist Thomas Zipp features vellum inserts, a fold-out poster and die-cut and hand-torn pages, giving it the precise feeling of actually walking through one of Zipp's famously sinister-seeming installations.

Thomas Zipp: Is There Life after Death?

ISBN 978-3-86678-094-1

Hardcover, 11 x 9.5 in. / 80 pgs / 58 color.

U.S. \$99.00 CDN \$104.00

August/Art

JRP|RINGIER



Nick Mauss & Ken Okiishi: A Fair to Meddling Story

Edited by John Axel Wieder. Text by Ken Okiishi, Jill Johnston.

Ken Okiishi and Nick Mauss are two of the brighter figures on the international circuit these days: their names pop up solo and collaboratively everywhere from New York's Daniel Reich Gallery to the Frieze Art Fair. This volume presents Mauss' fragmentary, airy drawings and collages and Okiishi's pop-inflected video work.

Nick Mauss & Ken Okiishi: A Fair to Meddling Story

ISBN 978-3-905829-33-4

Paperback, 8.25 x 10.25 in. / 84 pgs / 78 color.

U.S. \$28.00 CDN \$29.00

September/Art

WALTHER KÖNIG



Angela Bulloch: The Space That Time Forgot

Edited by Helmut Friedel. Text by Matthias Mühling.

Berlin-based Angela Bulloch's installations are inspired by well-known films like Michelangelo Antonioni's *Zabriskie Point* (1970). This volume focuses on Bulloch's subversion of spatial and temporal expectations, as in her *Night Skies* series of projections and light installations that show sections of the sky as if from a vantage far from earth.

Angela Bulloch: The Space That Time Forgot

ISBN 978-3-86560-426-2

Paperback, 8.5 x 11.25 in. / 104 pgs / 50 color.

U.S. \$39.00 CDN \$41.00

July/Art

KUNSTHAUS BREGENZ



Carsten Höller: Carrousel

Text by Carl Roitmeister.

In the spring of 2008, Stockholm-based artist Carsten Höller presented four major works at Austria's Kunsthaus Bregenz—some for the first time. Together, they created a “labyrinth of seduction and doubt,” according to the museum—a sort of carousel of circular motion and irritated perception.

Carsten Höller: Carrousel

ISBN 978-3-86560-417-0

Hardcover, 9.5 x 9.5 in. / 128 pgs / 30 color.

U.S. \$50.00 CDN \$53.00

August/Art

HATJE CANTZ



Cerith Wyn Evans: Visibleinvisible

Text by Daniel Birnbaum, Octavio Zaya.

In the 1980s, London-based Welsh artist Cerith Wyn Evans, born in 1958, worked as an assistant to filmmaker Derek Jarman, soon gaining a reputation for his own experimental shorts and his collaborations with the dancer Michael Clark. Since the 1990s, Wyn Evans has also been creating installations, often inspired by cinema history or literature, that incorporate elements like philosophical texts, mirrors, neon lights, fireworks, plants and Morse code to form a constellation of meanings that unravel into myriad poetic associations. Evans' desire to animate knowledge and reconceive the materials of the past make him analogous to Marcel Broodthaers, his erstwhile mentor Derek Jarman or even William Blake. This publication includes essays that delve into the artist's use of language and his experiments with time and perception. On the subject of Evans' purposeful inscrutability, critic Jens Asthoff has written, “Evans wants to go beyond that which we describe as understanding, to reach the untranslatable elements hidden in all experience. ‘I hate the idea of being accessible,’ he says.” This volume includes nearly 200 images of the artist's installations, films, wall texts and sound works.

Cerith Wyn Evans: Visibleinvisible

ISBN 978-3-7757-2131-8

Hardcover, 11.25 x 11.25 in. / 176 pgs / 155 color / 33 b&w.

U.S. \$70.00 CDN \$74.00

July/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Dan Perjovschi & Nedko Solakov: Walls and Floor (Without the Ceiling)

From their Southeastern European bases in Bucharest and Sofia, artists Dan Perjovschi and Nedko Solakov have taken the international art world by storm over the course of the last 15 years, showing their work either solo or jointly at such prestigious venues as the 2007 Venice Biennale, Documenta 12 in Kassel, Germany and The Museum of Modern Art, New York. Both artists work with pictures, texts and biting irony to comment on the social, political and cultural status quo. Early this year, Perjovschi and Solakov took over Vienna's BA-CA-Kunstforum, drawing all over the walls, floors and surrounding architecture with felt-tipped markers and pencils. Political, witty, subversive and fresh, this winning exhibition is documented here.

Dan Perjovschi & Nedko Solakov: Walls and Floor

ISBN 978-3-940748-19-5

Paperback, 6.75 x 9 in. / 96 pgs / 65 color.

U.S. \$40.00 CDN \$42.00

September/Art

HATJE CANTZ



Nedko Solakov: Emotions

Text by Ralf Beil, Stephan Berg, Konrad Bitterli, Georgi Gospodinov.

Bulgarian artist Nedko Solakov has developed a distinctive body of installations and site specific works over the course of his 25-year career, which is characterized by an embrace of ephemerality, a playful humor and a touch of melancholy. This publication includes examples from the end of the 1980s to the present.

Nedko Solakov: Emotions

ISBN 978-3-7757-2211-7

Hardcover, 7.5 x 10.25 in. / 224 pgs / 228 color.

U.S. \$60.00 CDN \$63.00

December/Art

WALTHER KÖNIG



Dirk Skreber: Blood Speed

Text by Fritz Emslander, Christian Scheidemann, Anita Shah.

German artist Dirk Skreber makes formally rigorous paintings and installation works that often convey disaster and doom. This volume collects works from 1999 to present. Skreber is represented in New York by Friedrich Petzel Gallery and in Los Angeles by Blum & Poe Gallery.

Dirk Skreber: Blood Speed

ISBN 978-3-86560-396-8

Paperback, 8.5 x 10.75 in. / 168 pgs / 135 color.

U.S. \$49.95 CDN \$52.00

July/Art

KERBER



Miriam Vlaming: Vormorgen

Edited by Torsten Reiter. Text by Susanne Altmann, Jörg Böckem, Gerhard Charles Rump, Norbert Wartig.

This collection of moody landscapes and figure studies by the Leipzig painter Miriam Vlaming spans from 2003–2007. Essayist Jörg Böckem suggests that Vlaming's work gives shape to longing. Here, "melancholy has nothing to do with depression or misery; melancholy is a special form of luck. In Vlaming's pictures, this luck can be found."

Miriam Vlaming: Vormorgen

ISBN 978-3-86678-087-3

Pbk, 12 x 9.5 in. / 120 pgs / 53 color / 10 b&w.

U.S. \$38.00 CDN \$40.00

August/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Britta Lumer: Where Happiness Lives

Text by Dominic Eichler, Hans-Jürgen Hafner.

Berlin-based Britta Lumer's large-scale watercolors and charcoal drawings, which employ surprising tools and materials like coal dust, a vacuum cleaner and compressor, communicate a yearning for protection and happiness in addition to an attendant fragility. Upon close inspection, seemingly innocuous houses, forests and portraits become dark and eerie.

Britta Lumer: Where Happiness Lives

ISBN 978-3-939738-92-3

Hardcover, 9 x 12.75 in. / 96 pgs / 42 duotone.

U.S. \$50.00 CDN \$53.00

September/Art

JRP|RINGIER



David Renggli: Cage Writes Bird

Edited by Markus Bosshard, Christoph Doswald. Text by Dorothea Strauss.

In this first monograph, the young Swiss artist David Renggli—often grouped with other Zurich stars like Andro Wekua and Urs Fischer—presents surrealistic, soulful objects made from everyday items like plants or plush fabric. Renggli creates a world of fairytales and ghosts for a post-industrial society that once again yearns for fetishes.

David Renggli: Cage Writes Bird

ISBN 978-3-905829-45-7

Pbk, 9.5 x 13.25 in. / 128 pgs / 90 color / 2 b&w.

U.S. \$49.00 CDN \$51.00

August/Art

KERBER



Tobias Lehner: Paintings 2003–2007

Text by Eric Darragon, Colin Ledwith, Meinhard Michael.

Experimental and vivid in its design, this powerful artist's book catalogues recent works by the rising Leipzig painter, Tobias Lehner. As Emmanuel Post writes, "Opulent chaos and a clear desire for order are the two poles of Lehner's very personal visual creations."

Tobias Lehner: Paintings 2003–2007

ISBN 978-3-86678-080-4

Hardcover, 8.5 x 11.25 in. / 144 pgs / 53 color.

U.S. \$45.00 CDN \$47.00

August/Art

WALTHER KÖNIG



Bettina Pousttchi: Reality Reset

Foreword by Gerhard Finckh. Text by Jörg Heiser, Markus Gisbourne, Christian Rattemeyer.

Over the past 10 years, Berlin-based artist Bettina Pousttchi has created a strong body of work in photography, video and sculpture. Amply illustrated and featuring essays by Christian Rattemeyer, Barry Schwabsky and others, this substantial new volume presents the first complete survey of her work.

Bettina Pousttchi: Reality Reset

ISBN 978-3-86560-374-6

Hdcvr, 8.5 x 11 in. / 144 pgs / 233 color / 48 b&w.

U.S. \$49.95 CDN \$52.00 **FLAT40**

June/Art

KERBER



Erik Bulatov: Train-Train

Edited by Kristin Rieber. Text by Damien Sausset.

Russian artist Erik Bulatov is known for creating fearlessly non-conformist works during the Cold War era. In recent paintings and drawings he links Constructivist, Concrete and typographical elements with figurative portrayals of landscapes, people and buildings. With a substantial text by the artist, this concise gem features the recent series *Train-Train*.

Erik Bulatov: Train-Train

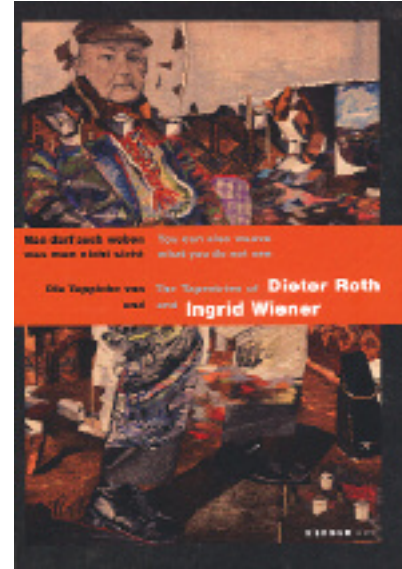
ISBN 978-3-86678-107-8

Hardcover, 9 x 9 in. / 56 pgs / 15 color.

U.S. \$35.00 CDN \$37.00

August/Art

KERBER



The Tapestries of Dieter Roth & Ingrid Wiener

You Can Also Weave What You Do Not See

Text by Karin Schick, Stephan Kunz, Ingrid Wiener.

Between 1974 and 1998, the legendarily prolific, contrarian and super-experimental printmaker and mixed-media artist Dieter Roth worked with Austrian artist Ingrid Wiener (and initially also Valie Export) to produce five woven wall tapestries—presented here together for the first time, alongside 25 years worth of drawings, photographs, letters and "flat trash" like receipts and packing material. The tapestries can be interpreted in many ways. Whether seen through the lens of concept and implementation or idea and interpretation, they portray private lives and everyday objects while also making communication concrete. They supply narratives "woven" in time. They are witnesses to an artistic process. And, of course, they are symbols of an especially powerful joint creativity.

The Tapestries of Dieter Roth & Ingrid Wiener

ISBN 978-3-86678-104-7

Hdcvr, 8.5 x 12 in. / 248 pgs / 239 color / 54 b&w.

U.S. \$75.00 CDN \$79.00

August/Art

WALTHER KÖNIG



Pablo Bronstein: A Guide to Postmodern Architecture in London

Mimicking an architectural almanac of the nineteenth century, artist Pablo Bronstein presents the Postmodern architecture of London. Each building is described by a drawing and text by the artist. The book is based on the guided bus tours Bronstein conducted as an official project for the visitors of the 2006 Frieze Art Fair.

Pablo Bronstein: A Guide to Postmodern Architecture in London
ISBN 978-3-86560-173-5
Paperback, 4.75 x 7.25 in. / 88 pgs / 51 color.
 U.S. \$29.90 CDN \$31.00 **FLAT40**
 June/Art

HATJE CANTZ



Thorsten Brinkmann

Text by Anette Hüsch, Matthais Harder.

German artist Thorsten Brinkmann sources the readymades used in his sculptures, photographs and site-specific installations at the dump, transforming quotidian junk into pedestals, sculptures and curiosity cabinets. This well illustrated publication offers the first complete survey of his oeuvre.

Thorsten Brinkmann
ISBN 978-3-7757-2205-6
Hardcover, 9.5 x 11.5 in. / 192 pgs / 260 color.
 U.S. \$55.00 CDN \$58.00 **FLAT40**
 October/Art

WALTHER KÖNIG



Stefan Löffelhardt

Text by Peter Foos, Heike van den Valentyn.

Düsseldorf-based artist Stefan Löffelhardt infuses *arte povera*-esque materials with the romanticism of landscape painting. His sculptures and photographs feature battered fabrics, bits of debris and swathes of plastic that he transforms into oddly beautiful fields and seascapes. This volume features a selection of works chosen by the artist.

Stefan Löffelhardt
ISBN 978-3-86560-433-0
Hardcover, 8.75 x 11 in. / 88 pgs / 96 color.
 U.S. \$54.00 CDN \$57.00 **FLAT40**
 July/Art

HATJE CANTZ



Goran Djurovic: I Spy with My Little Eye

Text by Matthias Flügge, Felicitas Hoppe, Ulrich Oevermann, Iris Possegger.

With delicate tones and succinct gestures, Berlin-based Serbian painter Goran Djurovic presents disturbing dream worlds in his figurative canvases, evoking the contradictions and presumptions of contemporary life. Paradoxical reversals, ironic caesuras and the blending of dissimilar realities create a visual philosophy of comedic failure.

Goran Djurovic: I Spy with My Little Eye
ISBN 978-3-7757-2168-4
Hardcover, 9.5 x 11.75 in. / 176 pgs / 113 color.
 U.S. \$55.00 CDN \$58.00 **FLAT40**
 July/Art

HATJE CANTZ



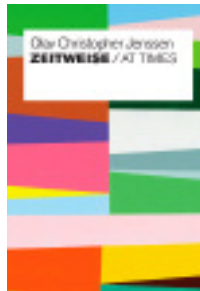
Heribert C. Ottersbach: Education Towards Abstraction

Edited by Carola Kemme. Text by Ralf Beil.

Beginning with archival materials and his own photographs and drawings, German artist Heribert C. Ottersbach paints subjects—often architectural—that allow him to reevaluate Modernism. He calls his paintings “abstract, geometric figurations of a society disciplined by ‘education.’”

Heribert C. Ottersbach: Education Towards Abstraction
ISBN 978-3-7757-2175-2
Hardcover, 8.75 x 11 in. / 192 pgs / 100 color.
 U.S. \$60.00 CDN \$63.00 **SDNR30**
 August/Art

WALTHER KÖNIG

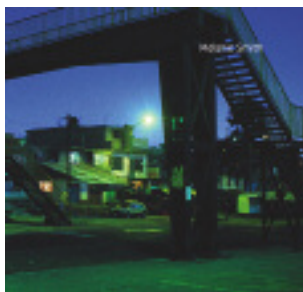


Olav Christopher Jenssen: At Times

Norwegian-born, Berlin-based artist Olav Christopher Jenssen has been working for nearly three decades to free painting from its figurative and historical baggage. This comprehensive monograph presents not only the resultant energetic gestural abstract paintings for which he is known, but also provides a well deserved look at his drawings and sculptures.

Olav Christopher Jenssen: At Times
ISBN 978-3-86560-441-5
Paperback, 6 x 8.5 in. / 96 pgs / 70 color.
 U.S. \$28.00 CDN \$29.00 **FLAT40**
 August/Art

TURNER/A&R PRESS



Melanie Smith: Parres

Text by Lizzie Carey-Thomas, Abraham Cruzvillegas, Olivier Debroise, Adam Lerner, Tobias Ostrander, Lorraine Wilson.

Born in the UK in 1965, Melanie Smith has lived and worked in Mexico City since 1989. An internationally showing artist, she is represented in Los Angeles by Patrick Painter Gallery. This volume presents Smith's reflections on the anonymous Mexican town of Parres, gesturing toward the, "symbolic space brought about by the self-reflexivity of painting."

Melanie Smith: Parres

ISBN 978-968-9056-34-8

Hdcvr, 11.75 x 11 in. / 105 pgs / 90 color / 20 b&w.

U.S. \$45.00 CDN \$47.00

July/Art

WALTHER KÖNIG



Pedro Cabrita Reis: True Gardens

Edited by Peter Pakesch, Adam Budak.

Text by Adam Budak, José Miranda Justo.

For the past two decades, Portuguese artist Pedro Cabrita Reis has deconstructed architectural, sculptural and painterly processes, formulating a unique body of abstract installations. This catalogue documents the *True Gardens* series and includes images of previous sites as well as installation views of the most recent iteration at Austria's Kunsthaus Graz.

Pedro Cabrita Reis: True Gardens

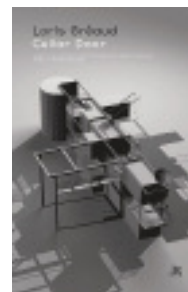
ISBN 978-3-86560-391-3

Pbk, 8.75 x 11.5 in. / 180 pgs / 85 color / 92 b&w.

U.S. \$52.00 CDN \$55.00 **FLAT40**

July/Art

JRP|RINGIER



Loris Gréaud: Cellar Door

Text by Aaron Schuster, Raimundas Malasauskas.

In early 2008, the influential and multifaceted young French artist Loris Gréaud debuted *Cellar Door* at the Palais de Tokyo in Paris, taking over the entire museum with scored events that included paintball performances and fireworks. This volume presents the project and its scores, thus serving as the libretto for a new art-operatic genre.

Loris Gréaud: Cellar Door

ISBN 978-3-905829-50-1

Paperback, 4.25 x 6.5 in. / 80 pgs / 50 b&w.

U.S. \$15.00 CDN \$16.00

August/Art

CHARTA/MUSAC



Ana Laura Aláez: Use Your Guns

Interview by Agustin Perez Rubio. Text by Txomin Badiola.

Madrid-based Ana Laura Aláez, born in 1964 in Bilbao, works in sculpture, architecture, video, photography and music. This comprehensive monograph on Aláez's sculptural and architectural work is published to accompany a solo exhibition at Spain's esteemed contemporary art museum, MUSAC.

Ana Laura Aláez: Use Your Guns

ISBN 978-88-8158-675-2

Pbk, 8.5 x 11.25 in. / 160 pgs / 65 color / 10 b&w.

U.S. \$55.00 CDN \$58.00

October/Art

WALTHER KÖNIG



Santiago Sierra: 7 Trabajos, 7 Works

7 Works collects recent Sierra projects realized in a range of locales—India, Mexico and Venezuela—between 2005 and 2007. It includes the controversial *21 Anthropometric Modules Made from Human Faeces by the People of Sulabh International* project, for which human feces were collected in New Delhi and Jaipur, dried for three years, mixed with an agglutinative plastic and dried in molds to produce the final sculptures.

Santiago Sierra: 7 Trabajos, 7 Works

ISBN 978-3-86560-363-0

Paperback, 8.25 x 11 in. / 272 pgs / 232 b&w.

U.S. \$60.00 CDN \$63.00

August/Art/Latin American Art & Culture

WALTHER KÖNIG



André Cadere: Catalogue Raisonné Volume 2

Edited by Karola Grässlin, Bernard Marcelis, Fabrice Hergott.

Art in America's James Hyde called Polish-born, Paris-based André Cadere (1934–1978), "probably the most important artist of the 1970s whom you've never heard of." When he died at 45, he left behind about 180 segmented wooden "barres."

André Cadere: Catalogue Raisonné

ISBN 978-3-86560-358-6

Pbk, 8.5 x 10.75 in. / 208 pgs / 113 color / 3 b&w.

U.S. \$45.00 CDN \$47.00 **FLAT40**

June/Art

WALTHER KÖNIG



Michael S. Riedel: Printed and Unprinted Posters

2003–2008

Edited by Stefan Bidner. Introduction by Marcel Bugiel.

Berlin-based artist Michael S. Riedel became known for pulling off cheeky stunts like hiring, in 2002, two actors to shadow artists Gilbert & George at their own opening. With never before published material, this volume features the posters and other ephemera that are vital to Riedel's practice.

Michael S. Riedel: Printed and Unprinted Posters
ISBN 978-3-86560-381-4

Paperback, 4.5 x 6.5 in. / 278 pgs / 270 color.

U.S. \$28.00 CDN \$29.00 **FLAT40**

July/Art

HATJE CANTZ



Julian Rosefeldt: Filmworks

Text by Anselm Franke, Katerina Gregos, David Thorp.

Julian Rosefeldt's films are permeated with slapstick and satire. According to critic Stephan Berg, they avoid political correctness while playing with vocabularies of kitsch, inappropriateness and exaggeration. They "distort—in the best sense of the word—the world to a point where it is no longer recognizable."

Julian Rosefeldt: Filmworks

ISBN 978-3-7757-2171-4

Hardcover, 8.75 x 10.75 in. / 144 pgs / 120 color.

U.S. \$60.00 CDN \$63.00 **SDNR30**

August/Art/Film & Video

WALTHER KÖNIG



Monica Bonvicini: Cut

Edited by Stefan Bidner.

In order to view the images in this concise artist's book, one must cut the Japanese-bound pages by hand. Within are reproductions of Monica Bonvicini's large-format black-and-white drawings dealing with issues of revolt and insurgency via text quotations from Anne Sexton, Anaïs Nin and Julia Kristeva.

Monica Bonvicini: Cut

ISBN 978-3-86560-378-4

Hardcover, 5.5 x 8.5 in. / 52 pgs / 12 color.

U.S. \$38.00 CDN \$40.00 **FLAT40**

July/Art

HATJE CANTZ



Avner Ben-Gal

Text by Philipp Kaiser, Yael Bergstein.

The paintings and drawings of Israeli artist Avner Ben-Gal, born in 1966, depict barren landscapes with burning houses and isolated figures. The dreamlike scenarios literally elude the viewer, obscured as they often are under monochromatic veils of color. This first monograph collects recent work alongside contributions by Philipp Kaiser and Yael Bergstein.

Avner Ben-Gal

ISBN 978-3-7757-2151-6

Pbk, 8.25 x 11.25 in. / 152 pgs / 84 color / 1 b&w.

U.S. \$40.00 CDN \$42.00 **SDNR30**

July/Art

HATJE CANTZ



Eija-Liisa Ahtila

Text by Elisabeth Bronfen, Régis Durand, Doris Krystof.

In her most recent work, published here for the first time (alongside other select projects), the important Finnish video artist Eija-Liisa Ahtila challenges traditional explanations for Northern European melancholy—instead questioning the concept of "normality" and examining existential, abstract themes such as co-existence and exclusion, childhood and violence, life and death.

Eija-Liisa Ahtila

ISBN 978-3-7757-2133-2

Paperback, 10.25 x 9.25 in. / 192 pgs / 202 color.

U.S. \$55.00 CDN \$58.00 **FLAT40**

July/Art/Film & Video

VEENMAN PUBLISHERS



Hans Broek

Text by Jennifer Hirsch, Hugo Postma.

Hans Broek paints portraits and interiors inspired by contemporary film and Old Master paintings. His work explores subjects like sex, family, war, religious morality, vulnerability and power—all with a loose technique, in which precision and control are secondary concerns. Broek is represented in New York by Newman Popiaschvili Gallery.

Hans Broek

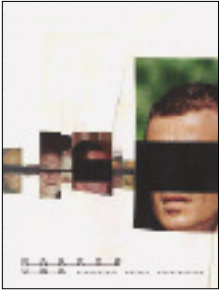
ISBN 978-90-8690-129-6

Paperback, 8.75 x 11 in. / 112 pgs / 100 color.

U.S. \$43.00 CDN \$45.00

August/Art

JRP|RINGIER



Markus Uhr: Twelve Step Program

Edited by Patrick Huber.

Leipzig artist Markus Uhr carries his camera everywhere, snapping up “the white spots that hold the world together.” In this first monograph, Uhr presents photographs, collages and drawings that approach Freud’s melancholy—the “sadness that cannot be specified and is not directed at anything.” Uhr is the recipient of 2007 Guggenheim and Swiss Art Awards.

Markus Uhr: Twelve Step Program

ISBN 978-3-905829-47-1

Hardcover, 8.25 x 11 in. / 64 pgs / 62 color.

U.S. \$30.00 CDN \$32.00

August/Art

WALTHER KÖNIG



Katharina Grosse: The Flower Show

Edited by Jean-Charles Vergne.

The Flower Show, which can be opened from either the beginning or the end, documents two exhibitions by German artist Katharina Grosse. The elliptical structure of the book echoes Grosse’s site-specific abstract installations in which colorful swathes of paint are applied in wide, gestural arcs to a variety of surfaces.

Katharina Grosse: The Flower Show

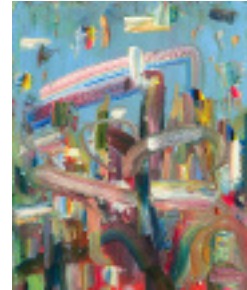
ISBN 978-3-86560-435-4

Hardcover, 8 x 10.75 in. / 160 pgs / 100 color.

U.S. \$49.95 CDN \$52.00

July/Art

ACME/CRG GALLERY



Tomory Dodge

Text by Jeffrey Ryan.

Both informed by social context and obsessed with the material abstract gesture, Los Angeles artist Tomory Dodge belongs to a new generation of American painters who draw from the tradition of the historical landscape. With his acute awareness of his medium comes an extraordinary ability to blur the boundaries between representational space and the latent physical form that constitutes an image.

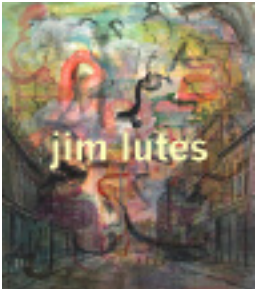
Tomory Dodge

ISBN 978-0-9792939-1-7

Hardcover, 13.5 x 10 in. / 136 pgs / 132 color.

U.S. \$45.00 CDN \$47.00

July/Art

UNIVERSITY GALLERIES OF ILLINOIS
STATE UNIVERSITY

Jim Lutes

Critic David Pagel has described Chicago-based artist Jim Lutes’ paintings as existing in the “netherworld between intention and accident, spontaneity and formula.” This monograph provides a survey of Lutes’ paintings and drawings since the mid-1990s. In these works he interweaves photographically derived imagery with networks of gestural marks, using egg tempera, oils and encaustic in various combinations.

Jim Lutes

ISBN 978-0-945558-39-2

Paperback, 8.5 x 9.5 in. / 72 pgs / 60 color.

U.S. \$25.00 CDN \$26.00

November/Art

JOVIS



Otto Zitko: The Construction of Gesture

Edited by Hemma Schmutz, Barbara Steiner, Ingeburg Wurzer.

Labyrinthine, whirling lines surround the viewer on all sides as Zitko’s pictures explode their frames, oftentimes overwriting the structure of a room until it appears to disintegrate. Here, the Austrian artist examines drawing, space, graphic expression and architecture in wall drawings, paintings and works on paper and aluminum.

Otto Zitko: The Construction of Gesture

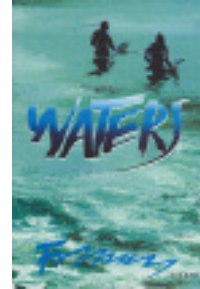
ISBN 978-3-939633-57-0

Hardcover, 12 x 10 in. / 296 pgs / 210 color.

U.S. \$60.00 CDN \$63.00

August/Art

KERBER



Rainer Fetting: Waters

Text by Desmond Cadogan.

This collection of paintings and photographic studies by Berlin-based artist Rainer Fetting captures Malibu surfers, Santa Monica pelicans, bathers, waders and other explicitly or vaguely aquatic scenes in lush, immediate strokes.

Rainer Fetting: Waters

ISBN 978-3-86678-098-9

Hardcover, 8.25 x 12 in. / 104 pgs / 76 color / 4 b&w.

U.S. \$48.00 CDN \$50.00

August/Art

VALIZ/MUSEUM DE LAKENHAL, LEIDEN



Ni Haifeng: The Return of the Shreds

Edited by Kitty Zijlmans, Ni Haifeng.

Text by Marianne Brouwer, Kitty Zijlmans.

Using materials like textile “shreds,” cardboard boxes, LCD screens, chili pepper, tea, porcelain shards and wooden crates, Amsterdam based Chinese artist Ni Haifeng creates powerful, poetic installations that examine issues like cultural globalization. In this catalogue, he questions what defines cultural identity—what power art still has—in our globalized world.

Ni Haifeng: The Return of the Shreds

ISBN 978-90-71655-22-7

Paperback, 7 x 9.5 in. / 80 pgs / 100 color.

U.S. \$29.95 CDN \$31.00

August/Art/Asian Art & Culture

VEENMAN PUBLISHERS



Germaine Kruij: The Illuminated Void

Text by Maxine Kopsa, Caoimhin Mac Giolla Leith, Modris Eksteins, Jan Verwoert.

The Amsterdam conceptual artist Germaine Kruij—who was trained in theater before becoming a visual artist—presents challenging, often ephemeral works from 2000 to the present in this dense and intelligent monograph. Kruij’s work has been featured at the Stedelijk Museum, Frieze Art Fair and Prix de Rome.

Germaine Kruij: The Illuminated Void

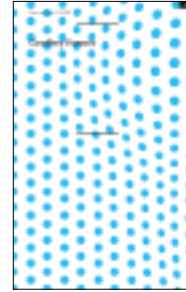
ISBN 978-90-8690-131-9

Hdcvr, 8.5 x 11 in. / 208 pgs / 70 color / 30 b&w.

U.S. \$55.00 CDN \$58.00

August/Art

WITTE DE WITH



Geoffrey Farmer

Text by Thierry Davila, Diedrich Diederichsen, Vanessa Desclaux, Geoffrey Farmer, Zoë Gray.

Over the past decade, Canadian artist Geoffrey Farmer has developed a performative, narrative approach to installation—combining video, drawing and improvisatory sculpture. The works evolve over the course of an exhibition or transform drastically from one site to another, lending instability to the notion of what an artwork, or exhibition, might be.

Geoffrey Farmer

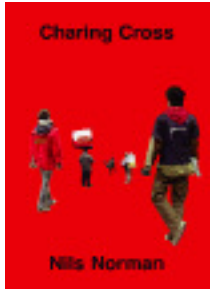
ISBN 978-90-73362-79-6

Paperback, 5 x 7.75 in. / 96 pgs / 20 color / 15 b&w.

U.S. \$15.00 CDN \$16.00

September/Art

WALTHER KÖNIG



Nils Norman: Charing Cross

Edited by Hans Ulrich Obrist. Text by Nils Norman, Julia Peyton-Jones.

This publication documents British artist Nils Norman’s collaboration with London’s Serpentine Gallery and a UK organization, through which he worked with homeless people to map their experiences, uncovering how the economic and physical structures of the city impact the people who inhabit its public spaces.

Nils Norman: Charing Cross

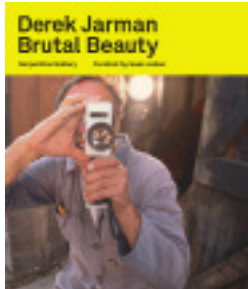
ISBN 978-3-86560-415-6

Hardcover, 8.5 x 11.75 in. / 64 pgs / 40 color.

U.S. \$49.95 CDN \$52.00

July/Art

WALTHER KÖNIG



Derek Jarman: Brutal Beauty, Curated by Isaac Julien

Text by Julia Peyton-Jones, Tilda Swinton, Chrissie Iles, Hans Ulrich Obrist.

Brutal Beauty presents Isaac Julien’s refreshing vision of Derek Jarman as a true Renaissance man—a painter, director, activist, diarist and gardener—whose infectious range of enterprises belies a consistent preoccupation with liberated sexual politics and the defiance of inherited mores.

Derek Jarman: Brutal Beauty, Curated by Isaac Julien

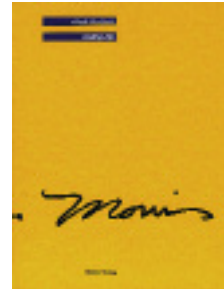
ISBN 978-3-86560-397-5

Paperback, 8.75 x 10 in. / 96 pgs / 64 color.

U.S. \$52.00 CDN \$55.00

July/Art

RICHTER VERLAG



Richard Allen Morris: Crossing Edges

Edited by Roland Wäspé. Text by Rolf Ricke, Christa Hausler.

The American painter Richard Allen Morris has long been championed by other artists of his generation, among them John Baldessari and David Reed. This beautifully produced volume spans from 1960–2005.

Richard Allen Morris: Crossing Edges

ISBN 978-3-937572-81-9

Hardcover, 8.5 x 11 in. / 94 pgs / 101 color.

U.S. \$55.00 CDN \$58.00

August/Art

VEENMAN PUBLISHERS



Krijn de Koning

Text by Bas Heijne, Sven Lütticken.

The site-specific installations of Krijn de Koning, sometimes compared to the work of Daniel Buren and Michael Asher, are collected in this richly illustrated, chunky catalogue of recent and historical work. According to essayist Sven Lütticken, de Koning is like an archaeologist who peels away old layers of time and adds new ones.

Krijn de Koning

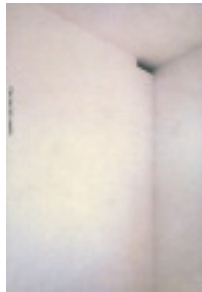
ISBN 978-90-8690-016-9

Paperback, 6.5 x 8.75 in. / 314 pgs / 115 color / 40 b&w.

U.S. \$55.00 CDN \$58.00

August/Art

VEENMAN PUBLISHERS



Ton van der Laaken: Moments of Appearing Emptiness

Text by Trudy van Riemsdijk-Zandee.

Over the past 30 years Ton van der Laaken has collected depictions of manifestations of light in empty spaces and has expressed these in a variety of media. In this volume he offers surprising—and sometimes conflicting—combinations of photos, drawings and other works made from materials that resemble solidified light.

Ton van der Laaken: Moments of Appearing Emptiness

ISBN 978-90-8690-117-3

Pbk, 6.5 x 9.5 in. / 348 pgs / 50 color / 200 b&w.

U.S. \$59.00 CDN \$62.00

August/Art

WALTHER KÖNIG



Tatiana Trouvé

Text by Catherine Millet, Robert Storr, Tatiana Trouvé.

This is the most complete monograph of Paris-based Tatiana Trouvé's multifaceted oeuvre, which consists of mixed media sculptures and drawings made from such materials as vinyl and copper. Trouvé was awarded the 2007 Prix Marcel Duchamp. This volume features an essay by Robert Storr.

Tatiana Trouvé

ISBN 978-3-86560-352-4

Hardcover, 11.25 x 9.5 in. / 256 pgs / 200 color.

U.S. \$85.00 CDN \$89.00

July/Art

WALTHER KÖNIG



Guillaume Bijl: Installations & Compositions

Text by Ludwig Seyfarth, Philippe van Cauteren, Marc Holfhof, Georges Perec.

This catalogue raisonné presents a definitive look at Belgian installation artist Guillaume Bijl. True to Bijl's interest in intricate structures and conceptual hijinks, the volume includes an excerpt from Georges Perec's novel *Things* (1965), as well as an informative interview with the artist.

Guillaume Bijl: Installations & Compositions

ISBN 978-3-86560-424-8

Paperback, 9.25 x 11.75 in. / 376 pgs / 400 color.

U.S. \$85.00 CDN \$89.00

July/Art

VEENMAN PUBLISHERS



Goshka Macuga: Sleep of Ulro

Edited by Bryony Bond, Fiona Boundy.

Published on the occasion of Goshka Macuga's exhibition at A Foundation, Liverpool this deluxe, oversized volume combines newly commissioned texts and images of the completed installation with research images, found poetry and writings that inspired the piece. Tipped-on images and a supplemental booklet are bonus materials.

Goshka Macuga: Sleep of Ulro

ISBN 978-90-8690-116-6

Hardcover, 9.5 x 11.75 in. / 248 pgs /

illustrated throughout.

U.S. \$70.00 CDN \$74.00

August/Art

JRP|RINGIER



Julien Berthier: Nothing Special

Edited by Christoph Keller, Sophie Kaplan.

French artist Julien Berthier's second book of drawings—part of a series of artists' projects edited by Christoph Keller—features illustrations of unrealizable projects and absurd scenarios that are at once poetic and humorous.

Julien Berthier: Nothing Special

ISBN 978-3-905829-07-5

Hardcover, 8 x 11 in. / 114 pgs / 3 color / 97 b&w.

U.S. \$35.00 CDN \$37.00

July/Art

TIMEZONE 8



Jing Kewen

Memory, Glory, Dream

Text by Feng Boyi, Monica Dematté, Jonathan Goodman.

This flocked volume of figurative paintings by Chinese artist Jing Kewen spans from 1990 to 2007. Jing's pictorial formulas and vocabulary often come from photographs, illustrations and albums found or exchanged at flea markets. History and memory are presented as pure, bright and poetic—while the artist narrates and represents the collective memories of his generation.

Jing Kewen

ISBN 978-988-17144-1-1

Hardcover, 9.5 x 11.75 in. / 327 pgs / 100 color.

U.S. \$50.00 CDN \$53.00

August/Art/Asian Art & Culture

MITCHELL-INNES & NASH



Alberto Burri

Edited by Germano Celant.

Alberto Burri (1915–1995) is a key early figure of the *art informel* and *arte povera* movements. This survey of work from the 1940s through the 90s highlights the artist's use of unorthodox materials like burlap, sackcloth, ceramic, plastic and tar and features a new essay by renowned scholar Germano Celant.

Alberto Burri

ISBN 978-0-9749607-8-4

Paperback 9.75 x 11.75 in. / 64 pgs / 45 color / 1 b&w.

U.S. \$30.00 CDN \$32.00

July/Art

DAMIANI



Hidetoshi Nagasawa

Text by Rosalba Paiano, Francesco Poli.

Born in 1940 in Japan, Hidetoshi Nagasawa is well known in his current home country of Italy for synthesizing *arte povera* techniques with Eastern cultural and philosophical ideals. His plastic constructions are characterized by a sense of suspension and lightness, a sober and refined elegance that plays easily between wood, stone, marble and metal.

Hidetoshi Nagasawa

ISBN 978-88-6208-035-4

Paperback, 9 x 9 in. / 96 pgs / 65 color.

U.S. \$35.00 CDN \$37.00

October/Art/Asian Art & Culture

TIMEZONE 8



The Recent Works of Zhang Xiaotao

Desires Without Limits

Text by Abel H. Pozuelo.

Zhang Xiaotao's paintings, installations and animated videos focus on psychologically charged symbols—feasting ants, moldering strawberries—suggesting and eliciting powerful and conflicting affective states. This volume features work from 2003 to 2007.

The Recent Works of Zhang Xiaotao

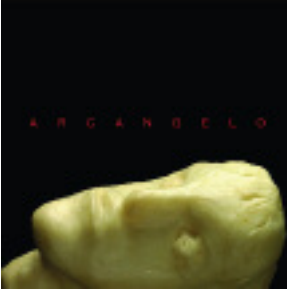
ISBN 978-988-17143-4-3

Hardcover, 8.5 x 11.5 in. / 68 pgs / 50 color.

U.S. \$30.00 CDN \$32.00

August/Art/Asian Art & Culture

DAMIANI



Arcangelo: Works 1983–2007

Italian artist Arcangelo makes paintings in which magical, mysterious, esoteric and arcane elements collide with fragments of biographical experience and slices of collective memory. At 450 pages and featuring 650 images, this monumental retrospective catalogue is the most comprehensive record of Arcangelo's work to date.

Arcangelo: Works 1983–2007

ISBN 978-88-6208-048-4

Hardcover, 12 x 12 in. / 450 pgs / 650 color.

U.S. \$120.00 CDN \$126.00

October/Art

CHARTA



Lawrence Carroll

Text by Laura Mattioli Rossi, Angela Vettese.

Born in Melbourne, Australia in 1954 and based for many years in Los Angeles, Lawrence Carroll makes paintings and sculptural objects that evoke, either physically or metaphorically, the elusive intricacies of the everyday. His muted palette and introspective approach recall Giotto and Morandi, Johns and Judd.

Lawrence Carroll

ISBN 978-88-8158-668-4

Hardcover, 9.5 x 10.75 in. / 160 pgs / 191 color.

U.S. \$75.00 CDN \$79.00

September/Art

HATJE CANTZ



Mathilde ter Heijne: If It's Me, It's Not Me

Text by Ulrike Muentert, Maggie Tapert.

A well-conceived artist's book by French-born Mathilde ter Heijne—who uses a special effects dummy as a stand-in for herself in her video and sculptural installations—this volume includes interviews with experts on esoteric themes as well as excerpts from literature, film and art historical texts.

Mathilde ter Heijne: If It's Me, It's Not Me

ISBN 978-3-7757-2250-6

Hardcover, 9.25 x 11.75 in. / 144 pgs / 100 color.

U.S. \$55.00 CDN \$58.00

October/Art

WITTE DE WITH



Manon de Boer

Text by Lars Bang Larsen, Chus Martinez, Suely Rolnik, Elena Crippa, et al.

This is the first extensive monograph on the work of Dutch artist Manon de Boer, published on the occasion of her first survey exhibition at Frankfurter Kunstverein and her solo show at Witte de With, Rotterdam. De Boer's filmic portraits sculpt a unique notion of time, meditating on the intersections of personal memory and cultural history.

Manon de Boer

ISBN 978-90-73362-80-2

Pbk, 8 x 10.75 in. / 224 pgs / 12 color / 125 b&w.

U.S. \$39.00 CDN \$41.00

September/Art

JRP|RINGIER



Michael Stevenson: Celebration at Persepolis

Edited by Nav Haq, Elisa Kay.

Text by Martin Clark, Michael Stevenson.

In 1971, the Shah of Iran held a week-long party among the ruins of Persepolis, leaving the temporary architecture behind when the celebration was done. For Art Basel 2008, "anthropologist of the avant-garde" Michael Stevenson reconstructed one of the guest tents, now a ruin itself, at scale. That project is expanded upon here.

Michael Stevenson: Celebration at Persepolis

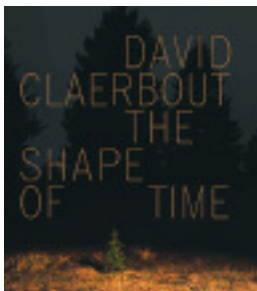
ISBN 978-3-905829-48-8

Hardcover, 5 x 6.25 in. / 64 pgs / 45 b&w.

U.S. \$19.00 CDN \$20.00

August/Art

JRP|RINGIER



David Claerbout: The Shape of Time

Text by Raymond Bellour, Christine van Assche, Françoise Parfait, Dirk Snauwaert.

Belgian artist David Claerbout investigates temporality and phenomenology through digital and photographic means. This first comprehensive monograph features works from 1996–2007, and includes essays and never-before-published preparatory drawings.

David Claerbout: The Shape of Time

ISBN 978-3-905829-38-9

Pbk, 9.5 x 11.25 in. / 160 pgs / 150 color / 150 b&w.

U.S. \$49.00 CDN \$51.00

August/Art

CHARTA



Ottonella Mocellin & Nicola Pellegrini: An Incongruous Beam of Beauty Over the Gaza Strip

Text by Emanuela De Cecco.

This book is based on a video installation about the everyday tragedy that is taking place in Israel and Palestine—through the words of the Israeli writer David Grossman, the Palestinian journalist El-Haddad and the Palestinian poet Mahmoud Darwish.

Ottonella Mocellin & Nicola Pellegrini: An

Incongruous Beam of Beauty Over the Gaza Strip

ISBN 978-88-8158-679-0

Paperback, 6.75 x 8.25 in. / 88 pgs / 77 color.

U.S. \$29.95 CDN \$31.00

August/Art/Middle East Studies

CHARTA/BEVILACQUA LA MASA FOUNDATION



Maja Bajevic

Text by Lynne Cooke, Dunja Blažević.

Interview by Angela Vettese.

Born in Sarajevo in 1967, rising performance, video and installation artist Maja Bajevic makes work that is socially, politically and psychologically charged in its ongoing investigation of identity. This first comprehensive monograph contains an extended interview with the artist.

Maja Bajevic

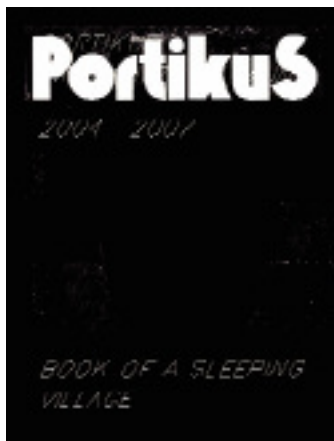
ISBN 978-88-8158-670-7

Pbk, 8 x 10.25 in. / 144 pgs / 89 color / 61 b&w.

U.S. \$49.95 CDN \$52.00

August/Art

WALTHER KÖNIG



Portikus 2004–2007 Book of a Sleeping Village

Edited by Nikola Dietrich.

Foreword by Charles Merewether.

Text by Daniel Birnbaum,
Nikola Dietrich, Christine Macel,
Christine Wood.

Founded in 1987 at the initiation of Kasper König, Portikus is Frankfurt's hottest venue for contemporary art and has quickly become one of Germany's leading venues, with an impressive roster of shows by artists such as On Kawara, Luc Tuymans and Franz West. In 2004 Portikus gained a new curator, Nikola Dietrich, a prominent presence on the European art scene. Dietrich has done much to further energize Portikus, and this volume presents a survey of the gallery's last three years under her guidance. Dietrich has mounted more than 20 exhibitions with international artists, among them Koo Jeong-a, Felix Gmelin, Yoko Ono (in collaboration with students from the Städelschule), Olafur Eliasson, Matthew Ritchie, Chung Seoyoung, Sean Snyder, Mark Leckey, Marjetica Potrc, Tomas Saraceno, Dan Perjovschi, Francis Alÿs, John Baldessari, Daniel Buren and Maurizio Cattelan.

Portikus 2004–2007

ISBN 978-3-86560-404-0

Pbk, 6 x 8 in. / 160 pgs / 160 color.

U.S. \$32.00 CDN \$34.00

July/Art

HATJE CANTZ



The Julia Stoschek Collection

Number One: Destroy, She Said

Edited by Markus Mueller. Text by
Daniel Birnbaum, Kaye Geipel.

Destroy, She Said was the title of the first exhibition at the Düsseldorf-based Julia Stoschek Collection, which was widely acclaimed when it opened in 2007. Stoschek is a private collector, primarily of film and video, whose dramatic media-supportive gallery was designed by the Berlin architectural firm, Kühn Malvezzi. The collection includes classic works and newer pieces by sought after and emerging artists. Among those represented in this volume are Doug Aitken, Paul Chan, Robert Smithson, Monica Bonvicini, Natasha Sadr Hagidhian, Dara Birnbaum, Klara Liden and Olafur Eliasson. The publication is rounded out by Daniel Birnbaum's essay on contemporary time-based art and Kaye Geipel's text exploring the history and architecture of the century-old industrial building that was completely gutted and custom designed to house the collection.

The Julia Stoschek Collection

ISBN 978-3-7757-2231-5

Hardcover, 8.25 x 10.5 in. / 304 pgs / 250 color.

U.S. \$70.00 CDN \$74.00

September/Art

WALTHER KÖNIG



Generali Foundation Exhibitions 1989–2007

Edited and with text by Sabine Breitwieser. Foreword by Dietrich Kramer.

Over the past 20 years, the Vienna-based Generali Foundation has established itself as an internationally distinguished institution, with countless must-see exhibitions of conceptual and critical intermedia art to its name. The exhibition history tells it all: Valie Export, Harun Farocki, Dan Graham, Sanja Iveković, Mary Kelly, Edward Krasinski, Gordon Matta-Clark, Gustav Metzger, Walter Pichler, Martha Rosler, Adrian Piper and Allan Sekula have all shown there, often for their first solo outing. Generali has also commissioned works by artists such as Maria Eichhorn, Andrea Fraser, Hans Haacke, Dorit Margreiter, Mathias Poledna, Marjetica Potrc and Heimo Zobernig. In this power-packed book, numerous installation views and texts provide a review of the foundation's comprehensive program, whose context and genesis are discussed in a conversation between the foundation's long-time Director Sabine Breitwieser and art critic Sabeth Buchmann.

Generali Foundation Exhibitions

1989–2007

ISBN 978-3-86560-413-2

Paperback, 9.5 x 7.75 in. / 600 pgs / 600 color / 5 b&w.

U.S. \$49.95 CDN \$52.00 **FLAT40**

July/Art

JRP|RINGIER



Blasted Allegories Works from the Ringier Collection

Edited by Beatrix Ruf.

The Ringier Collection, one of Europe's most informed contemporary art collections, includes key pieces ranging from John Baldessari (whose seminal 1978 work lends it's title to this book) to Richard Prince, Fischli & Weiss, Urs Fischer, Rodney Graham, Karen Kilimnik and Trisha Donnelly. Published concurrently with an exhibition at Kunstmuseum Luzern, *Blasted Allegories* functions as a visual essay rather than an exhaustive account of the last four decades of contemporary art. Illustrations of more than 200 works loosely map the contemporary art scene, following both mainstream and alternative currents. Edited by Beatrix Ruf, Director of Kunsthalle Zürich and Curator of the collection, this publication compiles essays that are particularly relevant to the changing meaning and value of art within the increasingly important contexts of globalism and the market.

Blasted Allegories

ISBN 978-3-905829-40-2

Clothbound, 7.75 x 10.5 in. / 300 pgs / 200 color.

U.S. \$49.00 CDN \$51.00

August/Art

STEIDL/SWEDISH BOOKS/MODERNA MUSEET

Time & Place

The experimental character of Stockholm's renowned modern art museum, the Moderna Museet, was formed in the late 1950s and early 60s, with influences coming primarily from Paris and New York. To mark the museum's fiftieth anniversary this year, three exhibitions focus on other creative hubs—Rio, Milan-Turin and Los Angeles—during that exciting period. The three volumes listed here, available singly or in a 3-volume, slipcased edition, are definitive resources on this trio of cultural centers that don't often get center stage.

In the 1950s, Rio expanded into a metropolis of nearly 2.5 million inhabitants. The word of the moment was new: neoconcretism in art, *bossa nova* in music and *cinema novo* in film. The first volume of this set explores this theme, with work by Lygia Clark, Hélio Oiticica and Lygia Pape among others.

The second volume of this edition explores the influential Northern Italian art scene between 1958 and 1968. Highlights include a history of *arte povera* and an introduction to film and design trends of the time. Artists like Lucio Fontana, Piero Manzoni and Michelangelo Pistoletto are surveyed in detail.

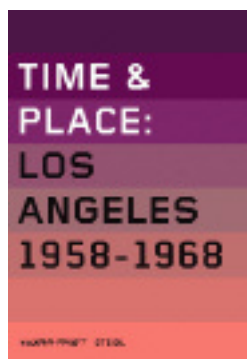
Volume three of the *Time & Place* series highlights the interplay of utopia and dystopia—sunshine and noir—that characterized Los Angeles in the postwar era, and which has since so vitally impacted contemporary art. Works by Ed Ruscha, David Hockney, Ed Kienholz, Sam Francis and James Turrell, among others, form the core of the volume along with many others in a variety of media and methodologies. Also included are key illustrations of how the era was defined in all areas of culture: for example *Arts & Architecture* magazine's experimental program for residential architecture, the Case Study Houses—an example of the utopian side of the California scene at that time—which aimed to create well-designed and inexpensive housing for soldiers returning from World War II.



Time & Place, Volume 1:
Rio de Janeiro 1956–1964
Text by Paulo Venancio Filho,
Annika Gunnarsson, Ferreira Gullar.
ISBN 978-3-86521-638-0
Paperback, 6.75 x 9.25 in. / 112 pgs /
95 color.
U.S. \$40.00 CDN \$42.00
June/Art



Time & Place, Volume 2:
Milan–Turin 1958–1968
Text by Luca Massimo Barbero.
ISBN 978-3-86521-639-7
Paperback, 6.75 x 9.25 in. / 112 pgs /
95 color.
U.S. \$40.00 CDN \$42.00
August/Art

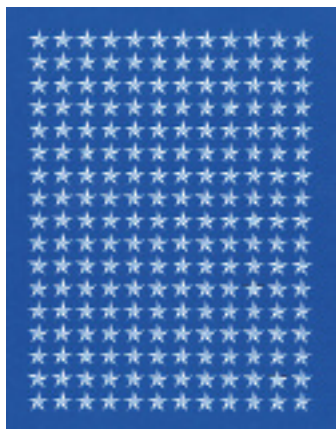


Time & Place, Volume 3:
Los Angeles 1958–1968
Text by Lars Nittve.
ISBN 978-3-86521-640-3
Paperback, 6.75 x 9.25 in. / 112 pgs /
95 color.
U.S. \$40.00 CDN \$42.00
December/Art



Time & Place:
Slipcased Edition of
Volumes 1, 2 and 3
Text by Luca Massimo Barbero,
Lars Nittve, Paulo Venancio Filho.
ISBN 978-3-86521-641-0
Slipcased, 6.75 x 9.25 in. / 336 pgs /
285 color.
U.S. \$100.00 CDN \$105.00 SDNR30
December/Art

TURNER/A&R PRESS/INIVA



States of Exchange Cuban Artists

Foreword by Sebastián López. Text by Gerardo Mosquera, Elvis Fuentes, Mailyn Machado, Cylena Simonds.

In *States of Exchange*, Cuban artist Gerardo Mosquera characterizes the sudden shift that visual artists in his country underwent in the 1980s: “These artists broke with the official ideology of culture imposed by the Cuban regime throughout the 1970s, rejecting its political and nationalist clichés. They did so spontaneously, without benefit of programs, mission statements or manifestos; they simply stopped taking any notice of government guidelines in order to work as they wished, without constraints.” This volume is a first-hand account of the development of the Cuban avant-garde—which Mosquera terms “New Cuban Art”—detailing how the artists countered the nationalist vernacular of the 1970s to create a language that reflected contemporary Cuban society. This volume coincides with an exhibition of the same name at the Institute of International Visual Arts in London and includes critical essays on Iván and Yoan Capote, Jeannette Chávez, Diana Fonseca, Wilfredo Prieto and Lázaro Saavedra.

States of Exchange
ISBN 978-1-899846-50-4
Hardcover, 7 x 9.25 in. / 120 pgs / 127 color / 23 b&w.
U.S. \$34.00 CDN \$36.00
August/Art/Latin American Art & Culture

JRP|RINGIER



In Geneva No One Can Hear You Scream

Edited by Marc Jancou. Short story by Emilio Coccimiglia.
In Geneva No One Can Hear You Scream documents an exhibition, organized by New York gallerist Marc Jancou for Geneva's Blondeau Fine Art Services, which raises its voice against the current state of contemporary art—the commodification, biennialization and status-seeking. Included are Adel Abdessemed, Carter, Steven Claydon, Michael Cline, Slawomir Elsner, Roe Ethridge, Dorota Jurczak, Justin Lieberman, Nick Lowe, David Noonan, Pietro Roccasalva, Ry Rocklen, Jim Shaw, Anj Smith and Lucy Stein—a powerful list of artists at various points in their careers who are working in diverse media including painting, installation, sculpture and video. The shared sensibility involves a particular use of disruptive strategy in order to counter the prevailing feeling of business as usual. If anything, these 15 artists bravely attempt to map out brand new sensibilities. Included is a short story by Egidio Coccimiglia.

**In Geneva No One Can Hear
You Scream**
ISBN 978-3-905829-57-0
Hardcover, 6.5 x 9 in. / 208 pgs / 150 color.
U.S. \$29.00 CDN \$30.00
August/Art

BAYERSICHE STAATSOOPER/
PINAKOTHEK DER MODERNE

Drawling, Stretching and Fainting in Coils

Edited by Diana Thater. Text by Kent Nagano, Bernhart Schwenk.

This volume documents the visual arts exhibition, curated by renowned Los Angeles video and installation artist Diana Thater, that accompanied the 2007 Munich Opera Festival. Loosely based on the festival's premier opera, *Alice in Wonderland*, the citywide exhibition featured new works by Leo Estevez, Jeremy Gilbert-Rolfe, T. Kelly Mason, Katy Schimert, Jill Spector, Dawson Weber and Thater. These works were installed at various points throughout the city so that the exhibition embodied Alice's wandering narrative. In this smart and charming exhibition catalogue, each artist discusses his or her own works, ideas and methods of production. Kent Nagano, Music Director of the Bavarian State Opera House, and Bernhart Schwenk, curator of Munich's Museum of Modern Art, introduce the project and the artists. Thater concludes with a brief statement about the exhibition. Artist Dawson Weber designed the book as part of his contribution to the exhibition.

**Drawling, Stretching and Fainting in
Coils**
ISBN 978-1-60585-191-4
Paperback, 8.5 x 9 in. / 96 pgs / 100 color.
U.S. \$25.00 CDN \$26.00
July/Art

HAYWARD PUBLISHING



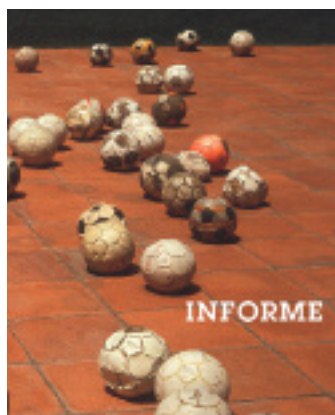
Unpopular Culture: Grayson Perry Selects from The Arts Council Collection

Text by Grayson Perry, Blake Morrison.

For more than a year, the British transvestite potter Grayson Perry trawled the British Arts Council Collections holdings to present an alternative view of British art—one that reassesses the relationship between past and present and dissolves the boundaries between the radical, the conservative and the radically conservative. Unsurprisingly for an artist who has always positioned himself on the margins of the art world, Perry has found himself drawn to work that precedes the recent chic of British art, work that conveys a sense of tradition and modest accomplishment. Routine assessments of postwar British art tend to pursue familiar trajectories, but *Unpopular Culture* seeks an alternative, one that moves away from dates and movements towards a more subtle investigation of the preoccupations that permeate the British art of this period.

**Unpopular Culture: Grayson Perry
Selects from The Arts Council
Collection**
ISBN 978-1-85332-267-9
Paperback, 9 x 7.5 in. / 80 pgs / 50 color / 10 b&w.
U.S. \$30.00 CDN \$32.00
August/Art

TURNER/A&R PRESS



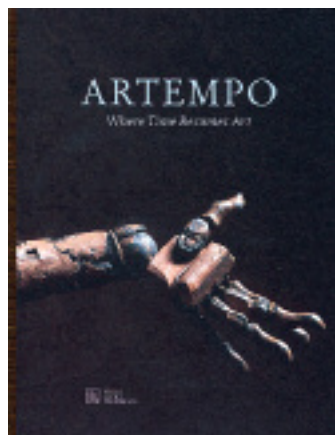
Informe

Museo Universitario Arte Contemporáneo
Edited by Olivier Debroise.

The University Museum of Contemporary Art (MUAC) opened this year at the National Autonomous University of Mexico City—an impressive cultural center without rival in Latin America. The university has two philharmonic orchestras, a radio station, a television channel, a film archive, a world-class concert hall, dance, theater and film venues. In addition, it has 25 science and art museums under its auspices. This extensive volume catalogues 100 works by a diverse group of international artists in the MUAC collection, including Pipilotti Rist, Gabriel Orozco, Francis Alÿs, Melanie Smith, Thomas Hirschhorn and Steve McQueen. Eschewing historical narrative this spirited collection is curated by Olivier Debroise, a Mexico City-based writer and critic. This publication includes a checklist detailing the MUAC collection in its entirety.

Informe
ISBN 978-968-9056-35-5
Hardcover, 8.5 x 10 in. / 242 pgs / 260 color / 10 b&w.
 U.S. \$45.00 CDN \$47.00
 August/Art

MER/PAPER KUNSTHALLE



Artempo

Where Time Becomes Art
Edited by Jean-Hubert Martin, Axel Vervoordt, Mattijs Visser, Eddi De Wolf, Giandomenico Romanelli.

As Albert Einstein said, "The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science." This delightful, surprising and tactile exhibition catalogue examines the relationship between nature and the man-made world, reevaluating of our perceptions of reality, of how we read information, meaning and poetry in the physical world around us. Alongside an assortment of historical art objects from different periods and cultures, this volume features work by an assortment of international artists including Marina Abramovic, Antonin Artaud, Francis Bacon, Hans Bellmer, Michaël Borremans, Louise Bourgeois, André Breton, Cai Guo-Qiang, Jean Dubuffet, Marcel Duchamp, Marlene Dumas, Fischli & Weiss, Lucio Fontana, Alberto Giacometti, Anish Kapoor, On Kawara, William Kentridge, Yves Klein, Man Ray, Piero Manzoni, Gordon Matta-Clark, Pablo Picasso, Robert Rauschenberg, Medardo Rosso, Richard Serra, James Turrell, Andy Warhol and many more.

Artempo
ISBN 978-90-76979-47-2
Hardcover, 8.25 x 10.5 in. / 268 pgs / 223 color / 189 b&w.
 U.S. \$85.00 CDN \$89.00
 August/Art

HATJE CANTZ



Total Enlightenment Conceptual Art in Moscow 1960-1990

Edited and with text by Boris Groys, Max Hollein.

Total Enlightenment is a superb and much-needed survey of the Conceptual movement in late- and post-Soviet Russia, a movement which even today remains still relatively unknown in the West. The book owes its title to a 1974 essay by the influential theorist Boris Groys, in which he asserted that Moscow artists held a unique relationship to the traditional art of Russia, which set them apart from their Western role models and contemporaries. He also noted that, for these artists, who were laboring under the censorious gaze of the government, the political content of their work constituted a genuine risk-taking. This volume features key works and paintings, drawings, photographs and installations by some of the most important artists of this era: Erik Bulatov, Ilya Kabakov, Komar & Melamid, Alexander Kosolapov, Igor Makarevich & Jelena Jelagina, Andrej Monastyrskij, Boris Mikhailov, Dmitri Prigov, Leonid Sokov and Vadim Zakharov.

Total Enlightenment
ISBN 978-3-7757-2124-0
Hardcover, 8.25 x 11.5 in. / 200 pgs / 100 color.
 U.S. \$60.00 CDN \$63.00
 September/Art

MARQUAND BOOKS



The Martin Z. Margulies Collection Painting and Sculpture

Text by Klaus Kertess, Peter Plagens.

Lavishly illustrated and handsomely produced, *The Martin Z. Margulies Collection: Painting and Sculpture* offers an overview of one of the most extensive and renowned private collections of sculpture and painting in the United States—in print here for the first time. It includes works by Isamu Noguchi, Donald Judd, Willem De Kooning, Ernesto Neto, Joan Miró, Olafur Eliasson, Richard Long, Richard Serra, Tony Smith, George Segal, Michael Heizer, Sol LeWitt and many others. Housed since 1999 in a large, converted warehouse in the Wynwood Arts District near downtown Miami, the Margulies Collection at the Warehouse brings together contemporary and vintage painting, sculpture, photography, video and installation from the holdings of the prominent Miami collector Martin Margulies. First opened in 1999, and now expanded several times over, the Warehouse currently comprises 45,000 square feet of exhibition space with set public hours each week.

The Martin Z. Margulies Collection
ISBN 978-0-9778028-9-0
Hdcvr, 10 x 12 in. / 352 pgs / 400 color.
 U.S. \$65.00 CDN \$68.00
 December/Art

JRP|RINGIER



Migros Museum für Gegenwartskunst Collection 1978–2008

Edited by Heike Munder. Text by Dan Fox, Jan Verwoert, Tirdad Zolghadr.

This overview of the renowned Swiss Migros Museum collection features artworks by international (and Swiss) contemporary artists such as Maurizio Cattelan, Christopher Wool, Katharina Sieverding, Rachel Harrison, Christoph Büchel, Paul Thek and Douglas Gordon.

Migros Museum für Gegenwartskunst

ISBN 978-3-905829-42-6

Hdcvr, 9.5 x 12 in. / 416 pgs / 250 color / 400 b&w.

U.S. \$95.00 CDN \$100.00

August/Art

WALTHER KÖNIG



Painting as a Weapon

Progressive Cologne 1920–33, Seiwert–Hoerle–Arntz

Edited by Lynette Roth. Text by Kaspar König.

The Cologne Progressives rejected the connection between art and radical politics embraced by other movements—such as the *Neue Sachlichkeit*—concurrently active in Weimar Germany. This collection examines the movement—which was declared degenerate during the Nazi period—with an essay by Kaspar König and illustrations of more than 100 works, some never-before-published.

Painting as a Weapon

ISBN 978-3-86560-398-2

Hdcvr, 8 x 9.75 in. / 160 pgs / 105 color / 88 b&w.

U.S. \$59.95 CDN \$63.00

July/Art

WALTHER KÖNIG



Concepts of Love

Introduction by Kathrin Jentjens, Anja Nathan Dorn. Text by Frauke Gust, Judith Hopf, Monika Rinck, Francesca Lacatena.

This exhibition catalogue posits falling in love as a radical action. It includes supporting material from a wide range of writers—from Plato to Kathy Acker—and features artworks by Gerry Bibby, Bless, Keren Cytter, Ekkehard Ehlers, Stephan Geene, Judith Hopf, Francesca Lacatena, De Rijke/De Rooij, Jörg Rode, Deborah Schamoni and Florian Zeyfang.

Concepts of Love

ISBN 978-3-86560-427-9

Paperback, 5 x 7.5 in. / 144 pgs / 32 color.

U.S. \$34.00 CDN \$36.00 **FLAT40**

July/Art

RICHTER VERLAG



Situation Kunst für Max Imdahl Die Erweiterung 2006

Edited by Silke von Berswordt-Wallrabe. Text by Max Imdahl, Alexander von Berswordt-Wallrabe, Friederike Wappler.

The influential German art gallery Situation Kunst (Art as Situation) was founded in the 1980s to present contemporary art as a sensory experience, alongside objects from Asia and Africa. This volume collects work by artists like Dan Flavin, Richard Serra and Robert Ryman alongside historic works from Africa and Asia.

Situation Kunst für Max Imdahl

ISBN 978-3-937572-87-1

Hdcvr, 8.5 x 11 in. / 224 pgs / 80 color / 20 duotone.

U.S. \$70.00 CDN \$74.00

August/Art

HATJE CANTZ



Peripheral Vision and Collective Body

Edited by Corinne Dissens.

This volume takes the phenomenon of peripheral vision as a starting point from which to examine the notion of the collective body in contemporary visual art—particularly as it is manifested in architecture and performance, and as it is informed by the American and European avant-gardes.

Peripheral Vision and Collective Body

ISBN 978-3-7757-2209-4

Pbk, 9.5 x 11.5 in. / 320 pgs / 250 color / 100 b&w.

U.S. \$60.00 CDN \$63.00 **SDNR30**

August/Art

MUHKA



Santhal Family

Positions Around an Indian Sculpture

Edited by Anshuman Dasgupta, Monika Szewczyk, Grant Watson. Text by Will Bradley, R. Siva Kumar, Stephen Morton, et al.

Taking as its starting point Ramkinkar Baij's 1938 "Santhal Family"—widely considered the first modern public sculpture in India—this book combines critical and fictional texts with specially commissioned pages by leading artists from India, Europe and the U.K.

Santhal Family

ISBN 978-90-72828-32-3

Pbk, 6.75 x 9.5 in. / 144 pgs / 67 color / 55 b&w.

U.S. \$26.00 CDN \$27.00

August/Art

JRP|RINGIER



A Crime Against Art

A film by Hila Peleg. With Charles Esche, Liam Gillick, Maria Lind.

Inspired by André Breton's mock trials of the 1920s and 30s, *A Crime Against Art* is a film based on a staged trial at the 2007 ARCO Art Fair in Madrid. Set as a television courtroom drama, this DVD condenses the trial to 100 minutes. Starring Jan Verwoert, Vasif Kortun, Chus Martinez and Charles Esche.

A Crime Against Art

ISBN 978-3-905829-37-2

DVD video, 5.5 x 7.5 in. / DVD (NTSC).

U.S. \$35.00 CDN \$37.00

August/Art/Film & Video

ERRANT BODIES PRESS



Radio Memory

Edited by Brandon LaBelle. Text by Carmen Cebreros Urzaiz, Bastien Gallet.

For the project documented in this volume, Brandon LaBelle invited people from around the world to send in radio memories—of songs overheard at special moments in their lives. *Radio Memory* contains contributions by Bastien Gallet, Carmen Cebreros Urzaiz and others, as well as a CD of audio works by LaBelle.

Radio Memory

ISBN 978-0-9772594-6-5

Paperback, 10 x 11 in. / 120 pgs / 8 color / Audio CD.

U.S. \$22.00 CDN \$23.00

October/Art

WALTHER KÖNIG



Other Than Yourself

An Investigation Between Inner and Outer Space

Text by Andreas Spiegl, Daniela Zyman, Peio Aguirre, Soraya Rodriguez, et al.

Albert Einstein once said, "A human being is part of a whole, called by us the 'Universe,' a part limited in time and space. He experiences himself, his thoughts and feelings, as something separated from the rest—a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest us. Our task must be to free ourselves from this prison by widening our circles of compassion to embrace all living creatures and the whole of nature in its beauty." Taking as its point of departure the paradoxical nature of the self, this volume features substantial essays on and supporting images by such provocative international artists as Janet Cardiff, Maurizio Cattelan, Emanuel Danesch and David Rych, Mario García Torres, Amos Gitai, Jenny Holzer, Dennis Hopper, Jonathan Horowitz, Sanja Ivekovic, Amar Kanwar, David Lamelas, Ján Mancuska, Paul McCarthy, Boris Ondreicka, Sergio Prego, Pipilotti Rist, Hans Schabus, Cindy Sherman, Roman Signer, Monika Sosnowska, Salla Tykkä and Slaven Tolj.

Other Than Yourself

ISBN 978-3-86560-423-1

Paperback, 6.5 x 9 in. / 144 pgs / 61 color.

U.S. \$19.95 CDN \$21.00 **FLAT40**

July/Art

WALTHER KÖNIG



Collection Videos & Films Isabelle & Jean-Conrad Lemaître

London-based Isabelle and Jean-Conrad Lemaître are among the most ambitious international contemporary film and video collectors. This comprehensive overview of their collection includes highly sought after works by well known artists like Tacita Dean and Mark Wallinger, as well as lesser known pieces by emerging artists such as Keren Cytter and Sigalit Landau.

Collection Videos & Films Isabelle & Jean-Conrad Lemaître

ISBN 978-3-86560-392-0

Pbk, 4.5 x 7.25 in. / 255 pgs / illustrated throughout.

U.S. \$55.00 CDN \$58.00

July/Art/Film & Video

WALTHER KÖNIG



KWB 38 Kinomuseum

Text by Lucian Harris, Emily Pethick, Ian White.

A collection of texts by critics (Lucian Harris, *The Art Newspaper*), curators (Ian White, Whitechapel and Emily Pethick, Casco Projects) and artists (Morgan Fisher and Dan Graham), this publication takes on the timely challenge of conceptualizing a museum designed to exhibit film and video works whose meaning is contingent on the context of cinema.

KWB 38 Kinomuseum

ISBN 978-3-86560-325-8

Paperback, 6 x 8.5 in. / 176 pgs / 19 b&w.

U.S. \$49.95 CDN \$52.00

July/Art/Film & Video

WALTHER KÖNIG



Maria Eichhorn: The Artist's Contract

Edited by Gerti Fietzek. Introduction by Maria Eichhorn.

Between 1996 and 2005, Maria Eichhorn conducted interviews with artists, gallery owners and others—including Carl Andre, Michael Asher, Paula Cooper, Hans Haacke, Jenny Holzer, Adrian Piper, Robert Ryman, John Weber, Lawrence Weiner and Jackie Winsor—about sales of artworks, speculation, the role of collectors and museums and artists' rights.

Maria Eichhorn: The Artist's Contract
ISBN 978-3-86560-421-7

Paperback, 6.5 x 9.5 in. / 300 pgs / 50 b&w.
U.S. \$49.95 CDN \$52.00
August/Art

CHARTA



The Art Fair Age

By Paco Barragán
Introduction by Michele Robecchi, Amanda Coulson.

We have officially entered the Age of the Art Fair. In this illustrated reader, the Madrid-based independent curator Paco Barragán analyzes the phenomenon in chapters like "The Art Fair as Urban Entertainment Center," "The Curated Art Fair and the Art Fair Curator," "The Advent of Expanded Painting" and "Art as Investment."

The Art Fair Age

ISBN 978-88-8158-682-0

Paperback, 6.25 x 9.25 in. / 240 pgs / 50 b&w.
U.S. \$44.95 CDN \$47.00
October/Art/Nonfiction & Criticism

FRIEZE



Frieze Art Fair Yearbook 2008-9

At just under 500 pages and featuring the work of more than 300 of the world's most innovative international artists, this compact but vivacious volume provides a wealth of practical information about today's leading galleries and full color photographs that generously accompany critical texts by contemporary art's most forward-thinking writers.

Frieze Art Fair Yearbook 2008-9

ISBN 978-0-9553201-3-2

Paperback, 5.5 x 7.75 in. / 544 pgs / 300 color.
U.S. \$35.00 CDN \$37.00
October/Art

WALTHER KÖNIG



Lee Ufan: The Art of Encounter

Introduction by Jean Fisher.

Lee Ufan, a painter, sculptor, writer and philosopher, is known for his leading role in the Japanese avant-garde group Mono-ha. A new edition of a collection of writings first published in 2004, this volume features previously unpublished essays and spans from 1967-2007. Topics range from emptiness to the use of the brush to individual artists.

Lee Ufan: The Art of Encounter
ISBN 978-3-86560-449-1

Paperback, 5.75 x 8.5 in. / 264 pgs.
U.S. \$49.95 CDN \$52.00 **FLAT40**
July/Art/Nonfiction & Criticism

WITTE DE WITH



On Surplus Value

Text by Diedrich Diederichsen.

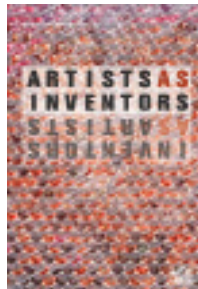
Drawing on fresh readings of Marxist and post-modern thought, renowned German cultural critic Diedrich Diederichsen compares the abstract and climbing values of artworks with the plunging value of music—a traditionally immaterial art—in order to formulate a broad reflection on the current "crisis of valuation in the arts."

On Surplus Value

ISBN 978-90-73362-81-9

Pbk, 5 x 7.25 in. / 80 pgs / 12 color / 125 b&w.
U.S. \$10.00 CDN \$11.00
December/Art/Nonfiction & Criticism

HATJE CANTZ



Artists as Inventors—Inventors as Artists

Using both historical and contemporary examples, this publication traces the complex relationships among art, technology and science, focusing on technological and artistic media from the nineteenth century to the present day.

Artists as Inventors—Inventors as Artists

ISBN 978-3-7757-2153-0

Paperback, 6.5 x 9.5 in. / 288 pgs / 80 color.
U.S. \$45.00 CDN \$47.00 **SDNR30**
August/Art/Nonfiction & Criticism

HATJE CANTZ



Ars Electronica 2008

Since 1987, the Prix Ars Electronica has served as an interdisciplinary platform for everyone who uses the computer to implement and design creative projects at the interface of art, technology and society. This volume documents Ars Electronica 2008 with a selection of symposia, artist discussions, forums, workshops, concerts, performances and exhibitions.

Ars Electronica 2008

ISBN 978-3-7757-2224-7

Paperback, 6.5 x 9.5 in. / 450 pgs / illustrated throughout.

U.S. \$45.00 CDN \$47.00

November/Art/Technology Studies

HATJE CANTZ



CyberArts 2008

This lavishly illustrated documentation of the 2008 Prix Ars Electronica features descriptions of the prizewinning works, texts by the artists and statements from the juries. A DVD presents a selection of works that were singled out for recognition; a CD offers a sampling of what's happening in the digital music scene.

CyberArts 2008

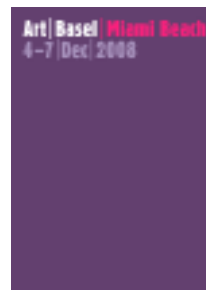
ISBN 978-3-7757-2225-4

Hardcover, 6.5 x 9.5 in. / 300 pgs / illustrated throughout / Audio CD / DVD (NTSC).

U.S. \$75.00 CDN \$79.00

November/Art Criticism/Theory/Technology Studies

HATJE CANTZ



Art Basel Miami Beach 2008 4–7 Dec 2008

Art Basel Miami Beach is the stateside version of Art Basel, Switzerland—the most important annual art fair in the world—with 195 leading art galleries from North America, Latin America, Europe, South Africa and Asia. This guide to the December, 2008 edition, with more than 400 color illustrations, is an essential reference.

Art Basel Miami Beach 2008

ISBN 978-3-7757-2226-1

Paperback, 8.25 x 11.75 in. / 652 pgs / 510 color.

U.S. \$60.00 CDN \$63.00

December/Art

Exhibition Schedule

Miami: Art Basel Miami Beach,
12/04/08–12/07/08

GIANCARLO POLITI EDITORE



Art Diary International 2008–2009

The World Art Directory

This handy pocket-sized volume is the world's most comprehensive art guide, packed with 600 pages of up-to-date contact information for art venues, artists, critics and collectors. Ideal for traveling, this edition contains new entries for Asia and Latin America.

Art Diary International 2008-2009

ISBN 978-88-1816-145-8

Paperback, 4 x 8 in. / 570 pgs / 200 color.

U.S. \$35.00 CDN \$37.00

September/Art

GUGGENHEIM MUSEUM



The Hugo Boss Prize 2008

This innovatively designed publication, which accompanies the announcement of the short list for the Hugo Boss Prize 2008, features special artist-designed pages by each of the finalists—Christoph Büchel, Patty Chang, Sam Durant, Emily Jacir, Joachim Koester and Roman Signer—as well as accompanying essays.

The Hugo Boss Prize 2008

ISBN 978-0-89207-373-3

Paperback, 10.5 x 13.5 in. / 112 pgs / 114 color.

U.S. \$24.95 CDN \$26.00

August/Art

Exhibition Schedule

New York: Solomon R. Guggenheim Museum,
02/09–05/09

CHARTA



Sustainabilities

Text by Gilles Lipovetsky, Gianni Vattimo, Christiane Paul, Miguel Ruano, Simon Critchley.

This volume brings together the results of the Sustainabilities Live Arts Festival, a 48-hour, non-stop creative conference on sustainability that took place in the spring of 2008 in Murcia, Spain. Participants include Slavoj Žižek, the Chemical Brothers, Rirkrit Tiravanija, Paco Barragán and Micha Klein, among many others.

Sustainabilities

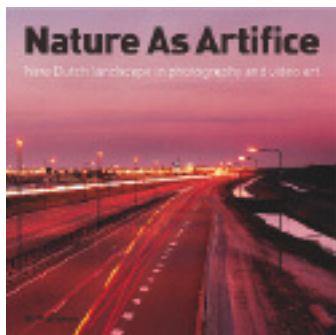
ISBN 978-88-8158-676-9

Hardcover, 6.25 x 9.25 in. / 144 pgs / 72 color.

U.S. \$39.95 CDN \$42.00

November/Art

NAI PUBLISHERS



Nature as Artifice
New Dutch Landscape in
Photography and Video Art
1989–the Present
 Edited by Maartje van den Heuvel,
 Tracy Metz.

The expression “Dutch landscape” continues to evoke painterly traditions of unspoiled and idyllic farmland, but like any other country, the Netherlands has altered radically over the last century, and today enjoys international renown for its hi-tech cultivation and reshaping of the landscape. Since the 1980s, a number of outstanding landscape photographers and video artists have been taking this artificial character of the Dutch landscape as a point of departure for their work, focusing on motorways, railways and the recently created landscape of symmetrical polders, greenhouses, business parks and suburban residential districts. *Nature as Artifice* brings this group together officially for the first time, with work by Hans Aarsman, Jannes Linders, Wout Berger, Henze Boekhout, Edwin Zwakman, Theo Baart, Cary Markerink, Hans van der Meer, Marnix Goossens, Driessens/Verstappen, Hans Werleemann, Gert Jan Kocken, Bas Princen, Gábor Ösz, Gerco de Ruijter and Frank van der Salm.

Nature as Artifice
ISBN 978-90-5662-028-8
Hardcover, 9.75 x 11 in. / 352 pgs /
illustrated throughout.
 U.S. \$80.00 CDN \$84.00
 September/Photography

TIMEZONE 8

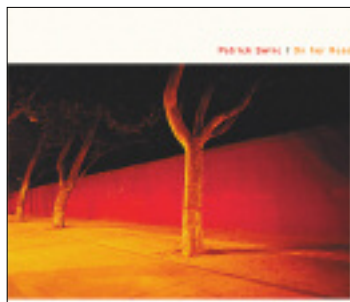


Andy Warhol in China:
The Photographs of
Christopher Makos
Foreword by Ai Weiwei.
Introduction by Peter Wise.
Interview with Christopher Makos.

A documentation of Andy Warhol's 1982 visit to China, this volume offers a unique glimpse of the international pop star by Christopher Makos, his personal photographer. With the advantage of hindsight, this volume becomes complexly ironic—in China in the 80s, almost no one knew who Warhol was. Just a few decades later, in 2006, Warhol's 1972 “Mao” sold for \$17.4 million to a Hong Kong real estate tycoon. And Chinese artists have, for years, been incorporating Western pop iconography into their work. Photographer Christopher Makos became known in the 1970s for his candid shots of Warhol. Henry Geldzahler, the former Curator of Contemporary Art at The Metropolitan Museum of Art in New York has written: “It is a great asset in Chris Makos' photographs that they reveal new and unfamiliar faces of the legendary pop figure...”

Andy Warhol in China: The
Photographs of Christopher Makos
ISBN 978-988-17144-8-0
Hardcover, 12 x 16.5 in. / 88 pgs /
60 duotone.
 U.S. \$75.00 CDN \$79.00
 August/Photography

EDITION 7L



Patrick Swirc: On
Her Road

Text by Patrick Swirc.

“It was in Paris, the day before I left. A first kiss, the first day of April, the taste of her lips and words close to my mouth: ‘See you soon, somewhere in China.’ She is Sephardic, lives in China and is studying the traces of the country's Jewish past. I am half-Jewish through my father and half-Catholic through my mother. When asked if my name was Jewish I always answered: ‘No, why?’ Yet deep inside, I feel Jewish. A few weeks after that first kiss, I traveled to Kirghizstan as planned. West China was only a few hours away by bus. Using phone text messages, she guided me around China, sometimes through sinister cities, one of which Jews had inhabited during the twelfth century. It was on her road that I would reconnect with my origins.”

Patrick Swirc studied photography in Switzerland but left to follow a striptease artist to Paris. He has since contributed covers to *Elle* and *Time*.

Patrick Swirc: On Her Road
ISBN 978-3-86521-481-2
Hardcover, 11.5 x 13.75 in. / 128 pgs /
37 tritone / 24 color.
 U.S. \$35.00 CDN \$37.00 **FLAT40**
 December/Photography

HATJE CANTZ



Olaf Heine
Leaving the Comfort Zone:
Photographs 1991–2008
Text by Ralf Grauel, Matthias
Harder, Iggy Pop, Sting.

Iggy Pop remarked that German photographer Olaf Heine, “is blessed with a clear and inescapable German eye. You better run, or fight back”—and the particularly fierce images that Heine captured of the iconic punk star reveal that Pop did indeed choose to fight back. Heine—due to his ability to get straight to the heart of a person's humanity and individual style—is one of the most innovative and in-demand portrait photographers working today. His portfolio of musicians, actors, athletes, writers and icons is diverse, and includes Michael Stipe, Jared Leto, Sting and Selma Hayek, to name a few. His photos have been used on record covers and in magazines; he has shot advertising campaigns and several dozen music videos. Containing more than 100 works, this volume provides an overview of the photographer's extensive oeuvre, while also presenting Heine's less familiar still lifes, landscapes and architectural photographs.

Olaf Heine
ISBN 978-3-7757-2218-6
Hardcover, 10 x 12.75 in. / 160 pgs /
120 duotone.
 U.S. \$60.00 CDN \$63.00
 November/Fashion

POWERSHOVELBOOKS

**Rei Sato: Sun**

Born in 1984, Rei Sato is one of the youngest stars of Kaikai Kiki, artist Takashi Murakami's Tokyo-based art production company, which states the goal, "By organizing world-class exhibitions and projects, handling public relations and artist's biographies, and offering Murakami's personal feedback on work in progress, Kaikai Kiki is dedicated to the growth of these emerging artists." Since exhibiting in the inaugural GEISAI, Murakami's annual art fair, Sato has become known for her disarmingly naïve drawings on photographs. The photographs featured in this volume, however, are unmodified. Carefully composed poetic snapshots, the photographs of the *Sun* series were created during Sato's routine walk between home and the Kaikai Kiki studios. The book, Sato's first, is comprised of hundreds of these images, which draw on Japanese pop culture, manga, Impressionism and abstraction alike to create a playful, intuitive, earnest and highly expressive body of work.

Rei Sato graduated in 2005 from Tokyo's Ochanomizu College of Fine Arts and Design. Since then she has participated in solo and group exhibitions at such international venues as the Cartier Foundation for Contemporary Art in Paris and Marianne Boesky Gallery in New York.

Rei Sato: Sun

ISBN 978-4-434-11453-3

Paperback, 7.25 x 10 in. / 392 pgs / 392 color.

U.S. \$85.00 CDN \$89.00

August/Photography/Asian Art & Culture

POWERSHOVELBOOKS

**Life As A Golden Half**

A gold lamé bikini under a sparkling white vest, a tropical drink with an orchid on top, a stuffed deer head, a little girl holding a Hello Kitty sippy cup at the beach, shoe samples, power cables and many a downcast glance are some of the images collected in this sleek and sexy compendium. Last year, Tokyo's esteemed Powershovelbooks handed Golden Half cameras, cult old-school half-sized cameras that were recently re-released by the Japanese company SuperHeadz, to 11 half-Japanese female models—who took hundred of pictures of themselves, their friends, their homes, travels, daily landscapes and abstract worlds. The result is a vivid, radiant, sometimes ephemeral and gently erotic review of the lives of a group of carefree young women living between Tokyo and the countries of their second halves. But far from a frivolous collection of snapshots, this volume is a revealing compendium by some very promising new talents in Japanese photography.

Life As A Golden Half

ISBN 978-4-434-11222-5

Paperback, 7.25 x 10 in. / 320 pgs / 308 color / 9 b&w.

U.S. \$55.00 CDN \$58.00

August/Photography/Asian Art & Culture

HATJE CANTZ

**Izima Kaoru: Landscapes With a Corpse**

Text by Yuko Hasegawa, Peter Weiermair.

Edgar Allan Poe wrote, "The death of a beautiful woman is unquestionably the most poetical topic in the world." Ophelia, Madame Bovary and Anna Karenina are evidence that other writers and artists have agreed. Fusing Poe's sentiment with the Buddhist imperative to muse daily on one's own death, Japanese photographer Izima Kaoru asks Japanese and European actresses and models to collaborate with him in staging their own demises. The resulting images bring a melancholic palate and impeccable technique to an assortment of figures who have expired with perfect *coiffure*—made up and sporting couture by such designers as Vivienne Westwood, Gucci, Prada and Dior. There is something filmic about Kaoru's framing, which alternates between long shot and close-up, yet the narrative remains shadowy. This volume assembles for the first time 43 such scenes from 1993 to the present. They are influenced by art historical references ranging from traditional Japanese Ukiyo-e woodcuts to contemporary Pop.

Izima Kaoru: Landscapes With a Corpse

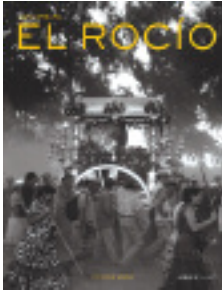
ISBN 978-3-7757-2237-7

Hardcover, 13.5 x 11.5 in. / 192 pgs / 200 color.

U.S. \$85.00 CDN \$89.00

November/Photography/Asian Art & Culture

KERBER



Loïc Bréard: El Rocío

Text by Corinna Weidner.

In this lush collection of black-and-white photographs, the French-born German photographer Loïc Bréard accompanies a group of pilgrims, from beginning to end, on their journey by car, horseback or decorated ox-cart to the Romeria del Rocío in Andalusia, Spain—where they pay hearty tribute to the Virgin Mary.

Loïc Bréard: El Rocío
ISBN 978-3-86678-105-4
Hardcover, 9.25 x 12.5 in. / 240 pgs / 184 duotone.
U.S. \$75.00 CDN \$79.00
August/Photography

STEIDL & PARTNERS



Dryden Goodwin: Cast

Text by David Chandler, Stephen Bode.

This first major monograph explores the rich dialogue between drawing, photography and video that defines London-based Dryden Goodwin's hybrid practice. This volume includes several new works as well as *Cradle*, a continuing series of strangers photographed on the street at night.

Dryden Goodwin: Cast
ISBN 978-3-86521-727-1
Hardcover, 11.75 x 8 in. / 160 pgs / 100 color.
U.S. \$40.00 CDN \$42.00 **FLAT40**
November/Photography

HATJE CANTZ



Frank Darius: Welcome to the Garden

Welcome to the Garden offers a glimpse into German photographer Frank Darius' ordered and highly aestheticized world, where the mundane becomes sublime. By means of a muted palette and careful framing, his images are infused with a painterly aura.

Frank Darius: Welcome to the Garden
ISBN 978-3-7757-2162-2
Hardcover, 11.75 x 9.5 in. / 120 pgs / 100 color.
U.S. \$60.00 CDN \$63.00
September/Photography

HATJE CANTZ



Mathieu Bernard-Reymond: TV

Switzerland-based French artist Mathieu Bernard-Reymond presents his *TV* series in this focused monograph of digital photographs. His eerie nocturnal images capture houses and buildings whose windows have been replaced by glaring television screens tuned to a limited number of programs. "Wild" creatures roam outside, constructed from flickering, small-screen images.

Mathieu Bernard-Reymond: TV
ISBN 978-3-7757-2174-5
Hardcover, 11.5 x 9.5 in. / 96 pgs / 50 color.
U.S. \$55.00 CDN \$58.00 **FLAT40**
October/Photography

VEENMAN PUBLISHERS



Isabella Rozendaal: On Loving Animals

This collection of images by Dutch photographer Isabella Rozendaal attempts to capture the bizarre and touching way that humans express their love for their animals. Long-haired dogs with braids and barrettes, sedated and post-op cats, retired show animals, horses with mouths bloodied by the bit and stuffed taxidermist's specimens all feature here.

Isabella Rozendaal: On Loving Animals
ISBN 978-9086-90-155-5
Paperback, 8.5 x 10.75 in. / 72 pgs / 50 color.
U.S. \$36.00 CDN \$38.00
August/Photography

CHARTA



LMPhotoproject: Winckelmann's Knife

Text by Manlio Brusatin, Lucamassimo.

Inspired by the work of Johann Joachim Winckelmann—the murdered eighteenth-century German archeologist and art historian known for his neoclassical writings and homoerotic passions—this is a critical volume of photographs of young male athletes who embody the Neoclassical ideals so beloved by Winckelmann.

LMPhotoproject: Winckelmann's Knife
ISBN 978-88-8158-680-6
Hdcvr, 5.75 x 8.5 in. / 72 pgs / 28 color / 11 b&w.
U.S. \$34.95 CDN \$37.00
October/Photography

RADIUS BOOKS



Michael Lundgren: Transfigurations

Essay by Rebecca Solnit.

Afterword by William Jenkins.

Historically, landscape photography was used as a means of documenting geographic and scientific exploration. Later it transitioned into a way to record nature and the spectacle of human progress. Rarely has it been employed more abstractly to convey an atavistic or ecstatic experience as it is in the new work of Michael Lundgren. This volume collects the Phoenix-based photographer's images of the Sonoran desert, which he has been shooting since 2003. Using the desert's constant flux to his advantage, Lundgren records the shifting effects of light and atmosphere to create stunning black-and-white images. These photographs express a lust for the primitive, and they reinvigorate the realm of landscape photography with notions of the sublime.

Lundgren elaborates in his statement, "The landscape is only discernible because of the presence of what is fundamentally absent. Myth and metaphor remain unfixed, open." This volume includes a text by the acclaimed critic, historian and best-selling author, Rebecca Solnit, as well as an afterword by the noted scholar and professor William Jenkins, who curated the influential 1975 *New Topographics* exhibition.

Michael Lundgren: Transfigurations

ISBN 978-1-934435-10-6

Hardcover, 14 x 11 in. / 64 pgs / 40 duotone.

U.S. \$50.00 CDN \$53.00

October/Photography

JRP|RINGIER



Peter Piller: Zeitung

Edited by Christoph Keller.

From 1994 to 2005, German artist Peter Piller worked a day job at a leading Hamburg ad agency where he was responsible for analyzing and archiving more than 150 regional newspapers. The grinding repetition of this task inspired him to create the Peter Piller Archive, which consists of countless images culled from these newspapers and gathered into 80-some highly subjective categories such as "Touching Cars," "Sad, Hopeless, Despair, Tristesse," "Girls Firing Arms," "Stand-in, Protests" or "Man and Fire." *Zeitung*, part of a series of artists' projects edited by Christoph Keller, is the most complete compilation to date of Piller's fascinating collection, which, at turns mundane and grotesque, constitutes an improbable typology of press photography from the last decade.

Peter Piller: Zeitung

ISBN 978-3-905829-10-5

Hardcover, 11 x 11 in. / 384 pgs /

583 color / 1,000 b&w.

U.S. \$95.00 CDN \$100.00

August/Photography

STEIDL & PARTNERS



John Duncan: Bonfires

Text by Colin Graham, Mary Warner Marien.

In *Bonfires*, photographer John Duncan documents the long-standing Protestant tradition of bonfire building—part of the annual July 11 celebration commemorating the defeat of James Stuart at the Battle of the Boyne in 1690—in his native Belfast. The large structures on which the fires are lit serve as a powerful assertion of Protestant identity and signal a sense of community solidarity. Duncan's photographs frame these structures against Belfast's changing urban landscape, revealing the deep divisions that, despite political progress, still affect Northern Ireland long after the cease-fires. Duncan's images reveal the expressive, jerry-rigged constructions that are lit to create the fires. They recall all manner of real and mythic architecture, from high-rise apartment buildings to military watchtowers, gun emplacements, the Empire State Building or the Tower of Babel.

John Duncan: Bonfires

ISBN 978-3-86521-726-4

Hardcover, 11.5 x 11 in. / 72 pgs / 24 color.

U.S. \$40.00 CDN \$42.00 **FLAT40**

September/Photography

HATJE CANTZ



Frank Kunert: Topsy-Turvy World

Edited by Thilo von Debschitz.

Enigmatic German photographer Frank Kunert, born in 1963 in Frankfurt, excels at turning familiar narrative contexts upside down and forcing us to question reality itself. A multistoried apartment building, drab and grayish, has the requisite carpeted balconies, railings and lone flower box—even a deckchair. It's a familiar view. But on second glance, we sense something is gravely amiss: the balcony doors lead nowhere; in fact, the balconies themselves cannot be accessed. Kunert has not uncovered an architectural conspiracy; the building is his own creation. In the tradition of Thomas Demand, Kunert spends weeks constructing highly detailed, convincingly realistic models, then photographs them to exacting technical standards, creating vibrant images rife with subtle visual puns. This concise and engaging volume provides ample opportunity to study the witty intelligence behind Kunert's recent work.

Frank Kunert: Topsy-Turvy World

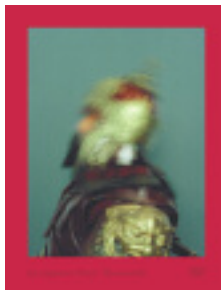
ISBN 978-3-7757-2132-5

Hardcover, 8.75 x 8.75 in. / 72 pgs / 21 color / 7 b&w.

U.S. \$25.00 CDN \$26.00

July/Photography/Art

HATJE CANTZ



Kyungwoo Chun: Thousand(s)

Kyungwoo Chun, born in Korea in 1969 and now based in Germany, is known for his poetically blurred long exposure photographic portraits. Chun's last name means "thousand," and derives from a Chinese general who emigrated to Korea 407 years ago. For this project, Chun photographed thousands of people in China with his last name.

Kyungwoo Chun: Thousand(s)

ISBN 978-3-7757-2167-7

Hardcover, 6.5 x 8.75 in. / 144 pgs / 80 color.

U.S. \$50.00 CDN \$53.00 **FLAT40**

October/Photography/Asian Art & Culture

CHARTA



Roger Camp: Heat

Foreword by Bert Yarborough.

Text by Roger Camp.

According to *The Los Angeles Times*, the images collected here, created over several years from blocked adult television signals "suggest seductiveness and vulnerability, sharpness and danger. The common components become enigmatic in Camp's compositional juxtapositioning of them as they flicker back and forth between recognizability and abstraction."

Roger Camp: Heat

ISBN 978-88-8158-678-3

Paperback, 9.5 x 6.75 in. / 64 pgs / 50 color.

U.S. \$27.95 CDN \$29.00

November/Photography/Erotica

CHARTA



Giuseppe Ripa: Lightly

Milan's New Trade Fair

Text by Walter Guadagnini, Roberto Mutti, Giuseppe Ripa.

In this refined, black-and-white study, Italian photographer Giuseppe Ripa taps into an unexpectedly surreal dimension of Milan by setting up his camera in the city's new convention center, the Milan Trade Fair, designed by the internationally renowned architect Massimiliano Fuksas and selected to host the 2015 World Exposition.

Giuseppe Ripa: Lightly

ISBN 978-88-8158-674-5

Hardcover, 11.25 x 9.25 in. / 96 pgs / 39 duotone.

U.S. \$55.00 CDN \$58.00

August/Photography

DAMIANI



European Photography

Human, All Too Human

Edited by Elio Grazioli, Riccardo Panattoni.

Fotografia Europea is a three-year-old annual photography exhibition that takes place throughout the Northern Italian city of Reggio Emilia each spring. This year's exhibition features work from leading European photographers like Aneta Grzeszykowska, Erwin Olaf, Ann Sofi Sidén, Raoul Hausmann, Wols, Pierre et Gilles and Bettina Rheims.

European Photography

ISBN 978-88-6208-058-3

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October/Photography

TIMEZONE 8



Chen Jiagang: Third Front

Edited by Zhou Minghao. Preface by Romain Degoul. Text by Feng Boyi.

Capturing another side of China, a country currently experiencing one of the highest rates of development in the world, Chen Jiagang's sumptuous, large-scale color photographs of monumental industrial wastelands make us question the usefulness, or absurdity, of the mad development that humans so intrinsically pursue.

Chen Jiagang: Third Front

ISBN 978-988-17143-6-7

Hardcover, 11.5 x 9.5 in. / 170 pgs / 80 color.

U.S. \$60.00 CDN \$63.00

August/Photography/Asian Art & Culture

KERBER



Bertram Kober: Carrara

Text by Enno Kaufhold, Bertram Kober.

Bertram Kober's photographs of the landscape surrounding Carrara, Italy reveal a mountainous terrain that has been radically changed, reshaped and also destroyed by marble quarries. Recalling the paintings of Caspar David Friedrich, these images are as atmospheric as they are intense.

Bertram Kober: Carrara

ISBN 978-3-86678-088-0

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August/Photography

DAMIANI



Ohad Maiman: Theories of Want

Ohad Maiman is a New York-based philosopher and artist who traveled the far East and South America extensively after serving three years in the Special Forces. This artist's book collects his compelling, immediate photographs of people around the world with his own philosophical statements and questions.

Ohad Maiman: Theories of Want
ISBN 978-88-6208-059-0
Hardcover, 11.5 x 7.5 in. / 160 pgs / 140 color.
 U.S. \$50.00 CDN \$53.00
 October/Photography

TURNER/A&R PRESS



Heidrun Holzeind: CU/Mexico 68

Text by Cuauhtémoc Medina.

In this two-volume slipcased set, the Austrian artist Heidrun Holzeind reflects upon the revolutionary 1968 student movement in Mexico. The first volume collects photographs from the National Autonomous University and a text by Cuauhtémoc Medina. The second volume compiles two years of interviews with 15 members of the movement. Violent and poetic.

Heidrun Holzeind: CU/Mexico 68
ISBN 978-968-9056-37-9
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 December/Photography/Latin American Art & Culture

TURNER



Carmela García: Constellation

Spanish photographer Carmela García here presents a symbolic cartography linking identities, geographies and relationships between the female cultural revolutionaries of Paris in the 1920s—including Berenice Abbott, Djuna Barnes, Claude Cahun, Coco Chanel, Colette, Lee Miller, Gertrude Stein and many others.

Carmela García: Constellation
ISBN 978-84-7506-820-6
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 August/Photography

CHARTA



Monica Castiglioni: New York City, A Glimpse in the Puddle

Introduction by Monica Castiglioni. Text by Uscha Pohl.

Milan- and New York-based graphic designer, goldsmith and photographer Monica Castiglioni creates jewelry, photo portraits of people she likes and artistic photographs in an equally passionate way. This volume collects Castiglioni's New York City portraits, made from reflections in puddles after days of rain.

Monica Castiglioni: New York City, A Glimpse in the Puddle
ISBN 978-88-8158-681-3
Paperback, 10.75 x 8.5 in. / 152 pgs / 153 color.
 U.S. \$55.00 CDN \$58.00
 October/Photography

JOVIS



Moira Zoitl: Exchange Square

Activism and Everyday Life of Foreign Domestic Workers in Hong Kong

Each Sunday, tens of thousands of domestic workers from South and Southeast Asia gather in Hong Kong's renowned financial and shopping district, reclaiming the public space for the day. Since 2002, artist Moira Zoitl has explored the living and working conditions of these migrant workers. Photographs by Corazon Amaya-Canete.

Moira Zoitl: Exchange Square
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 September/Photography/Asian Art & Culture

HATJE CANTZ



Philine von Sell: Made in Germany

For 20 years Hamburg photographer Philine von Sell has made a living writing and directing for advertising and film. For the *Made in Germany* photo series, begun in 2006 and collected here, von Sell examines contemporary German industrial products and their manufacturing. The resulting images are abstract and alluring, demanding decoding.

Philine von Sell: Made in Germany
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 July/Photography

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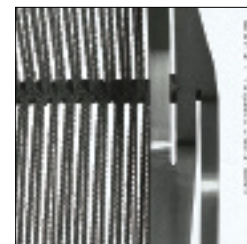
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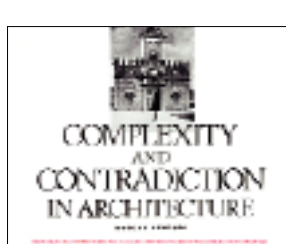
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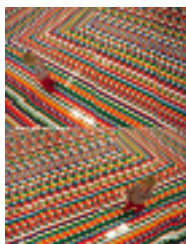


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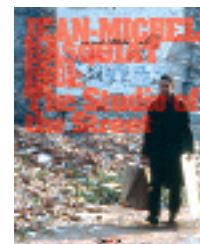
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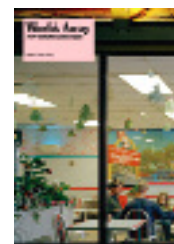
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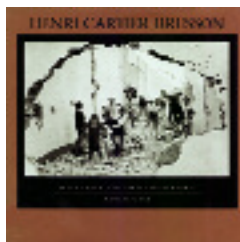
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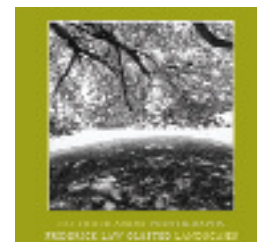
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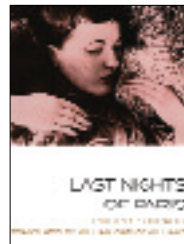
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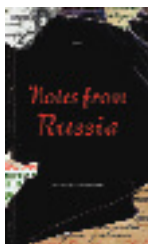
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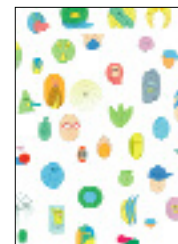
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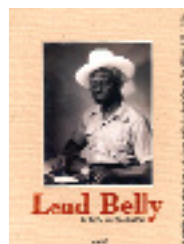
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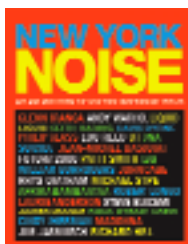
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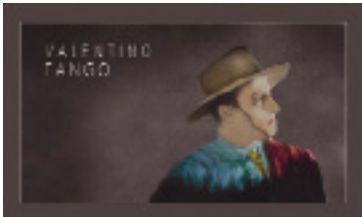
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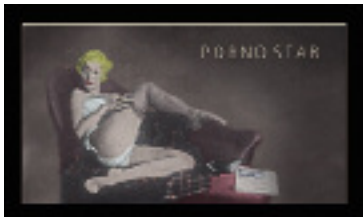
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