

artbook

D.A.P. SPRING 2016 CATALOGUE



From Ansel Adams’ classic images of Yosemite to Lee Friedlander’s views of Zion—100 years of our National Parks in photographs



Picturing America’s National Parks

Text by Jamie M. Allen.

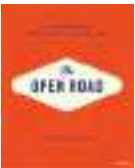
To celebrate the centennial of America’s National Park Service, *Picturing America’s National Parks* brings together some of the finest landscape photography in the history of the medium, from America’s most magnificent and sacred environments. Photography has played an integral role in both the formation of the National Parks and in the depiction of America itself, through this natural resource. From Yosemite to the most recent 2013 addition of Pinnacles National Park in California, America’s National Parks have been enjoyed through photographs for over 100 years.

This book traces that history and delights readers with stunning photographs of the best American landscapes. An informative essay and commentary from curator Jamie M. Allen unfold the role of photography in promoting America’s national heritage, land conservation and wildlife preservation. Featuring the historic work of masters such as Ansel Adams, Imogen Cunningham, William Henry Jackson, Edward Weston and Minor White, as well as contemporary greats such as Lee Friedlander, Stephen Shore and Joel Sternfeld, this volume offers a powerful look at America’s National Parks and pays homage to a practice that has defined the way we see America, particularly the American West. The parks included are Acadia National Park (ME), Arches National Park (UT), Badlands National Park (SD), Big Bend National Park (TX), Bryce Canyon National Park (UT), Capital Reef National Park (UT), Canyonlands National Park (UT), Crater Lake National Park (OR), Death Valley National Park (CA and NV), Denali National Park (AK), Glacier National Park (MT), Glacier Bay National Monument (AK), Grand Canyon National Park (AZ), Grand Teton National Park (WY), Great Basin National Park (NV), Great Sand Dunes National Park (CO), Great Smoky Mountains National Park (NC and TN), Joshua Tree National Park (CA), Kenai Fjords National Park (AK), Mount Rainer National Park (WA), Olympic National Park (WA), Redwood National Park (CA), Rocky Mountain National Park (CO), Yellowstone National Park (WY), Yosemite National Park (CA) and Zion National Park (UT).

APERTURE/GEORGE EASTMAN MUSEUM

9781597113564 u.s. \$50.00 ~~can \$65.00~~
Hbk, 9.5 x 11.5 in. / 160 pgs / illustrated throughout.
June/Photography/Nature

EXHIBITION SCHEDULE
Rochester, NY: George Eastman Museum, 06/04/16–10/02/16



ALSO AVAILABLE
The Open Road: Photography
& the American Road Trip
9781597112406
Hbk, U.S. \$65.00 ~~CDN \$85.00~~
Aperture

PHOTOGRAPHERS INCLUDE

- Ansel Adams
- Alvin Langdon Coburn
- Imogen Cunningham
- Mitch Epstein
- Lee Friedlander
- Sharon Harper
- William Henry Jackson
- Len Jenschel
- Eadweard Muybridge
- Rebecca Norris Webb
- Martin Parr
- Stephen Shore
- Joel Sternfeld
- Thomas Struth
- Bradford Washburn
- Carleton Watkins
- Edward Weston
- Minor White
- Garry Winogrand



Parks and Ellison collaborated on two historic photo-essays—“Harlem Is Nowhere” and “A Man Becomes Invisible”—both published in full for the first time here

Invisible Man: Gordon Parks and Ralph Ellison in Harlem

Foreword by Peter W. Kunhardt Jr., Douglas Druick. Introduction by Matthew S. Witkovsky, John F. Callahan. Text by Michal Raz-Russo, Jean-Christophe Cloutier.

It is relatively unknown that the photographer Gordon Parks was close friends with Ralph Ellison, author of the acclaimed 1952 novel *Invisible Man*. Even less known is the fact that their common vision of racial injustices, coupled with a shared belief in the communicative power of photography, inspired collaboration on two important projects, in 1948 and 1952.

Capitalizing on the growing popularity of the picture press, Parks and Ellison first joined forces on an essay titled “Harlem Is Nowhere” for *’48: The Magazine of the Year*. Conceived while Ellison was already three years into writing *Invisible Man*, this illustrated essay was centered on the Lafargue Clinic, the first non-segregated psychiatric clinic in New York City, as a case study for the social and economic conditions in Harlem. He chose Parks to create the accompanying photographs, and during the winter of 1948, the two roamed the streets of Harlem, with Parks photographing under the guidance of Ellison’s writing. In 1952 the two collaborated again on “A Man Becomes Invisible” for the August 25 issue of *Life*, which promoted Ellison’s newly released novel.

This is the first publication on Parks’ and Ellison’s two collaborations, one of which was lost, while the other was published only in reduced form.

Gordon Parks was born in Fort Scott, Kansas, in 1912. In addition to his storied tenures photographing for the Farm Security Administration (1941–45) and *Life* (1948–72), Parks found success as a film director, introducing Blaxploitation through his film *Shaft* (1971). Parks died in 2006.

Ralph Ellison was born in Oklahoma City in 1913. He enrolled at Booker T. Washington’s Tuskegee Institute in Macon County, Alabama, as a music major and later turned to writing essays and short stories for publications such as *New Masses*, *The Negro Quarterly*, *The New Republic* and *Saturday Review*. *Invisible Man* won the National Book Award in 1953. Ellison published two collections of essays: *Shadow and Act* (1964) and *Going to the Territory* (1986). He died in 1994.

STEIDL/THE GORDON PARKS FOUNDATION/THE ART INSTITUTE OF CHICAGO

9783958291096 U.S. \$45.00 CDN \$57.50

Clth, 9.75 x 11.5 in. / 128 pgs / 79 b&w.

April/Photography/Literature/African American Art & Culture



EXHIBITION SCHEDULE

Chicago, IL: The Art Institute of Chicago,
03/21/16–08/28/16



ALSO AVAILABLE

Gordon Parks:
Segregation Story
9783869308012
Hbk, U.S. \$45.00 CDN \$57.50
Steidl



Gordon Parks:
Back to Fort Scott
9783869309187
Hbk, U.S. \$39.95
CDN \$50.00
Steidl



O'Keeffe's turn toward abstraction: luscious watercolors of the Texan landscape and her own body

Georgia O'Keeffe: Watercolors

Text by Amy Von Lintel.
Georgia O'Keeffe: Watercolors catalogues the first major exhibition of the nearly 50 watercolors created by O'Keeffe between 1916 and 1918, while she lived in Canyon, Texas. These years mark a period of radical innovation for the artist, during which she firmly established her commitment to abstraction. While her work in Texas is often understood as merely a prelude to her career in New York City, these watercolors and drawings mark a seminal stage in O'Keeffe's artistic formation, representing the pivotal intersection of her disciplined art practice and her allegiance to the revolutionary techniques of her mentor, Arthur Wesley Dow.

O'Keeffe's watercolors explore the texture and landscape of the Texas desert and the artist's own body in an exceptionally fragile and sensitive medium, representing a substantial achievement in their own right. These early works also relate to O'Keeffe's large-scale oil paintings, which in their handling of color and texture in some ways seem to aspire to the condition of watercolor. Designed to emphasize direct contact with these beautiful works, *Watercolors* features full-scale color reproductions of the paintings, most of which are approximately 8x12 inches in scale, offering a powerful testament to the significance of the watercolors in O'Keeffe's creative evolution.

Georgia O'Keeffe (1887–1986) is best known for her distinctive paintings of flowers and landscapes which applied a precise, often hard-edged abstract language to evocative natural forms. Dubbed the “mother of American modernism,” O'Keeffe produced more than 1,000 artworks in a career of more than 60 years.

RADIUS BOOKS/GEORGIA O'KEEFFE MUSEUM
 9781942185048 U.S. \$60.00 CDN \$78.00
 Hbk, 10 x 13 in. / 140 pgs / 55 color.
 May/Art

EXHIBITION SCHEDULE
 Santa Fe, NM: Georgia O'Keeffe Museum,
 04/29/16–10/30/16

Edgar Degas: A Strange New Beauty

Edited with text by Jodi Hauptman. Text by Carol Armstrong, Jonas Beyer, Kathryn Brown, Karl Buchberg, Hollis Clayson, Samantha Friedman, Richard Kendall, Laura Neufeld, Stephanie O'Rourke, Raisa Rexer, Jill de Vonyar.

A towering figure in 19th-century art, Degas is best known as a painter and chronicler of the ballet. Yet his work in monotype reveals the true extent of his restless experimentation. In the mid-1870s, Degas was introduced to the monotype process, a technique in which the artist draws in ink on a metal plate that is then run through a press, typically resulting in a single print. Degas embraced the medium with enormous enthusiasm, inventing a new repertoire of mark-making that included wiping, scraping, scratching, fingerprinting and rendering via removal. The resulting works are characterized by enigmatic and mutable forms, luminous passages emerging from darkness and a heightened tactility. Taking the monotype process to radical ends, Degas explored a variety of subjects, including city dwellers in motion; harshly illuminated cafe singers, ballet dancers on and offstage, women in intimate settings; and evanescent landscapes. With this medium, Degas is at his most modern, liberating drawing from tradition, depicting the body in new and daring ways, and boldly engaging the possibilities of abstraction.

Published to accompany an exhibition at The Museum of Modern Art, this richly illustrated catalogue presents approximately 120 monotypes along with some 60 related works, including paintings, drawings, pastels, sketchbooks and prints. Essays and detailed studies by curators, scholars and conservators explore the creative potency of Degas' rarely seen monotypes, and highlight their impact on his wider practice.

Hilaire-Germain-Edgar Degas (1834–1917) was a French painter, draftsman, printmaker and sculptor celebrated for his scenes of modern life, from the cabaret concert to the racetrack to the ballet, the subject for which he is best known. Academically trained, Degas emulated old master and 19th-century predecessors; at the same time, he embraced radically new subjects, compositions and techniques.

THE MUSEUM OF MODERN ART
 9781633450059 U.S. \$50.00 CDN \$65.00
 Hbk, 8 x 10 in. / 224 pgs / 230 color.
 March/Art

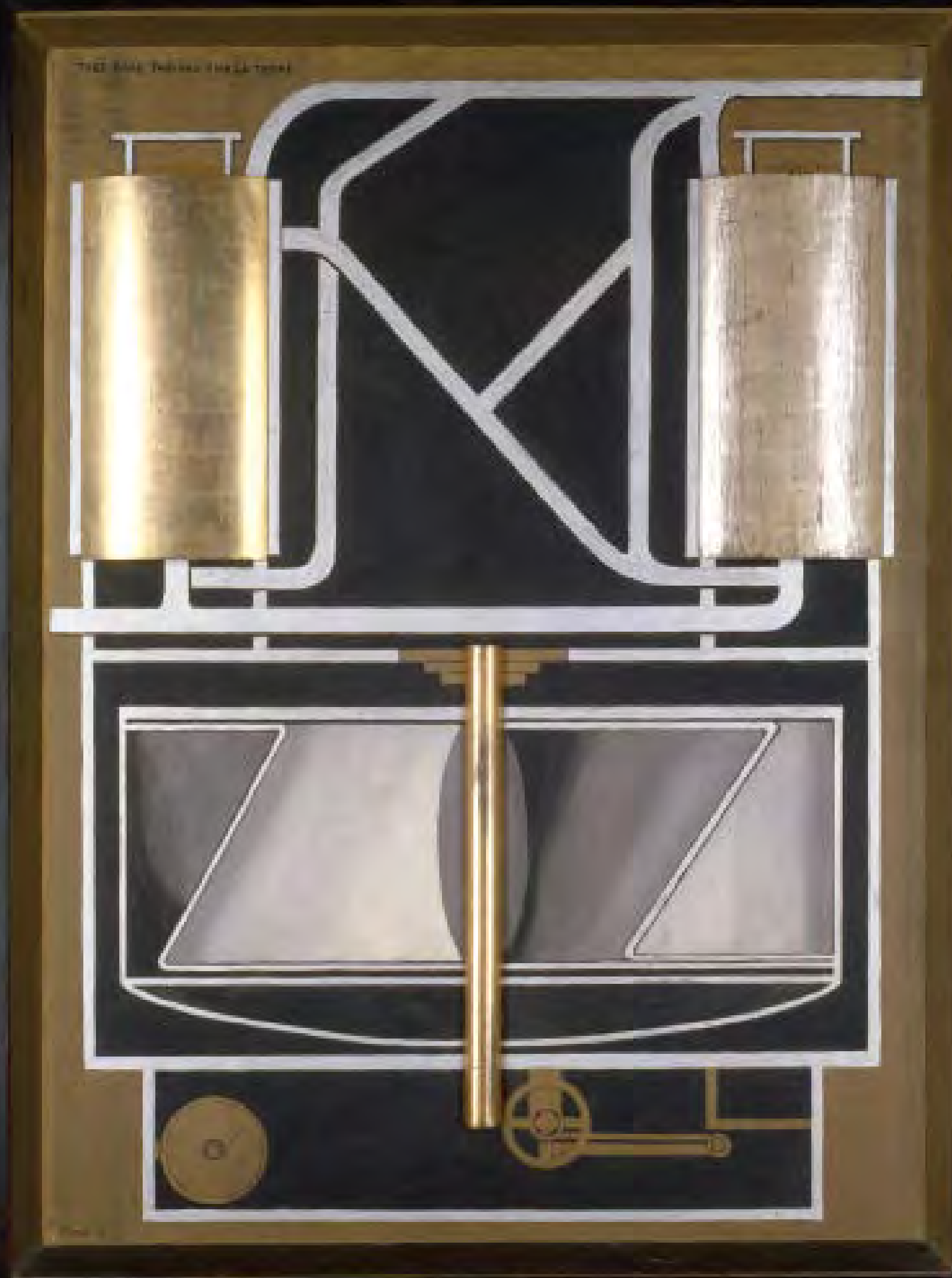
EXHIBITION SCHEDULE
 New York: The Museum of Modern Art, 03/25/16–07/24/16



Degas' monotypes show the artist at his most modern



ALSO AVAILABLE
 Degas and the Nude
 9780878467730
 Hbk, U.S. \$65.00 CDN \$85.00
 MFA Publications



Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction

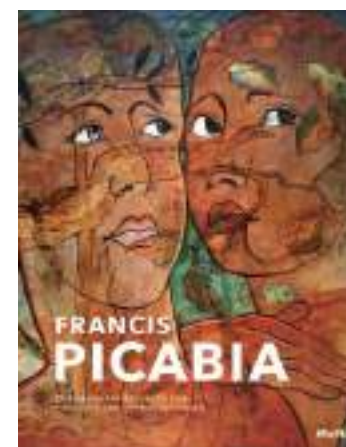
Edited with text by Anne Umland, Cathérine Hug. Text by George Baker, Carole Boulbès, Masha Chlenova, Briony Fer, Gordon Hughes, David Joselit, Jean-Jacques Lebel, Bernard Mercadé, Arnaud Pierre, Juri Steiner, Adrian Sudhalter, Aurélie Verdier, Sarah Wilson.

Published in conjunction with the first large-scale retrospective of Picabia's work in the United States since 1970, *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* is a sweeping survey of the artist's profoundly innovative and influential career. Among the great modern artists of the past century, Picabia is one of the most elusive, given his extreme eclecticism and persistent acts of self-contradiction. Though known as a Dadaist, Picabia's ongoing stylistic shifts, from Impressionism to radical abstraction, from mechanical imagery to pseudo-classicism and from photo-based realism to *art informel* remain to be assessed in depth. Similarly, the breadth of his practice, which encompassed poetry, film and performance, is under-recognized. Each makes him a figure relevant for contemporary artists, while his career as a whole challenges familiar narratives of modernism. This volume presents over 100 paintings, complemented by works on paper, publications, and film. Featuring some 500 illustrations and 14 essays, it examines the full range of Picabia's oeuvre. Authors including distinguished professors George Baker, Briony Fer and David Joselit, and renowned Picabia scholars Carole Boulbès and Arnaud Pierre, discuss a varied series of topics, including the corporeal character of Picabia's abstractions, his unexpected turn to mechanical painting, his experiments with materials and source imagery, the problems of his politics and his contemporary legacy. A richly illustrated chronology details the expanded nature of Picabia's visual production—from press polemics to party organizing.

Francis Picabia was born in 1879 in Paris, the only child of a Cuban-born Spanish father and a French mother. His first success came as a painter in an Impressionist manner. He went on to become one of the principle figures of the Dada movement in New York and Paris. In 1925 Picabia moved to the south of France, where he lived and worked through World War II. Following the war, Picabia returned to Paris, where he died in 1953.

THE MUSEUM OF MODERN ART
9781633450035 U.S. \$75.00 CDN \$95.00
Hbk, 9.5 x 12 in. / 368 pgs / 500 color.
July/Art

EXHIBITION SCHEDULE
Zurich, Switzerland: Kunsthaus Zurich, 06/03/16–09/25/16
New York: The Museum of Modern Art, 11/20/16–03/19/17



By rejecting consistency,
Picabia powerfully
asserts an artist's
freedom to change



ALSO AVAILABLE
Francis Picabia
9783863352233
Hbk, U.S. \$47.50 CDN \$60.00
Walther König, Köln



The first survey in decades of the witty Belgian conceptualist

Marcel Broodthaers

Edited with text by Christophe Cherix, Manuel J. Borja-Villel. Text by Benjamin H.D. Buchloh, Cathleen Chaffee, Jean-François Chevrier, Kim Conaty, Thierry de Duve, Rafael García Horriilo, Doris Krystof, Christian Rattemeyer, Sam Sackeroff, Teresa Velázquez, Francesca Wilmott.

Marcel Broodthaers’ extraordinary artistic output placed him at the center of international activity during the transformative decades of the 1960s and 1970s. Throughout his career, from early objects variously made of mussel shells, eggshells and books of his own poetry, to his most ambitious project, the *Musée d’Art Moderne, Département des Aigles* (Museum of Modern Art, Department of Eagles), and the *Décors* made at the end of his life, Broodthaers occupied a unique position, often operating as both innovator and commentator. Setting a precedent for what we call installation art today, his work has had a profound influence on a broad range of contemporary artists, and he remains vitally relevant to cultural discourse at large.

Published to accompany Broodthaers’ first retrospective in New York, this volume examines the artist’s work across all mediums. Essays by the exhibition organizers Christophe Cherix and Manuel Borja-Villel, along with a host of major scholars, including Benjamin H.D. Buchloh, Jean François Chevrier, Thierry de Duve and Doris Krystof, provide historical and theoretical context for the artist’s work. The book also features new translations of many of Broodthaers’ texts.

Marcel Broodthaers (1924–76) worked as a poet and critic until the age of 40, when he declared himself a visual artist. Over the next 12 years, he moved between Brussels, his birth city, and Düsseldorf and London. From 1968 to 1972 Broodthaers operated the *Musée d’Art Moderne, Département des Aigles*, an itinerant museum devoted to the exploration of the role of the institution itself and the function of art in society.

THE MUSEUM OF MODERN ART
9780870709623 U.S. \$75.00 CDN \$95.00
Hbk, 9.5 x 12 in. / 352 pgs / 450 color.
February/Art

EXHIBITION SCHEDULE
New York: The Museum of Modern Art, 02/14/16–05/15/16
Madrid, Spain: Museo Nacional Centro de Arte Reina Sofia, 10/04/16–01/09/17
Düsseldorf, Germany: Kunstsammlung Nordrhein-Westfalen, 03/04/17–06/11/17



2015 FALL–WINTER SUPPLEMENT

Marcel Duchamp: Museum in a Box

From or By Marcel Duchamp or Rose Sélavy

Edited by Mathieu Mercier.

One of the most important and enigmatic pieces of modernist art, “Boîte-en-valise” (Box in a Valise) was assembled by Marcel Duchamp between 1935 and 1941. The portable suitcase contains “the sum of his artistic work” up to that point. Perhaps in premonition of the coming war, and over years without a fixed address, Duchamp reproduced his work in a format that enabled him to easily transport his “complete works” at any time. Though the artist eventually made 300 copies of his box, many are behind glass in museums and private collections.

Published in an edition of 1,500 copies, this is the first-ever reinterpretation of the legendary book-object, conceptualized by French artist Mathieu Mercier and now available to a broader audience. At once a work in and of itself, and a reproduction in the Duchampian spirit, this miniature museum—approved by the Duchamp estate—contains 69 reproductions of Duchamp’s most celebrated creations, including the famous “Fountain,” “Nude Descending a Staircase” and the “Large Glass.” Mercier has reproduced the bulk of the contents of Duchamp’s original box in paper form, designing everything to scale. Playful and accessible, the “Boîte” reflects Duchamp’s desire to display his works outside the museum and gallery system.

Marcel Duchamp (1887–1968) studied painting in Paris. In 1912 he exhibited his controversial “Nude Descending a Staircase,” and by 1913 he had abandoned traditional painting and drawing for more experimental forms, including mechanical drawings, studies and notations. In 1914 he introduced his readymades. Duchamp became associated with the Dada movement in Paris and in New York, where he settled permanently in 1942.

WALTHER KÖNIG, KÖLN
9783863355180 U.S. \$195.00 CDN \$250.00 **SDNR30**
Leather suitcase, 14.75 x 14.75 in. / 81 replicas and printed reproductions / Limited edition of 1,500 copies.
March/Art

“Everything important that I have done can be put into a little suitcase,” Duchamp said in 1952: finally, that suitcase is accessible to all



Painter, sculptor,
novelist and
wrestler, Drexler
is the great
polymath of Pop

GREGORY R. MILLER & CO.
9781941366097 U.S. \$50.00 CDN \$65.00
Hbk, 8.25 x 10.5 in. / 224 pgs /
illustrated throughout.
June/Art

EXHIBITION SCHEDULE
Waltham, MA: Rose Art Museum,
Brandeis University, 02/12/16–06/05/16

Rosalyn Drexler: Who Does She Think She Is?

Introduction by Katy Siegel. Text by Hilton Als, Jonathan Lethem, Michael Lobel, Kalliopi Minoudaki, Caitlin Rubin, Allison Unruh.

Rosalyn Drexler has always moved between worlds. In the late 1950s and early '60s, she showed sculpture at New York's Reuben Gallery, a gathering place for artists like Allan Kaprow and Claes Oldenburg who combined installation and performance with traditional media. Drexler took part in Happenings at Reuben Gallery and at Judson Church (years after her own quasi-performance as a female wrestler, memorialized by Andy Warhol in the 1962 series *Album of a Mat Queen*).

Drexler's collages and large-format paintings of the 1960s open the category of Pop art to technology and politics in a way that feels contemporary today, crossing hard-edge painting with depictions of sex, violence, race and gender role-playing in film and media.

Her writing also crosses high and low genres, comprising novels both experimental and popular, avant-garde theater and writing for television (including an Emmy-winning Lily Tomlin special).

In addition to a comprehensive selection of Drexler's major paintings, *Who Does She Think She Is?* also recovers the artist's early sculptures, recently rediscovered and not exhibited since 1960. Documentation of Drexler's performances and theatrical work, photographs evoking her role in the downtown New York scene and a selection of her books and other archival materials present her work across multiple mediums, offering a comprehensive look at Drexler's varied career.

Rosalyn Drexler was born in 1926 in the Bronx, New York. In 1951 Drexler pursued a brief career as a professional wrestler under the name "Rosa Carlo, the Mexican Spitfire." In January 1964 her work was included in the *First International Girlie Exhibit* at Pace Gallery, New York. In 1968, Drexler signed the "Writers and Editors War Tax Protest" pledge, vowing to refuse tax payments in protest against the Vietnam War.



REVISED & EXPANDED EDITION

Gerhard Richter: Panorama

A Retrospective: Expanded Edition

Edited by Nicholas Serota, Mark Godfrey. Text by Achim Borchardt-Hume, Dorothee Brill, Rachel Haidu, Mark Godfrey, Christine Mehring, Camille Morineau. Interview by Nicholas Serota.

First published on the occasion of the major retrospective exhibition that opened at Tate Modern in 2011, *Gerhard Richter: Panorama* is the most complete overview of the artist's entire career to date. This stunningly illustrated survey encompasses works from the late 1950s to the present—photo-paintings, abstractions, landscapes, seascapes, portraits, color charts, grey paintings, glass and mirror works, sculptures, drawings and photographs—providing the definitive account of Richter's achievements. It also includes studio photographs, archival images and texts by an array of international critics and curators.

This expanded edition of *Panorama* includes a new text by Mark Godfrey that covers works made since the 2011 exhibition, including the *Strip*, *Flow* and *Birkenau* paintings, as well as an updated chronology. With more than 300 illustrations, and an interview between Richter and Nicholas Serota, Director of Tate, this book remains the most comprehensive survey of one of the world's pre-eminent contemporary artists.

Born in Dresden, East Germany, in 1932, **Gerhard Richter** migrated to West Germany in 1961, settling in Düsseldorf. He has exhibited internationally for the last five decades, with retrospectives in New York, Paris and Düsseldorf. He lives and works in Cologne.

D.A.P./TATE
9781938922923 U.S. \$65.00 CDN \$85.00
Hbk, 9.75 x 11.5 in. / 312 pgs / illustrated throughout.
May/Art

The expanded
edition of the
definitive Gerhard
Richter survey





An exhilarating, polka-dotted tour of a recent installation and sculptures



Yayoi Kusama: Give Me Love

Text by Akira Tatehata, Yayoi Kusama.
Yayoi Kusama: Give Me Love documents the artist’s most recent exhibition at David Zwirner, New York, which marked the US debut of *The Obliteration Room*, an all-white interior that viewers were invited to cover with dot stickers of various sizes and colors. Taking *The Obliteration Room* as its centerpiece, this catalogue reveals, in vivid large-scale plates, the transformation of the space from a clean white interior to a stunningly saturated room, with ceilings, walls and furniture covered in multicolored stickers put there by viewers over the course of the exhibition. The catalogue also includes Kusama’s recent large-format paintings from the *My Eternal Soul* series and a selection of new, large *Pumpkin* sculptures, a form that Kusama has been exploring since the 1950s. Made of shiny stainless steel and featuring painted dots or dot-shaped perforations, these immersive works seem created on a human scale. Texts include “Hymn to Yayoi Kusama” by art critic and poet Akira Tatehata and a poem by the artist herself. **Yayoi Kusama** was born in 1929 in Matsumoto, Japan. She was recently named the world’s most popular artist by various news outlets, based on annual figures reported by *The Art Newspaper* for global museum attendance in 2014. Her exhibitions were the most visited worldwide that year, with three major museum presentations simultaneously traveling through Japan, Asia, and Central and South America—all of which have drawn record-breaking attendances at every venue. Kusama’s work is featured in collections such as the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; The Museum of Modern Art, New York; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York.

DAVID ZWIRNER BOOKS
9781941701218 U.S. \$55.00 CDN \$70.00
Hbk, 10 x 12 in. / 120 pgs / 47 color / 1 b&w.
March/Art/Asian Art & Culture

Raymond Pettibon: Homo Americanus Collected Works

Edited by Ulrich Loock, Harald Falckenberg. Text by Raymond Pettibon, Ulrich Loock, Lucas Zwirner.
Raymond Pettibon: Homo Americanus presents over 600 works from every part of the artist’s career, the majority of which have never been published before. Arranged thematically in 32 chapters, it charts the appearance and development of the themes that have defined Pettibon’s oeuvre. Sections are introduced with excerpts from interviews with the artist, and are further discussed in an appendix by curator Ulrich Loock. Also featured are biographical notes compiled by Lucas Zwirner. This catalogue is the first to tackle Pettibon’s work as a whole—as a kind of hive-mind of American culture whose various branches constantly address and reinterpret one another. Of particular interest are Pettibon’s own readings of individual works in the book. In excerpts paired with corresponding images, Pettibon guides readers through his complex turns of thought, inviting readers to enter more deeply into his thinking. Published for a major Pettibon retrospective in Europe, the book includes a complete facsimile of his first artist’s book, *Captive Chains*—unavailable for decades—plus early drawings completed with his nephew, record covers, flyers and sections dedicated to collages and drawings from the 1980s to today. This is the definitive Pettibon volume for novices and experts alike.

Born in 1957 in Tucson, Arizona, **Raymond Pettibon** grew up in Hermosa Beach and graduated with a degree in economics from the University of California, Los Angeles, in 1977. Pettibon’s work has been exhibited widely throughout the US and abroad. Prominent venues which have held recent solo exhibitions include the MoCA San Diego, La Jolla, California; and the Whitney Museum, New York (both 2005). In 1998, he had his first American museum presentation, organized by The Renaissance Society at the University of Chicago in collaboration with the Philadelphia Museum of Art, which traveled to The Drawing Center, New York, and the MOCA, Los Angeles.

DAVID ZWIRNER BOOKS/DEICHTORHALLEN HAMBURG–SAMMLUNG FALCKENBERG
9781941701263 U.S. \$65.00 CDN \$85.00
Hbk, 7 x 10.5 in. / 688 pgs / 600 color.
March/Art

EXHIBITION SCHEDULE
Hamburg, Germany: Deichtorhallen Hamburg–Sammlung Falckenberg, 02/28/16–09/25/16
Salzburg, Austria: Museum der Moderne Salzburg, 11/19/16–02/12/17



ALSO AVAILABLE
Raymond Pettibon: To Wit
9780989980944
Hbk, U.S. \$45.00
CDN \$57.50
David Zwirner



Raymond Pettibon: Surfers 1985–2015
9781941701157
Pbk, U.S. \$39.95 CDN \$50.00
David Zwirner Books/
Venus Over Manhattan



Raymond Pettibon: Here's Your Irony Back
9783775737333
Hbk, U.S. \$60.00 CDN \$78.00
Hatje Cantz/David Zwirner/
Regen Projects



From wall drawings of ecstatic surfers to rare zines and record covers: the ultimate Pettibon tome





Visionary
drawings from
the legendary
explorer of
1970s downtown
New York



ALSO AVAILABLE
Gordon Matta-Clark
9788836611706
Pbk, U.S. \$45.00
CDN \$57.50
Silvana Editoriale



112 Greene Street:
The Early Years
9781934435410
Hbk, U.S. \$50.00
CDN \$65.00
David Zwirner

Gordon Matta-Clark: The Beginning of Trees and the End Drawings and Notebooks

Text by Briony Fer. Interview by Jessamyn Fiore, Sarah Sze.

Well known for his radical “anarchitectural” interventions throughout the 1970s, Gordon Matta-Clark (1943–78) was always deeply, though less publicly, committed to drawing. His works on paper—which span three-dimensional reliefs, calligraphy and notebook entries—capture the interdisciplinary spirit that defined the art world in the 1970s, testifying to his interest in the crossovers between visual and performance arts.

Gordon Matta-Clark: The Beginning of Trees and the End, published on the occasion of the eponymous 2015 show at David Zwirner, New York, documents his extraordinary accomplishment as a draftsman. Organized by theme, the catalogue presents selections from Matta-Clark’s *Cut Drawings*, *Energy Rooms*, *Energy Trees* and his own “calligraphy,” many of which have never been published. Perhaps the best known of the group, the *Cut Drawings* explore smaller-format versions of his architectural interventions; slicing meticulously through several layers of paper, gesso or cardboard, Matta-Clark created flat sculptural works that emphasized the voids created by extracting matter. Drawings with Matta-Clark’s own “calligraphy” emphasize the medium of drawing as an independent form. Some of the most elaborate and colorful compositions include trees, several of which refer to Matta-Clark’s *Tree Dance* performance at Vassar College in 1971. Near-abstract tree shapes also incorporate his calligraphic marks, with branches constructed from imaginary letters. Matta-Clark’s *Notebooks*, which combine elements of Surrealist automatic drawing with an interest in choreography, appealed to performance artists, including Laurie Anderson and Trisha Brown. This unparalleled presentation of Matta-Clark’s drawings is accompanied by new scholarship by Briony Fer, as well as an interview with artist Sarah Sze by Jessamyn Fiore, co-director of the Estate of Gordon Matta-Clark.

DAVID ZWIRNER BOOKS

9781941701256 U.S. \$55.00 CDN \$70.00
Hbk, 12 x 9 in. / 150 pgs / 101 color.
May/Art

BACK IN PRINT

Donald Judd: Complete Writings 1959–1975

Gallery Reviews, Book Reviews, Articles, Letters to the Editor, Reports, Statements, Complaints

Complete Writings 1959–1975 was first published in 1975 by The Press of the Nova Scotia College of Art and Design, and since then it has been the primary source for Donald Judd’s early writing. Working as an art critic for the magazines *Arts*, *Arts Magazine* and, later, *Art International*, Judd regularly contributed reviews of contemporary art exhibitions between 1959 and 1965, but continued to write throughout his life on a broad range of subjects. In his reviews and essays, Judd discussed in detail the work of more than 500 artists showing in New York in the early and mid-1960s, and provided a critical account of this significant era of art in America. While addressing the social and political ramifications of art production, the writings frequently addressed the work of such artists as Jackson Pollock, Kazimir Malevich, Barnett Newman, Ad Reinhardt, Lee Bontecou, Yayoi Kusama, John Chamberlain, Dan Flavin, Kenneth Noland and Claes Oldenburg.

Judd’s essay “Specific Objects,” first published in 1965, remains central to the analysis of the new art developed in the early 1960s. Other essays included in this publication are “Complaints I” (1969), “Complaints II” (1973) and his previously unpublished essay “Imperialism, Nationalism and Regionalism” (1975), all of which establish the polemical importance of Judd’s writing.

Donald Judd (1928–94) was born in Excelsior Springs, Missouri, and after having served in the United States Army, attended the College of William and Mary, Williamsburg, Virginia, and Columbia University, New York, where he received a BS in Philosophy, cum laude, in 1953. Studying at the Art Students League, Judd began his artistic career as a painter and transitioned to three-dimensional work in the early 1960s. Throughout his lifetime, in his writings and his work, he advocated for the importance of art and the artist’s role in society.

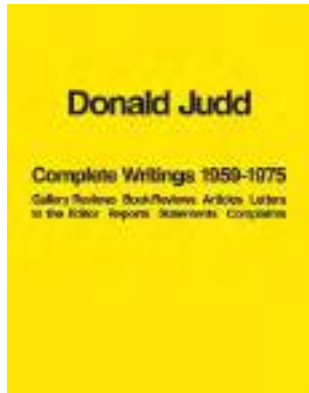
JUDD FOUNDATION

9781938922930 U.S. \$45.00 CDN \$57.50
Pbk, 8.5 x 11 in. / 240 pgs / 300 b&w.
March/Art/Nonfiction Criticism



PUBLICATION HISTORY

- Originally published by The Press of the Nova Scotia College of Art and Design and New York University Press in 1975
- Reprinted in paperback by The Press of the Nova Scotia College of Art and Design in 2005
- This 2015 edition by the Judd Foundation is a reprint of the original 1975 edition





Robert Frank: Film Works

Edited by Laura Israel.

The significance of Robert Frank’s photography is unquestionable. His *The Americans* is arguably the most important American photography publication of the postwar period, and his work has spawned numerous disciples, as well as a rich critical literature. It is less known that at the very moment he became a star—the end of the 1950s—Frank chose to abandon still photography for more than ten years in order to immerse himself in filmmaking. He did return to photography in the 1970s, but Frank the filmmaker has remained a well-kept secret for almost four decades. A compilation examining his missing years is long overdue.

Film Works includes four DVDs in PAL and NTSC format, and comes with the book *Frank Films* (edited by Brigitta Burger-Utzer and Stefan Grisseemann)—offering a visually unique approach to Frank’s films—and the booklets *Me & My Brother* and *Pull My Daisy*, all packaged in a custom-made wooden case. This elaborate object provides a comprehensive overview of more than 25 films and videos, some of them classics of the New American Cinema of the 1950s and 1960s.

Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 1958, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank’s other important projects include the books *Black, White and Things* (1952), *The Lines of My Hand* (1972) and the film *Cocksucker Blues* for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.

STEIDL

9783958290365 U.S. \$175.00 CDN \$225.00 SDNR40
Boxed, Pbk, 4 vols, 8.25 x 11.75 in. / 400 pgs / 4 DVDS (PAL & NTSC).
April/Film & Video/Photography

EXHIBITION SCHEDULE

New York: New York University, Tisch School of the Arts, 01/28/15–02/12/15



ALSO AVAILABLE
Robert Frank: Paris
9783865215246
Pbk, U.S. \$45.00
CDN \$57.50
Steidl



Robert Frank:
In America
9783869307350
Hbk, U.S. \$55.00
CDN \$70.00
Steidl



People and places in the long and multifaceted life of Robert Frank

Robert Frank: What We Have Seen

Text by Robert Frank, Ayumi Yamazaki.

Yet another superb volume in the photographer’s popular series of visual diaries, *What We Have Seen* is all about people and places in the long and convivial life of Robert Frank (born 1924). Opening and closing with the zoom on the dial of a clock tower, serving as a reminder of the silent but constant passage of time, the book is laden with memories and pictures of old photographs. Like a leitmotif carrying us through the images, the word “souvenir” pops up under a magnifying glass positioned on a French text as a reading device. Frank’s house in Mabou is once again portrayed as a popular retreat for people such as Jack Kerouac, Gerhard Steidl, Allen Ginsberg, William S. Burroughs and Frank’s family members. As ever, Frank’s visual diaries constitute an important part of both his later work and developments in the ongoing art of the photobook.

STEIDL

9783958290952 U.S. \$30.00 CDN \$40.00
Slip, Pbk, 8.75 x 9.75 in. / 48 pgs / illustrated throughout.
March/Photography



ALSO AVAILABLE
Robert Frank: Partida
9783869307954
Hbk, U.S. \$30.00
CDN \$40.00
Steidl



Looking In: Robert
Frank’s Americans
9783865218063
Hbk, U.S. \$90.00 CDN \$115.00
National Gallery Of Art,
Washington/Steidl



“This is political art ... but subsumed into the universal realities of life lived, daily, messy, crowded, at home.”
—Holland Cotter, *The New York Times*



Carrie Mae Weems: Kitchen Table Series

Text by Sarah Lewis, Adrienne Edwards.

Kitchen Table Series is the first publication dedicated solely to this early and important body of work by the American artist Carrie Mae Weems. The 20 photographs and 14 text panels that make up *Kitchen Table Series* tell a story of one woman's life, as conducted in the intimate setting of her kitchen. The kitchen, one of the primary spaces of domesticity and the traditional domain of women, frames her story, revealing to us her relationships—with lovers, children, friends—and her own sense of self, in her varying projections of strength, vulnerability, aloofness, tenderness and solitude. As Weems describes it, this work of art depicts “the battle around the family ... monogamy ... and between the sexes.” Weems herself is the protagonist of the series, though the woman she depicts is an archetype.

Kitchen Table Series seeks to reposition and reimagine the possibility of women and the possibility of people of color, and has to do with, in the artist's words, “unrequited love.”

Carrie Mae Weems (born 1953) is considered one of the most influential contemporary American artists. In a career spanning over 30 years, she has investigated family relationships, cultural identity, sexism, class, political systems and the consequences of power. Weems' complex body of art employs photographs, text, fabric, audio, digital images, installation and video. Weems has received numerous awards, grants and fellowships, including the prestigious MacArthur “Genius” grant and the Prix de Roma. She is represented in public and private collections around the world, including The Metropolitan Museum of Art, The Museum of Fine Arts, Houston, The Museum of Modern Art and the Museum of Contemporary Art, Los Angeles.

DAMIANI/MATSUMOTO EDITIONS

9788862084628 U.S. \$50.00 CDN \$65.00

Hbk, 9.75 x 13.5 in. / 86 pgs / 34 b&w.

April/Photography/African American Art & Culture



Walker Evans: Labor Anonymus

Edited by Thomas Zander. Text by David Campany, Heinz Liesbrock, Jerry L. Thompson.

Walker Evans shot the photographs collected in *Labor Anonymus* as an assignment for *Fortune* magazine, which published a small selection of 20 images in its November 1946 issue, under the title “On a Saturday Afternoon in Detroit.” Until now, however, the entire series of 50 photographs has never been reproduced. Evans' extraordinary serial studies of the facial expressions and postures of Detroit workers walking the city's streets are fascinating both as portraiture and as a surprising dimension of his photographic style. Shooting passersby against a plywood backdrop as they crossed his field of vision from distant right to close left (some noticing him, most not), with the light striking and modeling their features, Evans found that what he was creating with these images was “the physiognomy of a nation.”

This book compiles the photographs, contact sheets, small-version printlets, Evans' annotations to newspaper clippings, drafts for an unpublished text, telegrams and every available print Evans made, along with the *Fortune* spread as published. *Labor Anonymus* captures a long-vanished moment in American history, and a crucial project in Evans' oeuvre.

Born in St. Louis, Missouri, **Walker Evans** (1903–75) took up photography in 1928. His book collaboration with James Agee, *Let Us Now Praise Famous Men* (1941), which portrayed the lives of three white tenant families in southern Alabama during the Depression, has become one of that era's most defining documents. Evans joined the staff of *Time* magazine in 1945, and shortly after moved to *Fortune* magazine, where he stayed until 1965. That year, he became a professor of photography at the Yale University School of Art. Evans died at his home in Old Lyme, Connecticut, in 1975.

D.A.P./KOENIG

9781938922947 U.S. \$50.00 CDN \$65.00

Hbk, 9.5 x 10 in. / 170 pgs / 50 duotone.

March/Photography



ALSO AVAILABLE

Walker Evans:

The Magazine Work

9783869302591

Hbk, U.S. \$65.00 CDN \$85.00

Steidl



Walker Evans: American

Photographs

9780870708350

Hbk, U.S. \$35.00 CDN \$45.00

The Museum of Modern Art, New York



STEIDL
9783958291003 U.S. \$85.00 **CDN \$105.00**
Pbk, 7.5 x 9.75 in. / 720 pgs / 600 b&w.
March/Photography/Asian Art & Culture

EXHIBITION SCHEDULE
Vienna, Austria: Albertina,
01/16–05/16
Winterthur, Switzerland:
Fotomuseum Winterthur,
06/16–08/16
Paris, France: Le Bal, 09/16–12/16
Chicago, IL: The Art Institute
of Chicago, 01/17–05/17

Provoke: Between Protest and Performance

Photography in Japan 1960–1975

Edited by Matthew Witkovsky, Diane Dufour, Duncan Forbes, Walter Moser. Text by Yukio Lippit, Yuri Mitsuda. Interviews by Araki Nobuyoshi, Daido Moriyama, Eikoh Hosoe, Ryuichi Kaneko.

The short-lived Japanese magazine *Provoke*, founded in 1968, is nowadays recognized as a major contribution to postwar photography in Japan, featuring the country’s finest representatives of protest photography, vanguard fine art and critical theory in only three issues overall. The magazine’s goal was to mirror the complexities of Japanese society and its art world of the 1960s, a decade shaped by the country’s first large-scale student protests.

The movement yielded a wave of new books featuring innovative graphic design combined with photography: serialized imagery, gripping text-image combinations, dynamic cropping and the use of provocatively “poor” materials.

The writings and images by *Provoke*’s members—critic Koji Taki, poet Takahiko Okada, photographers Takuma Nakahira, Yakata Takanashi and Daido Moriyama—were suffused with the tactics developed by Japanese protest photographers such as Nobuyoshi Araki, Eikoh Hosoe and Shomei Tomatsu, who pointed at and criticized the mythologies of modern life.

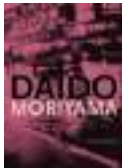
Provoke accompanies the first exhibition ever to be held on the magazine and its creators. Illuminating the various uses of photography in Japan at the time, the catalogue focuses on selected projects undertaken between 1960 and 1975 that offer a strongly interpretative account of currents in Japanese art and society at a moment of historical collapse and renewal.



ALSO AVAILABLE
Nobuyoshi Araki:
The Banquet
9781935004295
Hbk, U.S. \$39.95
CDN \$50.00
Errata Editions



Daido Moriyama:
Tales of Tono
9781938922022
Pbk, U.S. \$25.00
CDN \$32.50
Tate/D.A.P.



Daido Moriyama: Journey
for Some, Signed Edition
9781938922305
Hbk, U.S. \$250.00
CDN \$325.00
Reflex Editions Amsterdam



Blueprint for Counter Education

By Maurice R. Stein, Larry Miller and Marshall Henrichs.

Text by Paul Cronin, Adam Michaels, Jeffrey Schnapp.

Maurice R. Stein and Larry Miller’s *Blueprint for Counter Education* is one of the defining (but neglected) works of radical pedagogy of the Vietnam War era. Originally published as a boxed set by Doubleday in 1970, the book was accompanied by large graphic posters that could serve as a portable learning environment for a new process-based model of education, and a bibliography and checklist that map patterns and relationships between radical thought and artistic practices—from the modernist avant-gardes to postmodernism, from the Bauhaus to Black Mountain College, from Theodor Adorno and Walter Benjamin to Buckminster Fuller and Norman O. Brown—with Herbert Marcuse and Marshall McLuhan serving as points of anchorage. *Blueprint for Counter Education* thus serves as a vital synthesis of the numerous intellectual currents in the countercultural debate on the radical reform of schools, universities and ways of learning.

To accompany this new facsimile edition of the book and posters, an 80-page booklet features a conversation with the original *Blueprint* creators, Maurice R. Stein, Larry Miller and designer Marshall Henrichs, as well as essays from Jeffrey Schnapp, Paul Cronin and notes on the design by Adam Michaels of Project Projects.

Maurice R. Stein is an American sociologist and innovator in higher education. Stein is co-recipient of the 1987 Robert and Helen Lynd Lifetime Achievement Award bestowed by the American Sociological Association’s Community and Urban Sociology Section. Retired from Brandeis University since 2002, Stein resides in Cambridge, Massachusetts. Sociologist **Larry Miller** was a member of the editorial collectives of the *New American Movement* newspaper and the journal *Socialist Revolution/Socialist Review*. He has written about major theorists and writers such as Marx, Gramsci, Althusser and Machiavelli.

INVENTORY PRESS
9781941753095 U.S. \$55.00 **CDN \$70.00**
Boxed, Pbk, 2 vols, 8 x 10.75 in. / 272 pgs / 3 duotone / 400 b&w / 3 posters.
March/Nonfiction Criticism/Design



Radical pedagogy
from Bauhaus to
Black Mountain:
a defining
document of ’60s
counterculture



Sculptor, painter, typographer and teacher, Max Bill was a Renaissance man of the Bauhaus era



Max Bill

Edited by Manuel Fontán del Junco, María Toledo. Text by Karin Gimmi, Jakob Bill, Manuel Fontán del Junco, Neus Moyano, Fernando Marzá, María Amalia García, Gillermo Zuaznabar.

A true Renaissance man with a clear, unified aesthetic vision, the Swiss artist, designer, architect and writer Max Bill combined the virtues of *homo faber* and *homo ludens* throughout his intensely productive career, launching the Concrete art movement and establishing himself as the single most decisive influence on postwar Swiss graphic design.

This gorgeously designed, hefty volume—the most thorough Bill overview ever published in English, and the only monograph in print—presents Bill's oeuvre both chronologically and thematically, across every facet of his multifaceted oeuvre: painting, graphic art, sculpture, architecture, book and magazine design, industrial and furniture design, graphic design and advertising typography—from large-format posters to small inserts in periodicals—as well as his designs for exhibition spaces.

Bill stands out for his enormous influence on Latin American geometric art (through his 1951 retrospective at the São Paulo Museum of Modern Art), as well as for his essays, his work as an educator and his political and social concerns. All these aspects of his life and work are covered in this profusely illustrated catalogue, along with essays by scholars and a selection of previously unpublished essays by Bill himself.

Max Bill (1908–94) studied at the Bauhaus from 1927 to 1928 with Wassily Kandinsky, Paul Klee and Oskar Schlemmer, after which he moved to Zurich. He cofounded the Ulm School of Design in Germany in 1951. He had his first US exhibition at the Staempfli Gallery in New York City in 1963 and was the subject of retrospectives at the Albright-Knox Art Gallery in Buffalo and the Los Angeles County Museum of Art in 1974, and the Solomon R. Guggenheim Museum in New York City in 1988.

FUNDACION JUAN MARCH

9788470756320 U.S. \$70.00 CDN \$90.00
Hbk, 9.5 x 10.5 in. / 352 pgs / 170 color / 40 b&w.
February/Design/Art

EXHIBITION SCHEDULE

Madrid, Spain: Fundacion Juan March,
10/16/15–01/17/16



Alexander Girard: A Designer's Universe

Edited by Mateo Kries, Jochen Eisenbrand. Text by Susan Brown, Jochen Eisenbrand, Barbara Hauss, Alexandra Lange, Monica Obniski, Jonathan Olivares.

Alexander Girard was one of the most important modern textile artists and interior designers of the 20th century. He combined Pop and Folk art influences to create a colorfully opulent aesthetic language whose impact continues to be felt today.

This richly illustrated catalogue draws on the vast holdings in Girard's private estate, which were exhaustively investigated for the first time at the Vitra Design Museum. The book presents the oeuvre of the multitalented designer in all its facets, while offering the first scholarly, critical examination of his work.

Six essays address Girard's textile and graphic design for the furniture manufacturer Herman Miller, interior design projects such as the Irwin Miller House in Columbus, Indiana (1953), and the restaurant La Fonda del Sol in New York (1960), his activities as a pioneering exhibition organizer and curator, his roots in Italy and his passion for folk art, which resulted in a collection of more than 100,000 objects and served as one of the most important sources of inspiration for his own work.

In addition to extensive portfolios with never-before-shown archive materials, the publication also provides a biography and a complete list of works, plus articles by Susan Brown, Jochen Eisenbrand, Barbara Hauss, Alexandra Lange, Monica Obniski and Jonathan Olivares.

Born in 1907 in New York City, **Alexander Girard** and his family moved back to Italy shortly after his birth. In 1932, Girard opened his first design office in New York. Five years later, he moved to Detroit, where he opened a second studio. His career breakthrough came in 1949, when he was chosen to design the Detroit Institute of Arts' *For Modern Living* exhibition. In 1952 Charles Eames recruited Girard to become Herman Miller's director of design in the textile division. Girard's tenure at Herman Miller continued into the 1970s; while there, he designed the interior for La Fonda del Sol restaurant in New York's Time-Life Building in 1960. In the early 1960s he relocated to New Mexico, where he began collecting folk art. Girard's collection can be found in the Museum of International Folk Art in Santa Fe. He died in 1993.



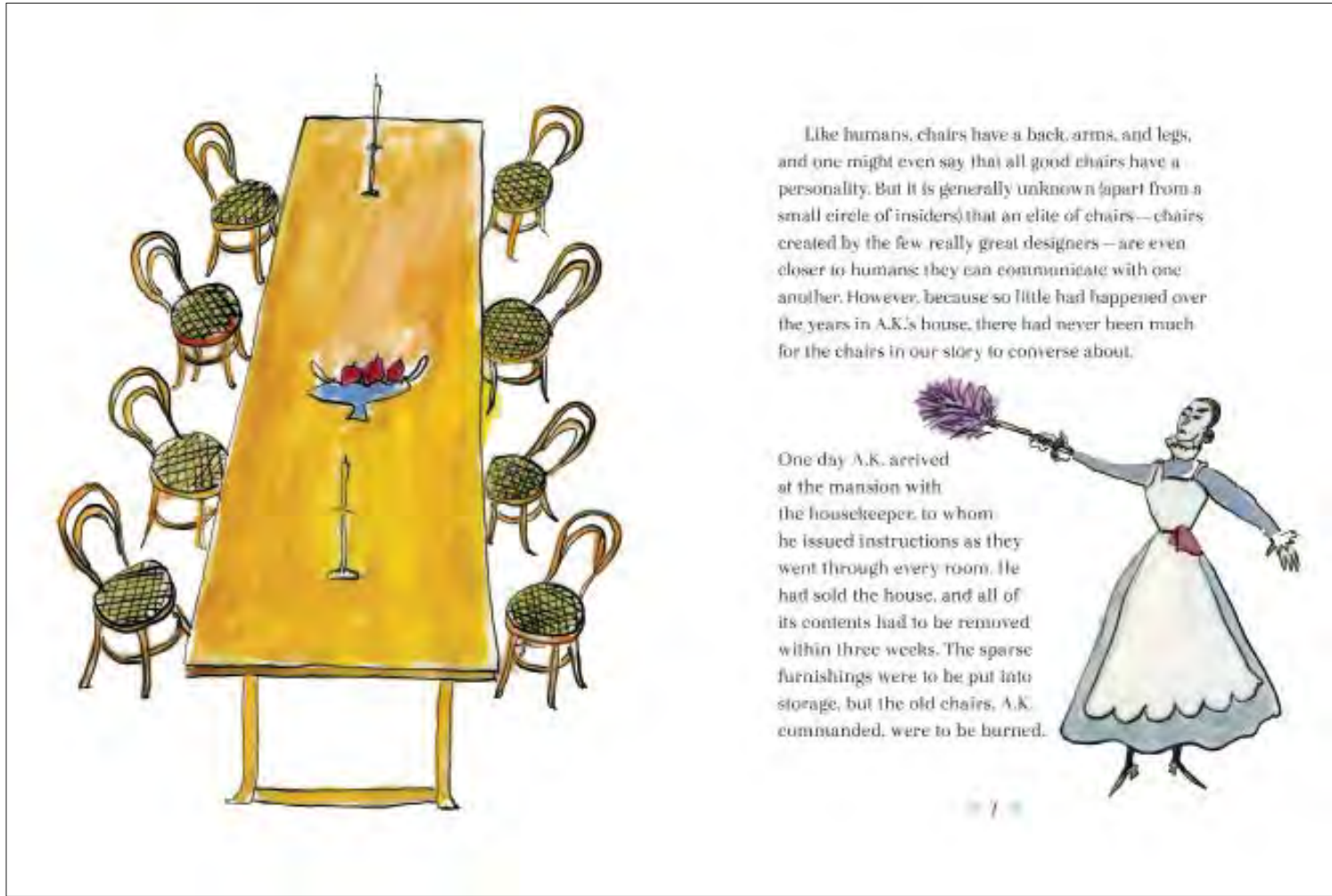
This huge Girard compendium is the first to draw on the vast holdings of his estate

VITRA DESIGN MUSEUM

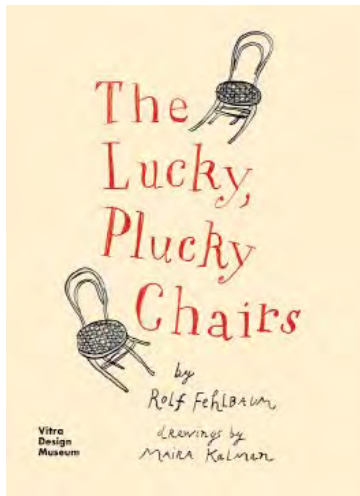
9783945852057
U.S. \$85.00 CDN \$105.00
Clth, 7.75 x 10.75 in. / 512 pgs / illustrated throughout.
April/Design/Architecture & Urban Studies

EXHIBITION SCHEDULE

Weil am Rhein, Germany: Vitra Design Museum, 03/16/16–01/17/17



A charming tale of eight chairs, illustrated by Maira Kalman



The Lucky, Plucky Chairs

By Rolf Fehlbaum and Maira Kalman.

When a set of eight classic old No. 14 Thonet chairs are threatened with certain doom, their ingenuity saves the day. Together they discover a way to escape, and encounter a world of the most wonderful and imaginative chairs from around the globe. The Thonets discover, too, that they have a talent for the stage. This charming tale by Rolf Fehlbaum, with delightful illustrations by Maira Kalman, is accompanied by a brief and informative glossary of 22 of the most innovative chairs created in 150 years.

Rolf Fehlbaum (born 1941), a critical figure of design entrepreneurship, led the Swiss furniture company Vitra from 1977 to 2013. In the early 1980s he began to assemble a collection of modern furniture, which led to the foundation in 1989 of the Vitra Design Museum.

Maira Kalman (born 1949) is an author and illustrator of numerous books for adults and children, including *Fireboat: the Heroic Adventures of the John J. Harvey*. She lives in New York City, where she is represented by the Julie Saul Gallery.

VITRA DESIGN MUSEUM
9783945852095 u.s. \$18.50 can \$23.95
Clth, 6 x 8 in. / 48 pgs / illustrated throughout.
March/Design/Childrens

The Floral Ghost

By Susan Orlean and Philip Taaffe.

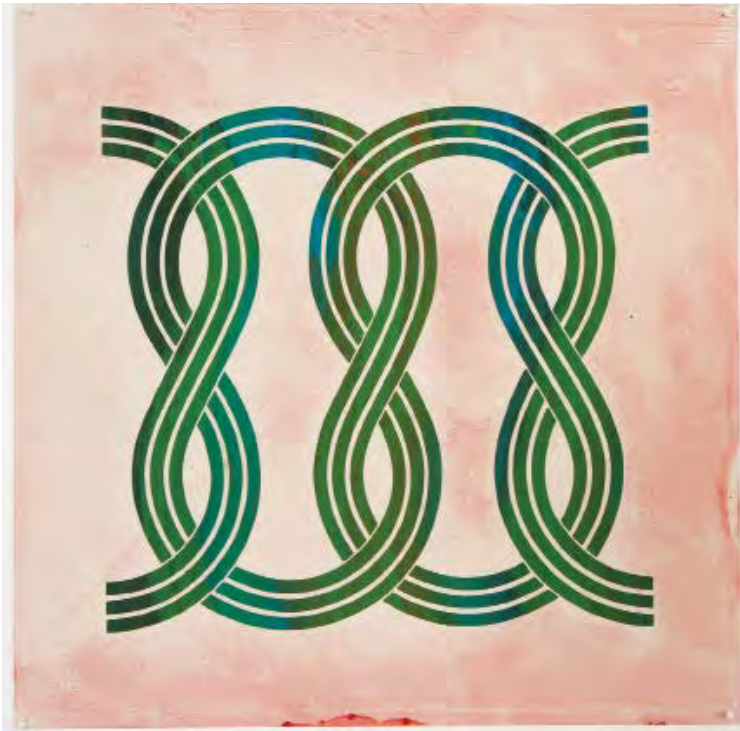
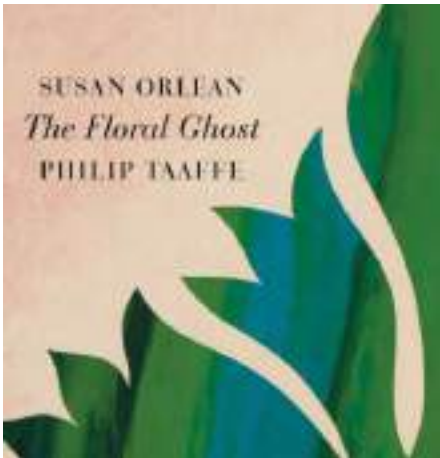
This one-of-a-kind collaboration between acclaimed author Susan Orlean and celebrated artist Philip Taaffe unites the literary and the visual, the nostalgic and the optimistic, and brings greenery to your bookshelf. Taking inspiration from the rapidly dwindling “flower district” of New York City, Orlean and Taaffe offer tandem musings on the conceit of “the floral ghost.” Orlean’s essay, one of her first botanically themed writings since she penned the widely lauded *The Orchid Thief*, reflects on a poignant moment when she first visited the district in its resplendent heyday.

Her text is accompanied by Taaffe’s colorful silkscreen monotypes—a bouquet of paper and ink recalling the unique yet universal nature of time passing and petals fading. An evocative rendering of both the memories of youth and the ephemeral nature of the cityscape, *The Floral Ghost* makes an elegant gift for every aspiring writer, artist and dreamer who moves to a city to make his or her mark or who admires its mutable glory from afar.

Susan Orlean (born 1955) is the bestselling author of eight books, including *The Bullfighter Checks Her Makeup*; *My Kind of Place*; *Saturday Night*; and *Lazy Little Loafers*. In 1999, she published *The Orchid Thief*, a narrative about orchid poachers in Florida, which was made into the Academy Award-winning film *Adaptation*, written by Charlie Kaufman and directed by Spike Jonze. Her 2011 book, *Rin Tin Tin: The Life and the Legend*, was a *New York Times* bestseller. Orlean has been a staff writer for the *The New Yorker* since 1992. She lives in Los Angeles and upstate New York.

Philip Taaffe was born in Elizabeth, New Jersey, in 1955, and studied at the Cooper Union in New York. He has exhibited worldwide since his first solo exhibition in New York, in 1982. Taaffe has traveled widely in the Middle East, South America and Morocco, where he collaborated with Mohammed Mrabet on the 1993 book *Chocolate Creams and Dollars*, translated by Paul Bowles. His work is in numerous public collections, including The Museum of Modern Art, New York, the Philadelphia Museum of Art and the Whitney Museum of American Art. Taaffe lives and works in New York and West Cornwall, Connecticut.

PLANTHOUSE, INC.
9780986281495 u.s. \$22.00 can \$29.95
Hbk, 6.5 x 6.5 in. / 36 pgs / 33 color.
February/Art/Literature/Gardens



A full-bloom collaboration between
New York Times bestselling author
Susan Orlean and painter Philip Taaffe



Leiter's painterly, ravishing, yet informal nudes from the 1940s to the 1970s



Saul Leiter: In My Room

Foreword by Robert Benton.

The fruit of fantastic recent discoveries from Saul Leiter's vast archive, *In My Room* provides an in-depth study of the nude, through intimate photographs of the women Leiter knew. Showing deeply personal interior spaces, often illuminated by the lush natural light of the artist's studio in New York City's East Village, these black-and-white images reveal a unique type of collaboration between Leiter and his subjects.

In the 1970s Leiter planned to make a book of nudes, but the project was never realized in his lifetime. Now, we get a first-time look at this body of work, which was begun on Leiter's arrival in New York in 1946 and honed over the next two decades. Leiter, who was also a painter, allows abstract elements into the photographs and often shows the influence of his favorite artists, including Bonnard, Vuillard and Matisse.

Leiter, who painted and took pictures prolifically up to his death, worked in relative obscurity until he entered his eighties. He preferred to be left alone, and resisted any type of explanation or analysis of his work. With *In My Room*, Leiter ushers viewers into his private world while retaining his strong sense of mystery.

Saul Leiter was born in Pittsburgh in 1923. In 1946 he moved to New York to become a painter, but was encouraged to pursue photography by the photographic experimentation and influence of his friend, the Abstract Expressionist Richard Pousette-Dart. Leiter subsequently enjoyed a successful career as a fashion photographer spanning three decades, and his images were published in magazines such as *Esquire*, *Harper's Bazaar*, *Elle* and *British Vogue*. His work is held in many prestigious private and public collections, including The Museum of Modern Art, New York, the Whitney Museum of American Art and the Victoria and Albert Museum. Leiter died in November 2013.

STEIDL

9783958291034
U.S. \$45.00 **CDN \$57.50**
Clth, 8 x 8 in. / 192 pgs / 85 b&w.
April/Photography/Erotica



ALSO AVAILABLE
Saul Leiter:
Early Color
9783865211392
Hbk, U.S. \$45.00
CDN \$57.50
Steidl



Saul Leiter: Early Black
and White
9783865214133
Hbk, 2 vols,
U.S. \$90.00 **CDN \$115.00**
Steidl

Joel Meyerowitz: Morandi's Objects

Text by Joel Meyerowitz, Maggie Barrett.

In Spring 2015, the photographer Joel Meyerowitz sat at the work table in Giorgio Morandi's Bologna home, in the exact spot where the painter had sat for over 40 years making his quiet, sublime still lifes. Here Meyerowitz looked at, touched, studied and connected with the more than 250 objects that Morandi painted. Using only the warm natural light in the room, he photographed Morandi's objects: vases, shells, pigment-filled bottles, silk flowers, tins, funnels, watering cans. In the photographs, each object sits on Morandi's table, which still bears the marks the painter drew to set the positions of his subjects. In the background is the same paper that Morandi left on the wall, now brittle and yellow with age. Meyerowitz's portraits of these dusty, aged objects are not only works of art themselves, but they offer insight into the humble subjects that Morandi transformed into his subtle and luminous paintings.

Joel Meyerowitz (born 1938) is a street photographer and portrait and landscape photographer. The New York native began photographing in color in 1962 and was an early advocate of the use of color at a time when there was significant resistance to the idea of color photography as serious art. Many of his photographs are icons of modern photography, and he is considered one of the most influential modern photographers and representatives of the New Color Photography of the 1960s and '70s. His work has appeared in over 350 exhibitions around the world and is in the collections of The Museum of Fine Arts, Boston, the Art Institute of Chicago, The Museum of Modern Art, New York and many other museums worldwide.

DAMIANI

9788862084536 U.S. \$50.00 **CDN \$65.00**
Clth, 10 x 12.75 in. / 116 pgs / 65 color.
March/Photography/Art

Joel Meyerowitz: Morandi's Objects Limited Edition

The collector's edition of *Morandi's Objects*, limited to 25 copies, includes the book and an archival digital photograph, "The Last Object," signed and numbered by the artist.

DAMIANI

9788862084734 U.S. \$1,000.00 **CDN \$1,300.00 SDNR20**
Slip, Hbk, 10 x 12.75 in. / 116 pgs / 65 color /
Limited edition of 25 copies.
March/Photography/Limited Edition



Morandi's studio and objects captured by color master Joel Meyerowitz



ALSO AVAILABLE
Joel Meyerowitz:
Cape Light
9781597113397
Hbk, U.S. \$45.00 **CDN \$57.50**
Aperture



Joel Meyerowitz:
Retrospective
9781938922701
Hbk, U.S. \$59.95 **CDN \$76.50**
D.A.P./Verlag der Buchhandlung Walther König



Giorgio Morandi:
Retrospective
9788836622511
Hbk, U.S. \$60.00
CDN \$78.00
Silvana Editoriale



Fashion photography meets European art history in this lavish compilation of intersecting traditions

2015 FALL–WINTER SUPPLEMENT

Vogue: Like a Painting

Text by Lucy Davies. Preface by Yolanda Sacristán.

Vogue: Like a Painting is a lavish celebration of the intersection between the worlds of fashion photography and European art-historical tradition. Compiling 67 carefully selected images from the *Vogue* archive, the volume explores fashion photographs of the last eight decades that take their inspiration from classical painting—those images that have become only marginally related to selling clothes (or perhaps all the better at it for their painterly invocations).

Sometimes explicitly—we see direct homages to Vermeer and Hopper, for example—and sometimes more subtly, these images culled from *Vogue's* pages reference Spanish painting from the Golden Age, Dutch portraiture, Victorian and Pre-Raphaelite paintings and various schools contained in European royal collections. Traces of Constable, Zurbarán and Sorolla can be found within this volume, which brings together names from classic photography and those from more recent generations: Irving Penn, Erwin Blumenfeld, Horst P. Horst, Annie Leibovitz, Tim Walker, Paolo Roversi, Steven Klein, David Sims, Erwin Olaf, Mario Testino, Michael Thompson and Peter Lindbergh, to name a few.

While some of these photographs are about direct mimicry, others are similar to painting only in technical approach—and some simply share the goal of revering women rather than sexualizing or objectifying them. With a gorgeous tipped-on cover and text by Lucy Davies, editor at *The Telegraph*, *Vogue: Like a Painting* is a volume produced as beautifully as its photographic contents.

MUSEO THYSSEN-BORNEMISZA

9788415113683 U.S. \$65.00 CDN \$85.00

Clth, 9.5 x 12.5 in. / 160 pgs / 59 color / 8 b&w.

Available/Photography/Fashion



As staff photographer at *Harper's Bazaar*, Dahl-Wolfe reinvented fashion photography with her witty naturalism

Louise Dahl-Wolfe

Text by Oliva María Rubio, John P. Jacob, Celina Lunsford, Louise Dahl-Wolfe.

Louise Dahl-Wolfe opens a window onto the work of one of the most influential fashion photographers of the 20th century. After being discovered by Edward Steichen and having her work exhibited at The Museum of Modern Art, New York, in 1937, Dahl-Wolfe went on to revitalize the Hollywood portrait and invigorate the fashion photography of the 1930s, '40s and '50s. During her tenure at *Harper's Bazaar*—which lasted over two decades, and during which time she worked with Diana Vreeland—Dahl-Wolfe pioneered the use of natural lighting in fashion photography, shooting on location and outdoors. Her modernist outlook changed American visual culture, influencing a school of artists—namely Richard Avedon, Horst P. Horst and Irving Penn. Spanning over 30 years, this survey takes into account Dahl-Wolfe's work not just in fashion, but also in portraiture and nude photography. Today, she stands among some of the most prestigious photographers of her time, including Steichen, George Hoyningen-Huene, Erwin Blumenfeld and Martin Munkácsi, with a mastery of the genre that still resonates with fashion and portraiture lovers alike.

Louise Dahl-Wolfe (1895–1989) began her career making pictures in 1923. After studying at the San Francisco Institute of Art, she moved to New York and opened a photography studio, which she maintained until 1960. In 1936 she was hired as a staff photographer at *Harper's Bazaar*, and over the next 30 years revolutionized fashion photography through her editorial and personal work. Her work has been exhibited at the Grey Gallery at New York University; International Museum of Photography, Rochester, New York; Center for Creative Photography, University of Arizona, Tucson; and Fashion Institute of Technology, New York, among others.

APERTURE

9781597113588

U.S. \$60.00 CDN \$78.00

Hbk, 8.25 x 11.25 in. / 256 pgs /

illustrated throughout.

May/Photography/Fashion



20 years of
candy-hued,
ultra-cinematic
fashion work



Miles Aldridge: Please Return Polaroid

Text by Miles Aldridge.

With this volume, Miles Aldridge revisits his Polaroid archive of 20 highly prolific years of magazine assignments. Lots of those old Polaroids were intentionally or accidentally damaged while working on different stories—trimming, adjusting, marking, cutting, pasting, outlining specific details in order for them to be enhanced, modified, reassembled or discarded.

Liberated from their original context, the images take on a life of their own and adapt an almost dreamlike and very effectual character. By partly enlarging and arranging the Polaroids in unexpected ways, Aldridge treats them as singular images that command individual respect. Here, we get a rare insight into a photographer's storyboard and workflow while learning to appreciate the importance of flaws and imperfections, but also of the playfulness that happens along the way to the finished photograph.

Miles Aldridge, born in London in 1964, has published his photographs in such influential magazines as *American* and *Italian Vogue*, *Numéro*, *The New York Times* and *The New Yorker*. His work has been exhibited in numerous group shows, and his solo shows include those at Brancolini Grimaldi in Florence, Hamiltons Gallery in London and Steven Kasher Gallery in New York. Aldridge's work is held in the National Portrait Gallery and the Victoria and Albert Museum in London, and in the International Center for Photography in New York.

STEIDL

9783958290990 U.S. \$40.00 CDN \$52.50
Hbk, 11.5 x 11.5 in. / 190 pgs / 117 color.
May/Photography/Fashion

EXHIBITION SCHEDULE

New York: Steven Kasher Gallery, 09/04/16–10/20/16

The Isaac Mizrahi Pictures: New York City 1989–1993

Photographs by Nick Waplington

From 1989 to 1993, New York fashion designer Isaac Mizrahi granted the British photographer Nick Waplington rare backstage access to photograph every detail of the designer's fitting sessions in the weeks before his twice-yearly fashion shows. Combining Waplington's gritty vérité style with Mizrahi's haute couture sensibilities, the resulting images offer a candid glimpse into the world of fashion when supermodels including Cindy Crawford, Christy Turlington and Naomi Campbell reigned supreme.

At the same time, Waplington set out to document the wildly creative nightlife of the '90s "club kid" culture in New York, juxtaposing his images of uptown style with downtown looks and taking pictures at some of the city's most infamous clubs, such as the Pyramid Club and Save the Robots. Artist and photographer **Nick Waplington** (born 1970) has published several monographs, including *Living Room* and *The Wedding* (Aperture), *Safety in Numbers* (Booth Clibborn), *Truth or Consequences* (Phaidon) and *Alexander McQueen: Working Process* (Damiani). He lives in London and New York. **Isaac Mizrahi** (born 1961) has been a leader in the fashion industry for almost 30 years. In 1995 he was the subject of the award-winning documentary, *Unzipped*. In 2003 Mizrahi pioneered the concept of merging high design with mass retail in partnership with Target. He has designed costumes for the New York Metropolitan Opera, the American Ballet Theater and the San Francisco Ballet. Mizrahi is the author of *How to Have Style* and has been head judge on Lifetime's *Project Runway: All Stars*.

DAMIANI

9788862084512 U.S. \$50.00 CDN \$65.00
Hbk, 9.75 x 11.25 in. / 168 pgs / 119 color.
March/Photography/Fashion



Waplington's informal vérité
portrait of American fashion
designer Mizrahi's studio
and runway shows of the late
1980s and early '90s

EXHIBITION SCHEDULE

New York, NY: The Jewish Museum,
03/18/16–08/07/16



ALSO AVAILABLE

Alexander McQueen:
Working Process
9788862082952
Hbk, U.S. \$60.00 CDN \$78.00
Damiani





Pool halls, chow
mein joints, tattoo
parlors and beautiful
girls: the Honolulu
playground of sailors
en route to war

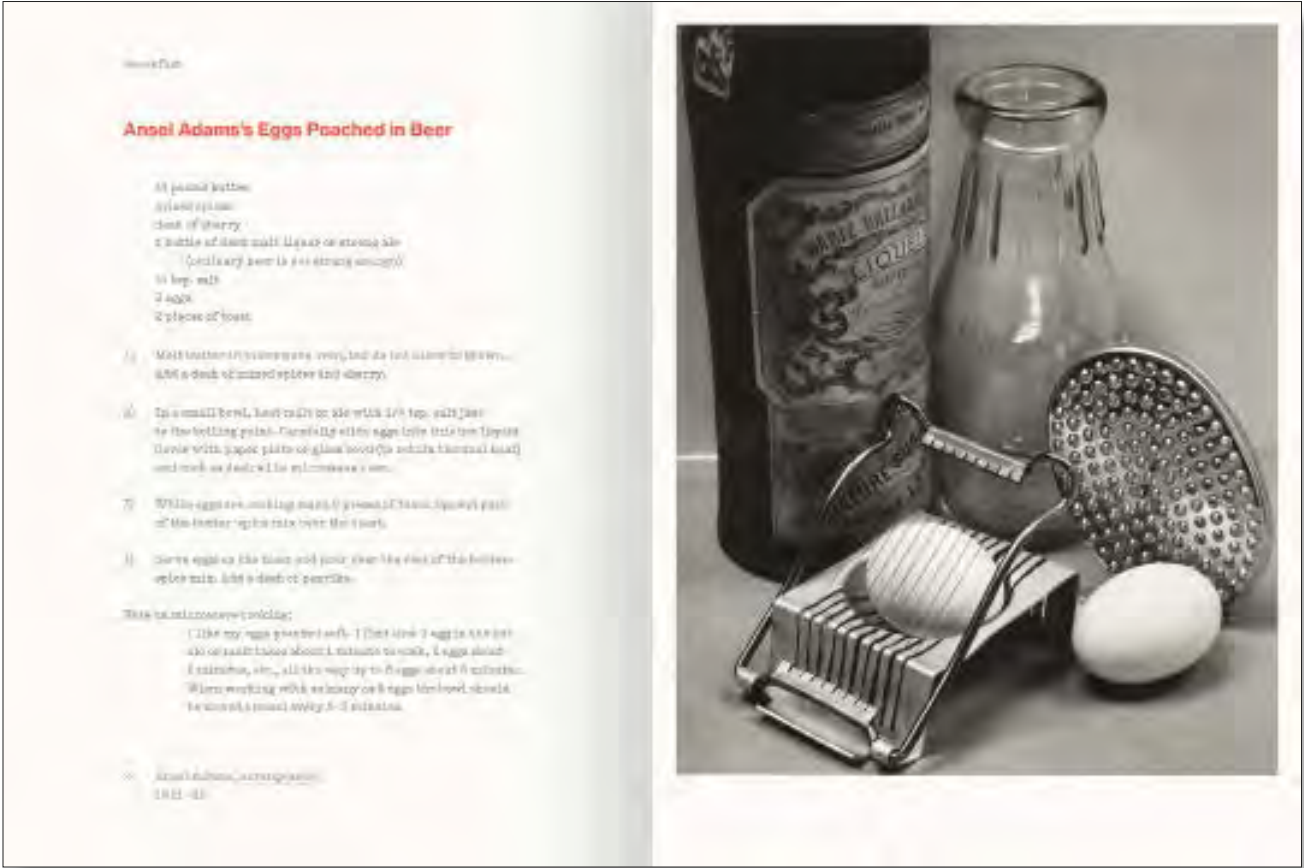


Shore Leave

Edited by Ryan Mungia. Introduction by Jim Heimann.

For the thousands of US sailors bound for the Pacific theatre of World War II, the Hawaiian Islands were the staging ground for an unknown fate. Their perception of Honolulu as a tropical paradise quickly deflated upon their arrival. The anticipation of a moonlit Diamond Head, available hula girls and free-flowing and affordable rum quickly materialized into crowded streets, beaches cordoned off with barbed wire and endless lines to nowhere. Still, as with many ports of call, diversions were plentiful, and set against the warm trade winds, sailors took advantage of them on their last stop to hell. *Shore Leave* is the first photobook to capture the Honolulu of this time and place. It is a one-of-a-kind visual document of a port that, for many sailors who passed through, was their initiation into manhood. Classic 1940s images of Hawaiian hula girls complement scrapbook photos of jaunty, uniformed sailors touring the island on a motorcycle or playing pool. Young women masquerading as bonafide hula girls pose with sailors in photobooth arcades, a ritual that for many would be the last human embrace before being deposited onto the battlefield. Whether on the crowded streets of Waikiki or in line at the famed Black Cat Cafe, the young American men appear content for the moment with the liberties that their 48 hours away from the ship afforded. Meticulously culled from a 30-year collection of scrapbooks, photo albums and ephemera, *Shore Leave*—beautifully packaged with its clothbound, tipped-on cover—presents the dreams and realities of young men on their way to war in a Honolulu as exotic and forbidden as it was banal and lonely.

BOYO PRESS
9780991619818 U.S. \$39.95 CDN \$50.00
Clth, 10 x 8 in. / 88 pgs / 8 color / 71 b&w.
April/Photography



From Robert Adams’ Big Sugar Cookies to Ed Ruscha’s Cactus Omelette: a playful photo project from the 1970s finally in print

The Photographer’s Cookbook

Text by Lisa Hostetler.

In the late 1970s, the George Eastman Museum approached a group of photographers to ask for their favorite recipes and food-related photographs to go with them, in pursuit of publishing a cookbook. Playing off George Eastman’s own famous recipe for lemon meringue pie, as well as former director Beaumont Newhall’s love of food, the cookbook grew from the idea that photographers’ talent in the darkroom must also translate into special skills in the kitchen. The recipes do not disappoint, with Robert Adams’ Big Sugar Cookies, Ansel Adams’ Poached Eggs in Beer, Richard Avedon’s Royal Pot Roast, Imogen Cunningham’s Borscht, William Eggleston’s Cheese Grits Casserole, Stephen Shore’s Key Lime Pie Supreme and Ed Ruscha’s Cactus Omelette, to name a few. The book was never published, and the materials have remained in George Eastman Museum’s collection ever since. Now, nearly 40 years later, this extensive and distinctive archive of untouched recipes and photographs is published in *The Photographer’s Cookbook* for the first time. The book provides a time capsule of contemporary photographers of the 1970s—many before they made a name for themselves—as well as a fascinating look at how they depicted food, family and home, taking readers behind the camera and into the hearts and stomachs of some of photography’s most important practitioners.

APERTURE/GEORGE EASTMAN MUSEUM
9781597113571 U.S. \$29.95 CDN \$37.50
Hbk, 6.5 x 8.5 in. / 160 pgs / illustrated throughout.
June/Cookbook/Photography



ALSO AVAILABLE
The Photographer’s
Playbook
9781597112475
Pbk, U.S. \$24.95
CDN \$29.95
Aperture



Beaumont’s
Kitchen
9781934435069
Hbk, U.S. \$55.00
CDN \$70.00.
Radius Books



Photography for kids ages 8-12

25 ACTIVITIES INCLUDING:

- Scavenger Hunt Warm-Up
- Camera Obscura Robot Head
- Mystery Photos
- Photo Detective
- Photo Telephone Game
- Friendship Triptych
- Action Flip Book
- Neighborhood Map
- Rainbow Book
- Time Capsule

Go Photo! An Activity Book for Kids

By Alice Proujansky.

Go Photo! features 25 hands-on and creative activities inspired by photography. Aimed at children between eight and twelve years old, this playful and fun collection of projects encourages young readers to experiment with their imaginations, get messy with materials and engage with the world in new and exciting ways.

Indoors or outdoors, from a half-hour to a whole day, and whether alone or with friends, family or an unsuspecting pet, there is a photo activity for all occasions. Some don't even require a camera! Each project also features a series of pictures and handy tips to help guide the reader step-by-step, building a visual language and encouraging creativity as they go. Accessible, fun and practical, the activities in this book have been brought together to engage children in the fun and wonder of photography.

Alice Proujansky has taught photography and led professional development coaching sessions for educators at Urban Arts Partnership, the Red Hook Community Justice Center, and the New York City Department of Education. A practicing photojournalist covering working motherhood and birth, she has been published in *The New York Times*, *New York*, *Harper's*, the *New Republic* and others.

APERTURE

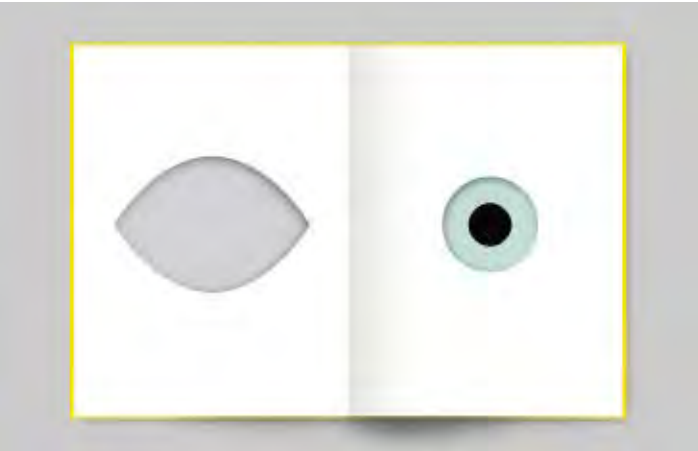
9781597113557 U.S. \$19.95 CDN \$25.95
Hbk, 8.5 x 10.5 in. / 108 pgs / 85 color.
May/Photography/Children



ALSO AVAILABLE
Tamara Shopsin:
What Is This?
9780989785945
Hbk, U.S. \$9.95
CDN \$12.50
The Ice Plant



This Equals That
9781597112888
Hbk, U.S. \$19.95
CDN \$25.95
Aperture



Meyerowitz's introduction to photography illuminates how photographers transform everyday scenes into meaningful moments

Seeing Things

A Kid's Guide to Looking at Photographs

By Joel Meyerowitz.

Aimed at children between the ages of eight and twelve, *Seeing Things* is a wonderful introduction to photography that asks how photographers transform ordinary things into meaningful moments. In this book, acclaimed and beloved photographer Joel Meyerowitz takes readers on a journey through the power and magic of photography: its abilities to freeze time, tell a story, combine several layers into one frame and record life's fleeting and beautiful moments. The book features the work of masters such as William Eggleston, Mary Ellen Mark, Helen Levitt and Walker Evans, among many others. Each picture is accompanied by a short commentary, encouraging readers to look closely and use their imagination to understand key ideas in photography such as light, gesture, composition—and, ultimately, how there is wonder all around us when viewed through the lens.

Joel Meyerowitz (born 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries around the world. He is a two-time Guggenheim Fellow, a recipient of both National Endowment for the Arts and National Endowment for the Humanities awards and a recipient of the Deutscher Fotobuchpreis. He has published over 15 books and divides his time between New York and Italy.

APERTURE

9781597113151 U.S. \$24.95 CDN \$29.95
Hbk, 8.25 x 11.25 in. / 80 pgs / illustrated throughout.
June/Photography/Children



ALSO AVAILABLE
What Is Contemporary Art?
A Guide for Kids
9780870708091
Hbk, U.S. \$19.95 CDN \$25.95
The Museum of Modern Art,
New York



“Dreamy, seventies-inspired photographs of young people who just want to have fun.” —*New York Magazine*

Olivia Bee: Kids in Love

Interview by Tavi Gevinson.

Olivia Bee (born 1994) is celebrated for her dreamy, evocative portraits and landscapes rich with implied narratives of intimacy, freedom and adventure. *Olivia Bee: Kids in Love* showcases two bodies of photographic work, including the series *Enveloped in a Dream* that first brought Bee recognition as a teenager. This first series offers a visual diary of girlhood friendship and the exploration of self, showcasing Bee’s unique ability to convey the bittersweet nostalgia of adolescence on the brink of adulthood and new possibilities. The second set of images, *Kids in Love*, is drawn from recent work and continues Bee’s photographic chronicle of her circle of friends and new loves, capturing both the pleasures and terrors of the fleeting passage of romanticized youth. While the work continues to evolve, what remains constant is her seductive use of color and photographic artifact, as well as the immediacy and charge of each image.

Bee gives voice to the self-awareness and visual fluency of the millennial generation. Experiences are sharply felt, and easily communicated and shared, generating visual records that render these memories as significant as the moments themselves. Tavi Gevinson, founding editor of the online magazine *Rookie* and Bee’s frequent collaborator and model, writes about the work and about the role of images as social currency in today’s image-driven world.

APERTURE
9781597113458 U.S. \$39.95 CDN \$50.00
Hbk, 8 x 10 in. / 136 pgs / illustrated throughout.
April/Photography/Fashion



Francesca Woodman: On Being an Angel

Edited with text by Anna Tellgren. Foreword by Daniel Birnbaum, Ann-Sofie Noring. Introduction by Lena Esseling. Text by Anna-Karin Palm, George Woodman.

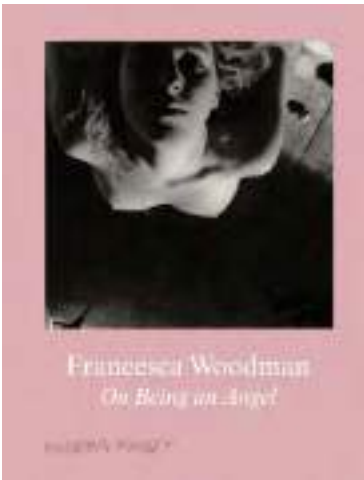
On Being an Angel takes its title from a caption the artist inscribed on two of her photographs—self-portraits with her head thrust back and her chest thrust forward. Typical of Woodman’s work in the way they cast the female body as simultaneously physical and immaterial, these photographs and the evocative title they share are apt choices to encapsulate the work of an artist whose legacy has been unavoidably colored by her tragic personal biography and her death, at age 22, by suicide.

In less than a decade, Woodman produced a fascinating body of work—in black and white and in color—exploring gender, representation, sexuality and the body through the photographing of her own body and those of her friends. Since her death, Woodman’s influence continues to grow: her work has been the subject of numerous in-depth studies and exhibitions in recent years, and her photographs have inspired artists all over the world.

Published to accompany a travelling exhibition of Woodman’s work, *Francesca Woodman: On Being an Angel* offers a comprehensive overview of Woodman’s oeuvre, organized chronologically, with texts by Anna Tellgren, Anna-Karin Palm and the artist’s father, George Woodman.

Francesca Woodman (1958–81) was born in Denver, Colorado, to an artistic family and began experimenting with photography as a teenager. In 1975 she attended the Rhode Island School of Design, and in 1979 she moved to New York to attempt to build a career in photography. Woodman’s working career was intense but brief, cut short by her death in 1981.

KOENIG BOOKS
9783863357504 U.S. \$39.95 CDN \$50.00
Hbk, 6.75 x 9 in. / 232 pgs / 105 color.
January/Photography



ALSO AVAILABLE
Francesca Woodman
9781938922411
Hbk, U.S. \$65.00 CDN \$85.00
D.A.P./Distributed
Art Publishers, Inc.

Francesca Woodman’s Notebook
9788836621170
Pbk, U.S. \$49.95 CDN \$64.95
Silvana Editoriale



“Getting a good picture is like diving for pearls. You take a thousand pictures to get a good one.”—Nan Goldin



ALSO AVAILABLE
Nan Goldin:
The Ballad of Sexual
Dependency
9781597112109
Pbk, U.S. \$35.00
CDN \$45.00
Aperture

Nan Goldin: Diving for Pearls

Text by Nan Goldin, Lotte Dinse, Glenn O’Brien.

In her newest work, Nan Goldin merges her deep admiration for the artworks of the past with a lifelong dedication to her most immediate circle of friends. Invited by the Louvre, she photographed artworks of her choice at the museum and, guided by aesthetic and associative considerations, connected them to earlier photographs of her friends and lovers. In this way she not only draws inspiration from the rich sources of art history but revisits her own oeuvre of the last 40 years. The striking similarities between the two different pictorial worlds exert an intense dynamic on the viewer.

The series, which yielded over 400 photographs, was shown for the first time in its full scope at the Kestnergesellschaft in Hannover, Germany. For this occasion, *Diving for Pearls* was conceived as an independent artist book which, alongside Goldin’s newest work “Saints,” contains a selection of photographs that have never been published before.

Nan Goldin was born in Washington, DC, in 1953 and is one of the most eminent female photographers of our times. She studied at the Museum of Fine Arts in Boston. Since 1982 she has visited and worked in Berlin on a regular basis. She received a Hasselblad Photography Award in 2007. Goldin lives in Berlin, New York and Paris.

STEIDL
9783958290945 U.S. \$45.00 CDN \$57.50
Clth, 9.25 x 9 in. / 208 pgs / 169 color.
April/Photography/Gay/Lesbian

Peter Hujar: Lost Downtown

Text by Vince Aletti.

The Lower East Side between 1972 and 1985—filled with artists, wannabe artists and hangers-on—was a community of the misbegotten gathered from every town in America and relocated in the mean streets between Broadway and the Bowery, and Peter Hujar was right in the midst of it. Nothing but talent, flamboyance, rank gender-bending mockery and arch irony supported these artists: some made their names, many came to grief and a few made art. In those days, the gutted streets of the Lower East Side resembled a war-zone. Though some established artists had passed through—Rauschenberg and Johns, John Cage and Merce Cunningham—almost everyone lived and worked on the extreme outer margins of money and art, penniless and unknown. As a community, downtown New York was a counter-statement to the rich New York of the banks, museums, media, corporations and the art world itself.

That downtown New York is gone: time, gentrification, disease and death have taken their toll and turned this vibrant epoch into a chapter in art history. But before it vanished, its extravagant cast sat for Peter Hujar’s camera, and with this volume, that community is vividly brought to life. Featured are Charles Ludlum, David Wojnarowicz, Edwin Denby, Susan Sontag, Paul Thek, Divine, Robert Wilson, John Waters, William S. Burroughs, Ray Johnson, Fran Lebowitz, Remy Charlip, Joe Brainard and many others.

Peter Hujar (1934–87) was born in Trenton, New Jersey, and moved to Manhattan to work in the magazine, advertising and fashion industries. He documented the vibrant cultural scene of downtown New York throughout the 1970s and 1980s. In 1976 he published *Portraits in Life and Death*, with an introduction by Susan Sontag. Hujar died of AIDS in 1987.

STEIDL/PACE MCGILL
9783958291065 U.S. \$35.00 CDN \$45.00
Hbk, 10.5 x 11 in. / 56 pgs / 20 b&w.
March/Photography/Gay/Lesbian



Hujar’s portraits of Lower East Side luminaries capture a lost New York culture



Bold, eccentric
album covers—
a must-have
for record
collectors and
graphic design
buffs alike



NEW EDITION

The Music Library

Revised and Expanded Edition

Edited by Damon Murray, Stephen Sorrell. Foreword by Jerry Dammers. Text by Jonny Trunk.

The first edition of *The Music Library*, published in 2005 and now out of print, brought together the designs of more than 325 record sleeves and relevant information about these rare and elusive albums. Quickly becoming known as the music library “bible,” *The Music Library* represented a valuable reference and also sparked a resurgence of interest in the subject over the last ten years, with many new library labels and recordings coming to light.

Library music—also known as source or mood music—was made for use in film, TV, advertising and radio. It was given to TV channels and producers who needed cheap, signature music for animations, advertisements and television programs. Never commercially available for sale to the public, this music was pressed from the 1950s onwards in limited quantities, and then sent directly for use in production houses and radio stations. These LPs were intended for purpose and function, not for pop charts, and as a result they look and sound like nothing else. Without the usual music industry constraints, the record sleeve designers had almost complete freedom of expression, with unprecedented results.

This new and expanded edition of *The Music Library* contains twice the content of the original book, featuring 625 rare sleeves from 230 music library companies of the 1960s, 1970s and early 1980s. The amazing cover designs of over 100 newly discovered library albums are beautifully reproduced (alongside all the sleeves contained in the first book) and accompanied by exhaustive, updated captions.

FUEL PUBLISHING

9780993191138 u.s. \$55.00 CDN \$70.00
Hbk, 10 x 10 in. / 248 pgs / 635 color.
April/Design/Music

Russian Criminal Tattoo Police Files

Volume I

Edited by Damon Murray, Stephen Sorrell. Text by Arkady Bronnikov.

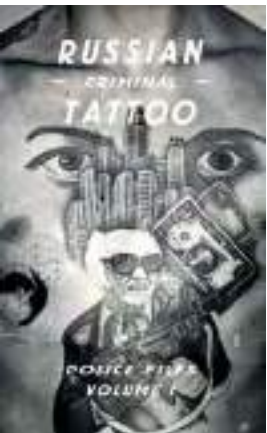
Russian Criminal Tattoo Police Files Volume I features more than 180 photographs of Russian criminal tattoos and official police papers from the collection of Arkady Bronnikov, regarded as Russia’s foremost authority on criminal tattoo iconography.

From the mid-1960s to the late 1980s, Bronnikov worked as a senior expert in criminalistics at the USSR Ministry of Internal Affairs, and part of his duties involved visiting the correctional institutions of the Ural and Siberia regions. It was there that he interviewed convicts, gathering information and taking photographs of their tattoos, amassing one of the most comprehensive archives of this phenomenon. Bronnikov regularly helped to solve criminal cases across Russia by using his collection of tattoos to identify culprits and corpses. Selections from Bronnikov’s collection, which includes more than 900 photographs, will be published by Fuel in two volumes.

The Bronnikov collection was made exclusively for police use, to further the understanding of the language of these tattoos and to act as an aid in the identification and apprehension of criminals in the field. Unimpeded by artistic aspirations, these amazing vernacular photographs present a seemingly straightforward representation of criminal society. Every image discloses evidence of an inmate’s character: aggressive, vulnerable, melancholic, conceited. The prisoners’ bodies display an unofficial history waiting to be deciphered, told not just through tattoos, but also in scars and missing digits. Yet close inspection seems only to make the language of the tattoos more baffling and incredible, pointing to the unimaginable lives of this previously unacknowledged caste.

FUEL PUBLISHING

9780956896292 u.s. \$32.50 CDN \$42.50
Hbk, 5 x 8 in. / 256 pgs / 186 color.
March/Design/Photography



ALSO AVAILABLE
Russian Criminal Tattoo
Encyclopaedia Volume I
9780955862076
Hbk, U.S. \$32.95
CDN \$42.50
FUEL Publishing



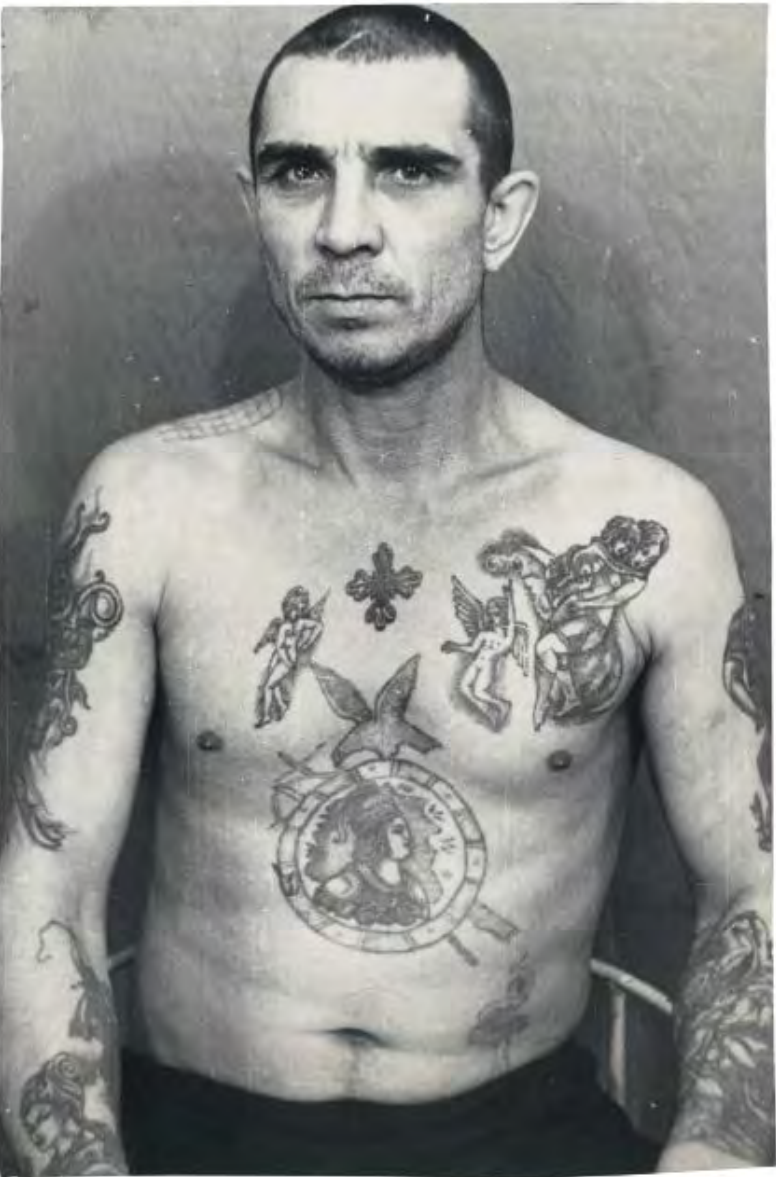
Russian Criminal Tattoo
Encyclopaedia Volume II
9780955006128
Hbk, U.S. \$32.95
CDN \$42.50
FUEL Publishing



Russian Criminal Tattoo
Encyclopaedia Volume III
9780955006197
Hbk, U.S. \$32.95
CDN \$42.50
FUEL Publishing



Russian Criminal Tattoo
Encyclopaedia Postcards
9780956896261
Hbk, U.S. \$29.95
CDN \$37.50
FUEL Publishing



Continuing Fuel’s exploration of Soviet culture,
unforgettable photographs of extraordinary tattoos



Matthias Buchinger: “The Greatest German Living”

By Ricky Jay Whose Peregrinations in Search of the
“Little Man of Nuremberg” are Herein Revealed

Matthias Buchinger (1674–1739) performed on more than a half-dozen musical instruments, some of his own invention. He exhibited trick shots with pistols, swords and bowling. He danced the hornpipe and deceived audiences with his skill in magic. He was a remarkable calligrapher specializing in micrography—handsome, precise letters almost impossible to view with the naked eye—and he drew portraits, coats of arms, landscapes and family trees, many commissioned by royalty. Amazingly, Buchinger was just 29 inches tall, and born without legs or arms. He lived to the ripe old age of 65, survived three wives, wed a fourth and fathered 14 children.

Accompanying the Metropolitan Museum of Art exhibition *Wordplay: Matthias Buchinger’s Inventive Drawings from the Collection of Ricky Jay*, the book is a cabinet containing a single, multifaceted wonder, refracted through author Ricky Jay’s scholarship and storytelling.

Alongside an unprecedented and sumptuously reproduced selection of Buchinger’s marvelous drawings and etchings, Jay delves into the history and mythology of the “Little Man,” while also chronicling his encounters with the many fascinating characters whom he meets in his passionate search for Buchinger.

Ricky Jay is considered one of the world’s great sleight-of-hand artists. His career is further distinguished by his accomplishments as author, actor and historian of “unusual entertainments.” He has appeared in films directed by Paul Thomas Anderson, Gus Van Sant and David Mamet. His *Jay’s Journal of Anomalies* and *Learned Pigs & Fireproof Women* were *New York Times* “Notable Books.” The subject of the documentary *Ricky Jay: Deceptive Practices*, Jay is the only conjurer to be profiled in the PBS series *American Masters*.

SIGLIO

9781938221125 U.S. \$39.95 CDN \$50.00
Hbk, 8 x 10 in. / 160 pgs / illustrated throughout.
February/Art

EXHIBITION SCHEDULE

New York: Metropolitan Museum of Art, 01/05/16–04/11/16

18th-century
micrographic
art from the
collection
of magician
Ricky Jay



The Anatomical Venus

Wax, God, Death & the Ecstatic

By Joanna Ebenstein.

Of all the artifacts from the history of medicine, the Anatomical Venus—with its heady mixture of beauty, eroticism and death—is the most seductive. These life-sized dissectible wax women reclining on moth-eaten velvet cushions—with glass eyes, strings of pearls, and golden tiaras crowning their real human hair—were created in eighteenth-century Florence as the centerpiece of the first truly public science museum. Conceived as a means to teach human anatomy, the Venus also tacitly communicated the relationship between the human body and a divinely created cosmos; between art and science, nature and mankind. Today, she both intrigues and confounds, troubling our neat categorical divides between life and death, body and soul, effigy and pedagogy, entertainment and education, kitsch and art.

The first book of its kind, *The Anatomical Venus*, by Morbid Anatomy Museum cofounder Joanna Ebenstein, features over 250 images—many never before published—gathered by its author from around the world. Its extensively researched text explores the Anatomical Venus within her historical and cultural context in order to reveal the shifting attitudes toward death and the body that today render such spectacles strange. It reflects on connections between death and wax, the tradition of life-sized simulacra and preserved beautiful women, the phenomenon of women in glass boxes in fairground displays, and ideas of the ecstatic, the sublime and the uncanny.

Joanna Ebenstein is a multidisciplinary artist, curator, writer, lecturer and graphic designer. She originated the Morbid Anatomy blog and website, and is cofounder and creative director of the Morbid Anatomy Museum in Brooklyn, New York. She is coauthor of *Walter Potter’s Curious World of Taxidermy*, with Dr. Pat Morris; coeditor of *The Morbid Anatomy Anthology*; and acted as curatorial consultant to Wellcome Collection’s *Exquisite Bodies* exhibition in 2009. She has also worked with such institutions as the New York Academy of Medicine, the Dittrick Museum and the Vrolik Museum.

D.A.P./DISTRIBUTED ART PUBLISHERS, INC.

9781938922916 U.S. \$35.00 CDN \$45.00
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May/Art/History



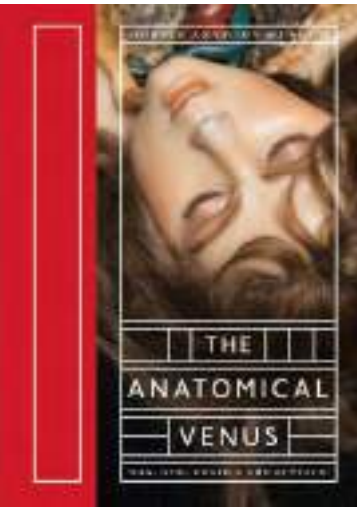
ALSO AVAILABLE

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D.A.P./Distributed Art
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The Morbid Anatomy
Anthology
9780989394307
Hbk, U.S. \$30.00
CDN \$40.00
Morbid Anatomy Press

The uncanny
allure of historical
medical models





Belladonna of Sadness
A Book-Length Companion to the 1973 Cult Japanese Anime Film

Edited by J.C. Gabel, Jessica Hundley.

Belladonna of Sadness, the final film in the adult-oriented *Animerama* trilogy, is one of the great forgotten masterpieces of Japanese anime. Loosely inspired by Jules Michelet’s 1862 history of witchcraft and the occult, *La Sorcière*, *Belladonna of Sadness* tells the story of a young woman who makes a pact with the devil to exact revenge after being raped and driven from her home.

This brief synopsis, however, does no justice to the visual spectacle of the film, which proceeds as a series of still images flashing onscreen. Spectacular watercolor paintings by Osamu Tezuka, “the Godfather of Manga,” marry the art nouveau artifice of artists like Aubrey Beardsley to ’60s psychedelia; the film’s North American distributor, Cinelicious Pics, describes it as “equal parts J.R.R. Tolkien and gorgeous, explicit Gustav Klimt–influenced eroticism.” A legendary cult classic, *Belladonna of Sadness* has never been officially released in the United States—until now. This publication accompanies the restored film’s North American release.

Beautifully produced in a colorful, large-format edition, this volume provides an indispensable companion to this incredible animated masterpiece, including script outtakes, stills and other ephemera from the film, a text about the film’s painstaking restoration and interviews conducted with the film’s director, illustrator and composer.



HAT & BEARD PRESS/CINELICIOUS PICS
9780996744737 u.s. \$60.00 CDN \$78.00
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April/Film & Video/Asian Art & Culture



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Osamu Tezuka:
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We are delighted to welcome HAT & BEARD PRESS. Based in Los Angeles, Hat & Beard Press publishes books on popular culture, as well as artist monographs and redesigned editions of classic visual culture titles.



Beyond the Beyond: Music from the Films of David Lynch

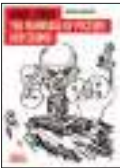
Edited by J.C. Gabel, Jessica Hundley. Introduction by Kristine McKenna.

From his early short films made in Philadelphia in the 1960s up through more recent feature films like *Inland Empire* (2006), legendary artist and director David Lynch (born 1946) has used sound to build mood, subvert audience expectations and create new layers of affective meaning. Produced in conjunction with Lynch, *Beyond the Beyond: Music from the Films of David Lynch* explores the use of music and sound in Lynch’s films, as well as his own original music, and draws on the director’s personal archives of photographs and ephemera from *Eraserhead* onward. This volume also features interviews with more than a dozen popular contemporary musicians who performed at the Ace Hotel’s April 2015 benefit for the David Lynch Foundation, including The Flaming Lips, Duran Duran, Moby, Sky Ferreira, Lykke Li, Karen O, Donovan, Angelo Badalamenti, Jim James, Chrysta Bell, Tennis, Twin Peaks and Zola Jesus. This limited-edition book also comes with a companion CD featuring a live recording of the Ace Hotel concert.

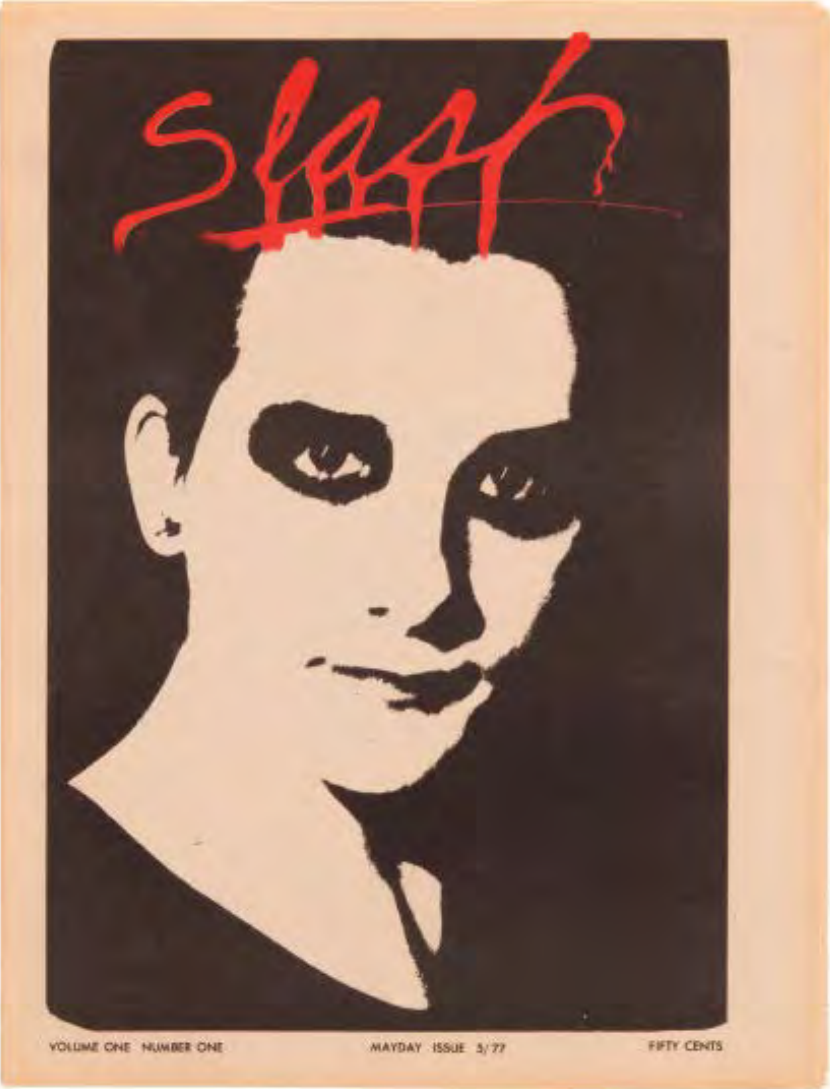
HAT & BEARD PRESS/DAVID LYNCH FOUNDATION
9780996744706 u.s. \$45.00 CDN \$57.50
Hbk, 6 x 9 in. / 220 pgs / 100 color / 120 b&w / Audio CD.
April/Film & Video/Music



ALSO AVAILABLE
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David Lynch: The Marriage
of Picture and Sound
9783869840550
Hbk, U.S. \$24.00
CDN \$29.95
Moderne Kunst Nürnberg



Slash: A History of the Legendary LA Punk Magazine 1977–1980

Edited by J.C. Gabel, Brian Roettinger. Introduction by Kristine McKenna. Text by John Doe, Exene Cervenka, KK Barrett, Pat Smear, Thom Andersen, Gary Panter, Vivien Goldman, Richard Meltzer, Cali DeWitt, Nancy Sekizawa, Bryan Ray Turcotte, Ann Summa, Allan MacDowell, Claude Bessy.

The legendary punk and new wave alternative weekly magazine *Slash* was founded in Los Angeles in 1977 and published a total of 29 print issues before its demise in 1980 (though it did have a second life as the punk label Slash Records, which was eventually bought by Warner Bros. Records in 1999). In its brief run, *Slash* defined the punk subculture in Los Angeles and beyond with the comic strip *Jimbo* by Gary Panter and photographs by Melanie Nissen, the founding publisher and longtime photo editor. Writing by Jeffrey Lee Pierce, Chris D., Pleasant Gehman and Claude “Kickboy Face” Bessy explored reggae, blues and rockabilly in addition to punk and new wave. *Slash* diagnosed the nascent punk scene’s challenge to the music industry and established its own oppositional voice in the editorial of its very first issue, staking a position against disco, Elvis and concept albums, and declaring: “Enough is enough, partner! About time we squeezed the pus out and sent the filthy rich old farts of rock’n’roll to retirement homes in Florida where they belong.”

Slash: A History of the Legendary LA Punk Magazine 1977–1980 pays homage to the magazine’s legacy with facsimile reproductions of every cover from the publication’s run and reprints of some of the magazine’s best articles and interviews. These are interspersed with new essays, reportage and oral histories from John Doe, Exene Cervenka, KK Barrett, Pat Smear, Thom Andersen, Gary Panter, Vivien Goldman, Richard Meltzer, Cali DeWitt, Nancy Sekizawa, Bryan Ray Turcotte, Claude Bessy, Ann Summa and Allan MacDowell, among others, telling the story of this critical chapter in the history of American media.

HAT & BEARD PRESS

9780996744720 U.S. \$60.00 CDN \$78.00
Clth, 9.5 x 12.25 in. / 500 pgs / 300 color / 200 b&w.
February/Design/Music



Serious T’ings Gonna Happen Three Decades of Jamaican Dance Hall Posters

Edited by J.C. Gabel, Maxine Walters. Introduction by Vivien Goldman. Text by Ross Simonini.

An unofficial history of Jamaican dance hall music told through its graphic design, *Serious T’ings Gonna Happen* brings together more than 200 original posters and signs from the early 1980s through today, drawn from the poster collection of Jamaican film and television producer and director Maxine Walters. Jamaican dance hall emerged out of reggae in the late 1970s and brought with it a new visual style characterized by bright colors and bold, hand-drawn lettering. One-of-a-kind, hand-painted posters advertising local parties and concerts have become a ubiquitous part of Jamaica’s landscape, nailed (illegally) to poles and trees across the island.

Over the past three decades Walters, who has been called “the queen of Jamaican dance hall signs,” has amassed a collection of some 4,000 of these street posters, advertising local “bashments” held at bars, on beaches and in primary schools. Treated by most Jamaicans as simply a fact of life, the dance hall poster has until recently received little careful, critical attention; this volume begins to rectify that with essays by Vivien Goldman, Ross Simonini and others, alongside the posters themselves, reproduced one to a page in full color. The book also includes liner notes by and interviews with Muta Baruka and Mikie Bennett of Grafton Studios, and Tony Winkler, author of *The Lunatic*, as well as a compilation of original dance hall tracks curated by Mikie Bennett and Rory of Stone Love.

HAT & BEARD PRESS

9780996744744 U.S. \$45.00 CDN \$57.50
Hbk, 7 x 10 in. / 240 pgs / 160 color / 30 b&w.
June/Design/Latin American/Caribbean Art & Culture



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Soul Jazz Books

An unofficial
history of
Jamaican dance
hall posters
from the early
'80s through
today



John Fahey: Your Past Comes Back to Haunt You

The Fonotone Years 1958–1965

Text by Claudio Guerrieri, Glenn Jones, Malcolm Kirton, R. Anthony Lee, Byron Coley, Douglas Blazek. Afterword by Eddie Dean.

More than ten years in the making, this critically acclaimed box set—originally published in 2011—features the earliest recordings of one of the most influential guitarists of the 1960s and ‘70s, blues and folk pioneer John Fahey (1939–2001). The five CDs feature 115 tracks, most of which are available on CD for the first time, remastered from Fonotone owner Joe Bussard’s reel-to-reel tapes to achieve pristine sound quality. The CD set is accompanied by a book—the first ever written on Fahey—featuring a host of essays as well as a poem by Byron Coley and Douglas Blazek’s 1967 interview with Fahey, published here for the first time. Focusing on a critical early period in Fahey’s career, *John Fahey: Your Past Comes Back to Haunt You* is a challenging, engrossing introduction to a figure called “the folk guitar-playing equivalent of William Burroughs or Bukowski” by Pete Townshend.

DUST-TO-DIGITAL

9780997060201 u.s. \$60.00 CDN \$78.00
Slip, Hbk, 12 x 12 in. / 88 pgs / 136 b&w / 5 CDs.
January/Music

Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line

Introduction by Clifford R. Murphy. Text by Henry Glassie, Clifford R. Murphy, Douglas Dawling Peach.

Ola Belle Reed (1916–2002) was one of the all-time greatest performers of Appalachian music. *Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line* combines Reed’s 1960s recordings, some of the earliest she ever made and available here for the very first time, with modern-day field recordings of her descendants and those she inspired within her Appalachian community. This deluxe edition highlights Reed’s deep repertoire—folk ballads, minstrel songs, country standards and originals—and traces the impact her music made and is still making today. The two-CD set is accompanied by a luxurious publication tracing Reed’s influence and the folklorists who have tracked it: Henry Glassie, who first heard Alex and Ola Belle play in 1966 at the back of the Campbell’s Corner general store, and Clifford R. Murphy, who, four decades later, recorded Reed’s modern successors in Maryland, Delaware and Pennsylvania.

DUST-TO-DIGITAL

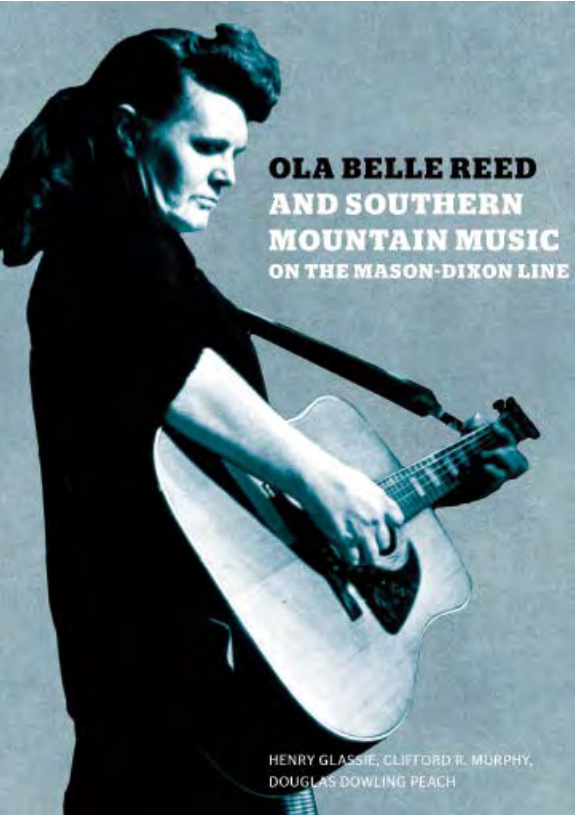
9780981734279 u.s. \$40.00 CDN \$52.50
Hbk, 6.5 x 9.5 in. / 256 pgs / 50 color / 32 b&w / 2 CDs.
January/Music/Biography



ALSO AVAILABLE
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Hbk, U.S. \$40.00
CDN \$52.50
Dust-to-Digital



Making Pictures
9780981734255
Hbk, U.S. \$35.00
CDN \$45.00
Dust-to-Digital



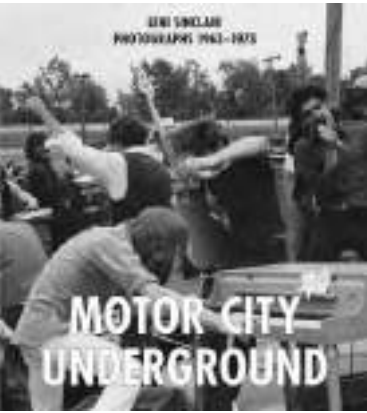
From the Black Panthers to Iggy Pop; social protest, art collectives, music and drugs in Detroit’s ’60s counterculture

Motor City Underground

Leni Sinclair Photographs 1963–1973

Edited by Cary Loren, Lorraine Wild. Interview by Kristine McKenna. Afterword by Lorraine Wild.

Motor City Underground is a comprehensive document of the art, rock and roll, and political scenes of late 1960s Detroit. The images are arranged in a loose chronology, including events and subjects such as the March on Washington of 1963, and various performances and artists’ events in and around Wayne State University in Detroit; continuing on to the Detroit Artists Workshop, John Sinclair’s activities with jazz musicians and poets, events in Berkeley, Detroit and Ann Arbor; early concerts with the MC5 and Iggy and the Stooges in the Grande Ballroom; anti-war protests, Detroit Uprising and the Black Panthers; spectacular documentation of the influential performance style of the MC5; John Sinclair’s various arrests for marijuana possession and the police response to social protest; the Trans-Love Commune in Detroit and Ann Arbor; large-scale outdoor concerts in Detroit and elsewhere; Leni Sinclair’s ongoing documentation of Sun Ra, and other luminaries in jazz, blues and rock and roll. A self-taught photographer, **Leni Sinclair** emigrated to the US from East Germany in 1959; in 1964 she met poet, jazz critic and manager of the MC5, John Sinclair. The two married the same year and embarked on a decade of political activism, first founding the Artist’s Workshop, a network of communal houses and performance spaces which evolved into the Trans-Love Energies Commune. The following year the Sinclairs founded the White Panther party in solidarity with the Black Panthers. The couple divorced in 1977; Leni has continued to practice photography and lives in Detroit.



FOGGY NOTION BOOKS

9780983587002
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Flexi, 9.5 x 10.25 in. / 384 pgs /
350 duotone.
June/Photography/Music



Tod Papageorge captures late '60s New York City in early Kodachrome



Tod Papageorge: Seeing Things, New York 1966–1967
 Text by David Company.
Tod Papageorge: Seeing Things, New York 1966–1967 documents a brief but critical moment in the photographer's early career, the two years Papageorge shot in color in New York in the late 1960s. Black-and-white photography was still the "serious" medium, and color reserved for commercial applications; Papageorge—25 years old and newly arrived in New York City—was encouraged by his fellow photographers to seek paying magazine work by developing a body of work in color. In some ways it was a failed experiment: Papageorge mostly approached color in the same way as he approached black and white, except that he also began to intuitively produce still-life pictures with little commercial appeal, spotlighting canned hams in shop windows and political posters. But color offered Papageorge the opportunity to work in a new medium at a time of great social, political and cultural change. "I'd like to think that, in *Seeing Things, New York 1966–1967*, you'll find a persuasive account of what it meant for me to be free with a Leica in the streets of my newly adopted home of Manhattan," writes Papageorge, "a record drawn with Kodachrome film and its rich, saturated colors." **Tod Papageorge** (born 1940) picked up photography for the first time as a student at the University of New Hampshire. He is the recipient of two Guggenheim Fellowships and two National Endowment for the Arts Fellowships. From 1979 to 2013 Papageorge served as Yale University's Walker Evans Professor of Photography and Director of Graduate Study in Photography.

STEIDL/PACE MACGILL
 9783958291089 u.s. \$50.00 ~~can \$65.00~~
 Hbk, 11.75 x 12 in. / 136 pgs / 60 color.
 April/Photography



BACK IN PRINT
Phyllis Galembo: Maske
 Introduction by Chika Okeke-Agulu.
 For over two decades, Phyllis Galembo (born 1952) has documented cultural and religious traditions in Africa and the African Diaspora. Traveling widely throughout western and central Africa, and regularly to Haiti, her subjects are participants in masquerade events—traditional African ceremonies and contemporary costume parties and carnivals—who use costume, body paint and masks to create mythic characters. Sometimes entertaining and humorous, often dark and frightening, her portraits document and describe the transformative power of the mask. With a title derived from the Haitian Creole word *maské*, meaning "to wear a mask," this album features a selection of more than 100 of the best of Galembo's masquerade photographs to date, organized in country-based chapters, each with her own commentary. Now back in print by popular demand, the book is introduced by art historian and curator Chika Okeke-Agulu (himself a masquerade participant during his childhood in Nigeria), for whom Galembo's photographs raise questions about the survival and evolution of masquerade tradition in the 21st century.

APERTURE
 9781597113533 u.s. \$45.00 ~~can \$57.50~~
 Hbk, 9.25 x 9.5 in. / 208 pgs / 106 color.
 March/Photography/African Art & Culture

African carnivals and their elaborate dress codes—from Nigeria, to Haiti, to Burkina Faso—come alive in Galembo's work, now back in print





Crewdson's haunting images of small-town America explore themes of isolation and alienation



Gregory Crewdson: Cathedral of the Pines

Text by Alexander Nemerov.

Cathedral of the Pines presents Gregory Crewdson's first new body of work in over five years. The series marks a return to Crewdson's classic style of storytelling via the single image, using light and color to create newly intimate, psychologically charged imagery. It also marks a time of transition for the artist, including a retreat from New York to a remote home and studio in western Massachusetts—a period of time during which Crewdson chose to remain socially withdrawn, instead committing to daily, long-distance, open-water swims and cross-country skiing on wooded paths. Cathedral of the Pines is named after one of these trails, deep in the forests of Becket, Massachusetts, the site where he found the inspiration to make these new pictures. It was there that he felt darkness lift, experienced a reconnection with his artistic process, and moved into a period of renewal and intense creative productivity.

The photographs are accompanied by an essay by Alexander Nemerov, who addresses the work in relation to the American past, focusing in particular on the way the images draw space and time down to ceremonial points, in which "all that ever happened in these places seems crystallized in his tableaux, as if the quiet melancholy of Crewdson's scenes gathered the unruly sorrows and other little-guessed feelings of people long gone who once stood on those spots."

Gregory Crewdson (born 1962) is a graduate of SUNY Purchase and the Yale School of Art, where he is now Director of Graduate Studies in Photography. His series Beneath the Roses is the subject of the 2012 documentary Gregory Crewdson: Brief Encounters. His work has been exhibited widely in the US and Europe, including a survey that toured throughout Europe from 2001 to 2008. He is represented by Gagosian Gallery, New York.

APERTURE
9781597113502 U.S. \$80.00 CDN \$100.00
Clth, 15.5 x 12 in. / 76 pgs / 31 color.
March/Photography

EXHIBITION SCHEDULE
New York: Gagosian Gallery, 01/2016–03/2016

Taryn Simon: Field Guide to Birds of the West Indies

Text by Daniel Baumann, Nico Baumbach.

In 1936 an American ornithologist named James Bond published the definitive taxonomy Birds of the West Indies. Ian Fleming, an active bird-watcher living in Jamaica, appropriated the name for his novel's lead character. He found it "flat and colourless," a fitting choice for a character intended to be "anonymous ... a blunt instrument in the hands of the government."

In Field Guide to Birds of the West Indies, Taryn Simon casts herself as James Bond (1900–89) the ornithologist, and identifies, photographs and classifies all the birds that appear within the 24 films of the James Bond franchise. The appearance of many of the birds was unplanned and virtually undetected, operating as background noise for whatever set they happened to fly into. Simon's ornithological discoveries occupy a liminal space—confined within the fiction of the James Bond universe and yet wholly separate from it. This taxonomy of 331 birds is a precise consideration of a new nature found in an alternate reality.

Taryn Simon (born 1975) is a multidisciplinary artist who has worked in photography, text, sculpture and performance. Guided by an interest in systems of categorization and classification, her practice involves extensive research into the power and structure of secrecy and the precarious nature of survival. Simon's works have been the subject of monographic exhibitions at Ullens Center for Contemporary Art, Beijing (2013); The Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and the Whitney Museum of American Art, New York (2007). Permanent collections include The Metropolitan Museum of Art, Tate Modern, the Guggenheim Museum, Centre Georges Pompidou and the Los Angeles County Museum of Art. Her work is included in the 56th Venice Biennale (2015). She is a graduate of Brown University and a Guggenheim Fellow. Simon lives and works in New York.

HATJE CANTZ
9783775740920 U.S. \$95.00 CDN \$120.00
Hbk, 7.5 x 11.5 in. / 608 pgs / 367 color.
February/Photography/Film & Video

EXHIBITION SCHEDULE
New York: George Eastman House, 02/13/16–05/15/16



Every bird that ever flew in a James Bond film, meticulously recorded by Taryn Simon



ALSO AVAILABLE
Taryn Simon: Birds of the West Indies
9783775736633
Hbk, U.S. \$85.00 CDN \$105.00
Hatje Cantz



Life-size images of East Africa’s disappearing animals installed in the wastelands that have replaced their habitats



EXHIBITION SCHEDULE
New York: Edwynn Houk Gallery, 03/02/16–04/30/16
Los Angeles, CA: Fahey/Klein Gallery, 03/24/16–04/30/16
Berlin, Germany: Galerie Camera Work, 05/12/16–07/09/16
London, England: Photo London, 05/18/16–05/22/16
Stockholm, Sweden: Fotografiska Museum, 05/16–08/16
London, England: Atlas Gallery, 09/16–10/16

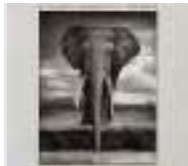
Nick Brandt: Inherit the Dust

Three years after the completion of his trilogy, *On This Earth, A Shadow Falls Across the Ravaged Land*, Nick Brandt returned to East Africa to photograph the escalating changes to the continent’s natural world and its animals. In a series of epic panoramas, Brandt recorded the impact of man in places where animals used to roam, but no longer do. In each location, Brandt erected a life-size panel of one of his portrait photographs—showing groups of elephants, rhinos, giraffes, lions, cheetahs and zebras—placing the displaced animals on sites of explosive urban development, new factories, wastelands and quarries. The contemporary figures within the photographs seem oblivious to the presence of the panels and the animals represented in them, who are now no more than ghosts in the landscape. “The result,” writes acclaimed critic Vicki Goldberg, “is an eloquent and complex ‘J’accuse,’ for the people are as victimized by ‘development’ as the animals are. The breadth, detail, and incongruity of Brandt’s panoramas suggest a collision between Bruegel and an apocalypse in waiting.”

Inherit the Dust includes this new body of panoramic photographs along with original portraits of the animals used in the panoramas, the unique emotional animal portraiture for which Brandt is recognized. There are also two essays by the artist: a text about the crisis facing the conservation of the natural world in East Africa, and behind-the-scenes descriptions of Brandt’s elaborate production process, with accompanying documentary photographs.

Nick Brandt (born 1964) photographs exclusively in Africa. Born in Britain and currently based in Southern California, Brandt cofounded Big Life Foundation in 2010, which helps protect the endangered wildlife inhabiting a large area of East Africa.

EDWYNN HOUK EDITIONS
9780692520543 U.S. \$65.00 CDN \$85.00
Hbk, 15.25 x 13.25 in. / 124 pgs / 68 tritone.
March/Photography



ALSO AVAILABLE
Nick Brandt: On This Earth, A Shadow Falls
9781938922442
Hbk, U.S. \$160.00 CDN \$210.00
Big Life Editions/D.A.P.



2015 FALL–WINTER SUPPLEMENT

George Shiras: In the Heart of the Dark Night

Text by Jean-Christophe Bailly, Sonia Voss.

The photographs of George Shiras (1859–1942) impacted an entire generation at the turn of the century, through their presentation at the World Fairs of Paris and Saint-Louis in 1900 and 1904, and through *National Geographic*’s championing of his work. In 1893 Shiras perfected a procedure with the flash that enabled him to capture wild animals by night. Shiras did not consider himself an artist; his first concern was to document wildlife from an environmental perspective, using the south bank of Lake Superior as his base and working in various parts of the US and Canada. The stunning, prescient photographs compiled in this new volume include beautiful images of deer, lynx, porcupines and birds. As Jean-Christophe Bailly writes in his essay, “we are no longer facing the night, or merely touching on it; we are in the folds of the night, within the pure possibility of a sudden appearance that is always miraculous when it happens before our eyes.”

George Shiras III (1859–1942) was born in Allegheny, Pennsylvania. He served as a member of the Pennsylvania State House of Representatives in 1889 and 1890 and was elected to the 58th Congress. After his time in Congress, Shiras became engaged in biological research and wildlife photography; he was a member of the Boone and Crockett Club, a conservation organization founded by Theodore Roosevelt. In 1935 he published a two-volume set of over 960 of his wildlife photographs with the National Geographic Society.

EDITIONS XAVIER BARRAL
9782365110914 U.S. \$45.00 CDN \$57.50
Clth, 8.5 x 11 in. / 96 pgs / 50 tritone.
Available/Photography/Nature

EXHIBITION SCHEDULE
Paris, France: Musée de la Chasse et de la Nature, 09/15/15–02/14/16

Haunting night images from the late 19th century, by the first-ever wildlife photographer





Sugimoto's infinite palette of blacks, whites and grays: a survey of his numerous series



Hiroshi Sugimoto: Black Box

Text by Iran do Espírito Santo, Philip Larratt-Smith.

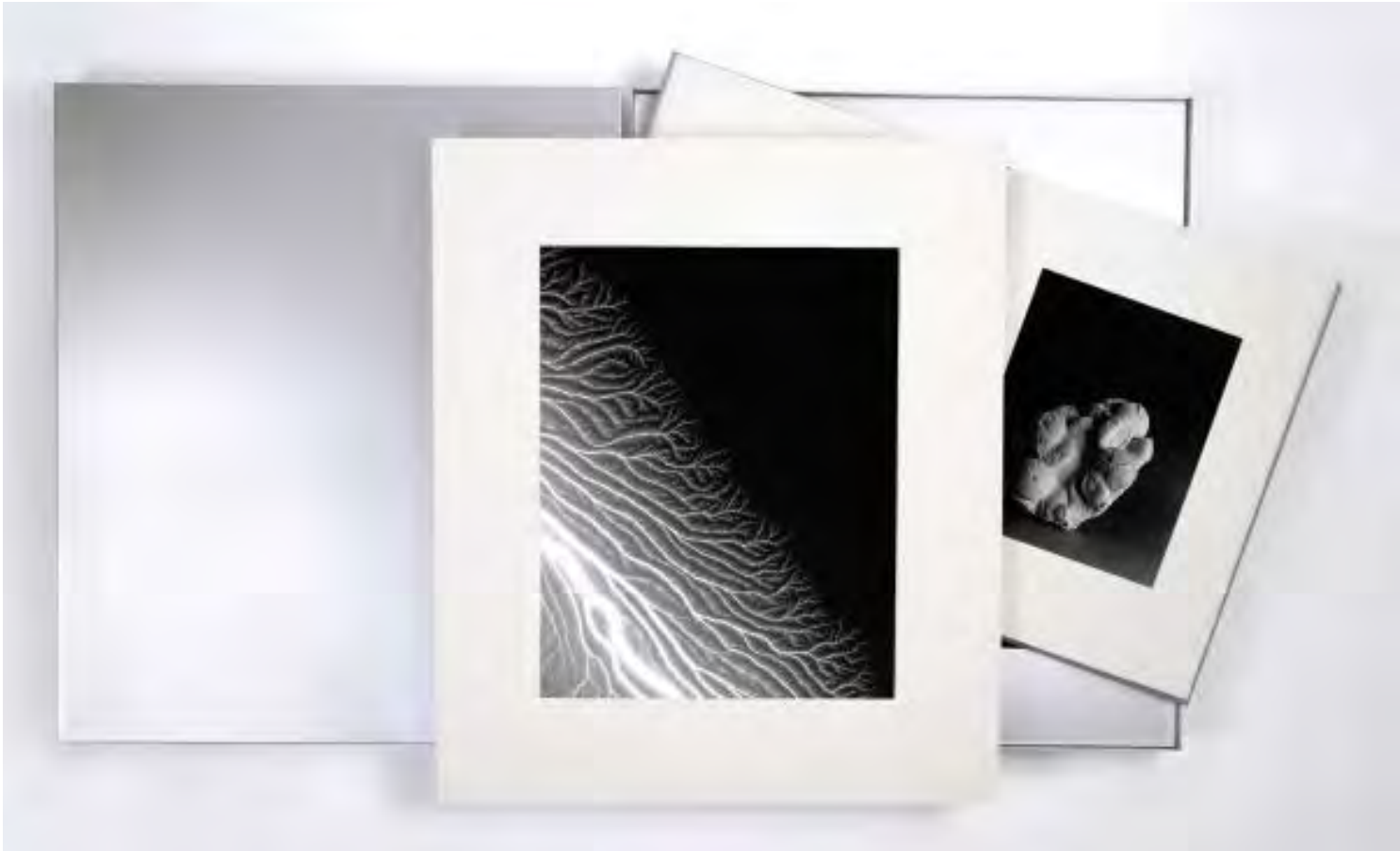
Hiroshi Sugimoto has explored ideas of time, empiricism and metaphysics through a surreal and formalistic approach since the 1970s. A self-described “habitual self-interlocutor,” Sugimoto uses the camera as a bridge between abstract questions and the quiet, comical nature of modern everyday life. Whether formally photographing Madame Tussauds wax figures and the wildlife scenes at the American Museum of Natural History, or opening the lens of his eight-by-ten camera to capture a two-hour-long film in one exposure, he explores themes of consumerism, narrative and existence in rich and evocative imagery. This new project presents a survey of Sugimoto's iconic work, from his calm seascapes to his more recent exploration of lightning fields and photogenic drawing. Created in conjunction with an upcoming exhibition at Fundación Mapfre in Spain, the survey includes an introduction and essay by writer and curator Philip Larratt-Smith, an interview with Sugimoto and text by the prominent Brazilian artist Iran do Espírito Santo.

Hiroshi Sugimoto (born 1948) is a Japanese photographer and architect. He divides his time between Tokyo and New York City. Sugimoto has exhibited extensively in major museums and galleries throughout the world, and his work is held in numerous public collections, including The Metropolitan Museum of Art, New York; Museum of Contemporary Art, Tokyo; National Gallery, London; National Museum of Modern Art, Tokyo; Smithsonian, Washington, DC; and Tate, London, among others.

APERTURE/FUNDACIÓN MAPFRE
9781597113595 U.S. \$65.00 CDN \$85.00
Hbk, 11 x 11 in. / 204 pgs / 66 b&w.
March/Photography/Asian Art & Culture

EXHIBITION SCHEDULE
Madrid, Spain: Fundación Mapfre, 06/2016–08/2016

ALSO AVAILABLE
Hiroshi Sugimoto
9783775724128
Hbk, U.S. \$125.00
CDN \$162.50
Hatje Cantz



Sugimoto's gorgeous black-and-white photographs, paired with original text by Jonathan Safran Foer in a luxurious, silk-bound edition

Hiroshi Sugimoto: The Long Never

Collector's Edition

Text by Jonathan Safran Foer.

The Long Never is a special-edition book containing 65 works by Hiroshi Sugimoto (born 1948) from five series—*Meteorites*, *Dioramas*, *Pre Photographic Time Recording Devices*, *Lightning Fields* and *Seascapes*—and an original text by Jonathan Safran Foer. The book is accompanied by an 11x14-inch gelatin silver print from Sugimoto's *Lightning Fields* series.

For this collector's edition, Sugimoto has printed “Lightning Fields 289” and “Lightning Fields 304” in an edition of 25 each. The prints are signed by the artist; the book and print are housed in a custom-made brushed aluminum box.

DAMIANI

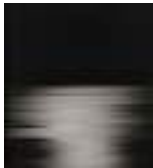
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A survey of the cross-pollination of ideas across generations of Japanese architects



A Japanese Constellation: Toyo Ito, SANAA, and Beyond
 Edited with text by Pedro Gadanho, Phoebe Springstubb. Text by Terunobu Fujimori, Taro Igarashi, Julian Worrall.
 Published in conjunction with an exhibition at The Museum of Modern Art, *A Japanese Constellation* focuses on the work of a small group of architects and designers influenced by and gravitating around the architect Toyo Ito and the architectural firm SANAA. Beginning with an overview of Ito’s career and his influence as a mentor to a new generation of Japanese architects, the catalogue presents a richly illustrated portfolio of recent works by three generations of internationally acclaimed designers, including Sou Fujimoto, Akihisa Hirata and Junya Ishigami. *A Japanese Constellation* reveals a network of influence and cross-pollination that has become particularly relevant at the start of the 21st century. Essays by curators, architectural historians and critics reflect on the transmission of an architectural sensibility, and suggest an alternative model to what has been commonly described as an individuality-based “star-system” in architecture. Offering a panorama of interlinked, settled or up-and-coming stars, the publication reveals how shared architectural themes travel across generations of architects, creating a strong identity for a regional practice with global impact.

THE MUSEUM OF MODERN ART
 9781633450097 u.s. \$55.00 can \$70.00
 Hbk, 9.5 x 12 in. / 256 pgs / 200 color.
 March/Architecture & Urban Studies/Asian Art & Culture

EXHIBITION SCHEDULE
 New York: The Museum of Modern Art,
 03/13/16–07/04/16

Parallel Cities The Multilevel Metropolis

Edited with text by Andrew Blauvelt. Text by Jennifer Yoos, Vincent James.
Parallel Cities examines the history of the multilevel city with a focus on elevated pedestrian systems as a recurrent concept in urban planning and design. The book chronicles the evolution and migration of this concept from 19th-century French social utopian thinkers and 20th-century Soviet Constructivist architectural circles to its incubation in postwar London, its theorization by members of CIAM and Team 10, and its eventual dissemination to North America and Asia, where extensive systems were built in cities such as Minneapolis, Calgary and Hong Kong. This fascinating and untold history explores an architectural idea as it evolves under varying social, geographic and political contexts—charting its use as an ever-shifting multipurpose tool to segregate or commingle the classes, foster social cohesion and the public good, facilitate security and surveillance, improve pedestrian safety and traffic flows, or to enhance retail consumption by ameliorating climatic extremes. The implementation of streets above streets creates parallel cities, not mirrored but alternate realities where questions about access, use and control emerge. The book considers both radical visionary schemes of the future urban metropolis by progressive architects and the grand, if visually more mundane, implementation plans of extensive networks built in cities around the world that engender what the authors call a surreptitious urbanism. The first and only comprehensive book on the subject, *Parallel Cities* represents important new scholarly research on a topic that remains a persistent theme in architecture and urban planning. Accompanying the extensively illustrated text is a lexicon of related terms and an appendix of specific systems drawn from key cities.

WALKER ART CENTER
 9781935963127 u.s. \$45.00 can \$57.50
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 April/Architecture & Urban Studies



The first history of elevated pedestrian networks—also known as skyways—both built and those only imagined





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REVISED & EXPANDED EDITION

MVRDV Buildings Updated Edition

Edited by Ilka and Andreas Ruby.

MVRDV is a Rotterdam-based architecture and urban design practice founded in 1993 (its name is an acronym for founding members Winy Maas, Jacob van Rijs and Nathalie de Vries). In cooperation with Ilka and Andreas Ruby, MVRDV assembled a monographic overview of 20 years of architectural practice, *MVRDV Buildings*, now available in a new, updated edition. Featuring user testimonies, journalistic articles, and previously unpublished images and drawings, *MVRDV Buildings* surveys the realized work to date of one of the world's top architecture bureaus. Acclaimed for its visionary research and thought-provoking projects such as Pig City (a high-rise landscape designed to solve lack-of-space problems for the pig meat industry in the Netherlands) and Grand Paris (a proposal to join Paris and its suburbs into a high-density “post-Kyoto city” by 2030), MVRDV has realized a stunning portfolio of buildings and urban plans.

This volume includes MVRDV's famous projects, such as Villa VPRO (Hilversum), WoZoCo (Amsterdam), Balancing Barn (Suffolk, UK) and Edificio Mirador (Madrid), and explores these with a characteristically inquisitive attitude. How do these buildings perform? What is life like in a blue house (in Didden Village, near Rotterdam), on an orange tribune (The Why Factory, situated within a courtyard at Delft University of Technology), in a vertical shopping street (the Gyre Shopping Center in Tokyo) or inside a mountain of books (the Book Mountain library in Spijkensisse)?

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January/Architecture & Urban Studies

Cities in Transition

Power, Environment, Society

Edited by Wowo Ding, Arie Graafland, Andong Lu. Text by Saskia Sassen, Fulong Wu, M. Christine Boyer, Vittorio Lampugnani, Eric Swyngedouw, Marc Ang  lil, Joan Busquets, David Grahame Shane, George Baird.

Half of the world's population currently lives in cities, and within two decades, this figure will increase to 60 per cent. For many, cities offer the opportunity for work and income, education and better living conditions. Cities are also the sites of extraordinary inequality, hosting extremes of wealth and poverty side by side.

Cities in Transition takes stock of these developments and our global urban future, investigating recent political and economic developments in North America, South America, Europe, South Africa and China. This volume features contributions from 30 experts in the field, including Saskia Sassen, Fulong Wu, M. Christine Boyer, Vittorio Lampugnani, Eric Swyngedouw, Marc Ang  lil, Joan Busquets, David Grahame Shane, George Baird and many others. *Cities in Transition* concludes with recent urban developments in China, an accelerated test case offering intriguing insights into the future of global urbanization.

NAI010 PUBLISHERS

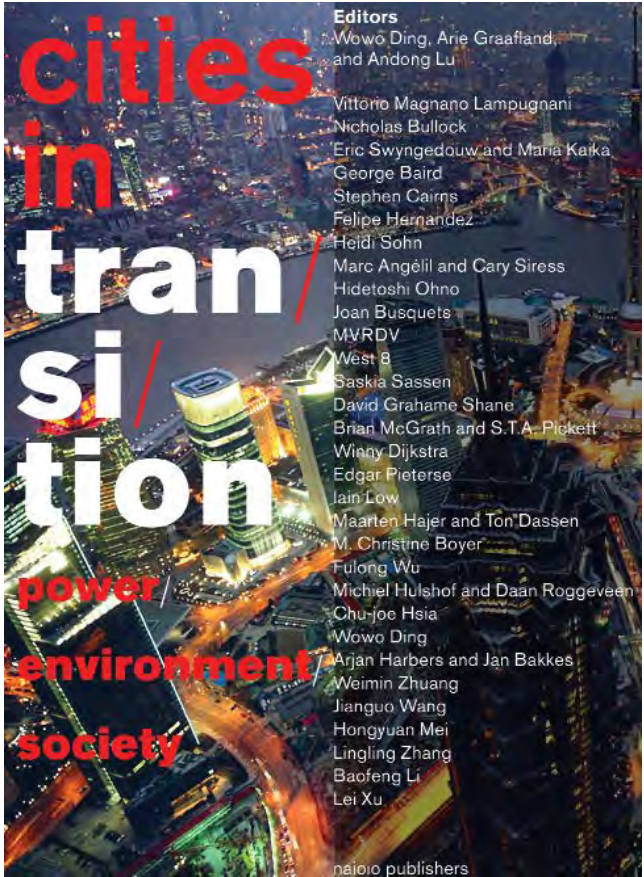
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NOW IN PAPERBACK

Migropolis

Venice: Atlas of a Global Situation

Edited with text by Wolfgang Scheppe. Text by Giorgio Agamben, Valeria Burgio.

Since its publication in 2010, *Migropolis*—the four-year study on the globalized city conducted by the philosopher Wolfgang Scheppe at the Universit   luav de Venezia—has achieved the status of a standard reference text. Now available in paperback, this intricately structured two-volume book, in which the movement patterns of migration and tourism intersect, looks at Venice as an exemplary case of urbanism under the control of globalization. Through documentation of Situationist-style *d  rives*, critical tools for data visualization and multilayered maps, this broadly conceived work permits an immersive urban experience to an almost microscopic degree. Thousands of photographs alternate with individual case studies on illegal immigrants as well as tourists. *Migropolis* provides a unique basis for current debates on the refugee movement from countries pauperized by a globalized economy.

HATJE CANTZ

9783775741118 U.S. \$85.00 CDN \$105.00
Pbk, 2 vols., 7.25 x 10 in. / 1,344 pgs / 2,078 color.
March/Architecture & Urban Studies



A definitive guide to the theory of film that has influenced generations of filmmakers and critics

An Auteurist History of Film

By Charles Silver.

Beginning in 2009, The Museum of Modern Art offered a weekly series of film screenings titled An Auteurist History of Film. Inspired by Andrew Sarris’ seminal work *The American Cinema*, which developed on the idea of “auteur theory” first discussed by the critics of *Cahiers du Cinéma* in the 1950s, the series presented cinematic works from MoMA’s expansive collection with particular focus on the role of the director as artistic author. Featured works included those by D.W. Griffith, Fritz Lang, Walt Disney, Alfred Hitchcock, Akira Kurosawa, Federico Fellini, Satyajit Ray, Jean-Luc Godard, Eric Rohmer, Robert Altman, Werner Herzog, Stanley Kubrick, Martin Scorsese and many more. For the five years that the series was presented, film curator Charles Silver wrote a concise post to accompany each screening. These texts described the place of each film in the oeuvre of its director as well as its significance to wider film history. Following the end of the series’ long run, the Museum has collected these posts for publication, bringing together Silver’s insightful and often humorous readings of the series’ films into a single volume. This volume is an invaluable guide to key directors and works of cinema as well as an excellent introduction to auteur theory.

Charles Silver joined the Department of Film at The Museum of Modern Art in 1970, and has helmed the Film Study Center for the past four decades. Among his numerous exhibitions are retrospectives for Elia Kazan, Roman Polanski, John Ford, Charlie Chaplin, Joan Blondell, The Hubleys, Agnieszka Holland, Anna Mae Wong, John Wayne and Sessue Hayakawa. Thanks to his dedication to access and belief in film as the most influential art form of the 20th century, rare are the thesis papers or books written on cinema in the past 40 years that do not thank him for his expert guidance.

THE MUSEUM OF MODERN ART, NEW YORK
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 April/Film & Video



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Insightful interviews with 14 leading curators, exploring the thriving world of art biennials

On Curating 2: Paradigm Shifts

Interviews with Fourteen International Curators

By Carolee Thea.

Edited by Carolee Thea, Thomas Micchelli. Foreword by Carolyn Christov-Bakargiev.

On Curating 2, Carolee Thea’s new volume of interviews with 14 of today’s leading curators, explores the lively system of art biennials that is thriving around the world—particularly outside Europe and America. Spawned by their more formal Western predecessors and motivated by the forces of history and politics, the newer incarnations of the biennial often occur in the cities of the postcolonial world and the Global South, as well as in former socialist countries. The new generation of curators who are organizing these surprisingly provocative and experimental exhibitions hail from cities as diverse as Bogotá, Dakar, Havana, Jakarta, Jerusalem, Lagos, Mumbai, Seoul and Zagreb, and they are the subjects of the interviews collected in this book.

Thea’s interviewees are Nancy Adajania, Wassan Al-Khudhairi, David Elliott, Mami Kataoka, Sunjung Kim, Koyo Kouoh, Gerardo Mosquera, Ugochukwu-Smooth Nzewi, Jack Persekian, José Roca, Bisi Silva, Carlo Yinghua Lu, Alia Swastika and WHW. *On Curating 2* also includes color illustrations of works by El Anatsui, Boris Groys, Cai Guo-Qiang, Fiona Hall, Mona Hatoum, Pablo Helguera, Emily Jacir, Michael Joo, Paul McCarthy, Ana Mendieta, Zanele Muholi, Issa Samb, Do Ho Suh and Rirkrit Tiravanija, among many others.

Carolee Thea is the author of *On Curating: Interviews with Ten International Curators* (DAP, 2009) and *Foci: Interviews with Ten International Curators* (2001). An independent scholar, writer, artist and curator, she is the American/English editor for *Atlantica #45*, and has curated exhibitions for the American Institute of Architects, the Canal Street Billboard Project, Hofstra Museum and Skidmore College. Thea has taught at Pratt Institute, Parsons School of Art, the College of New Rochelle and other institutions. Thea lives and works in New York City.

D.A.P./DISTRIBUTED ART PUBLISHERS, INC.
 9781938922909 U.S. \$29.95 CDN \$37.50
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 March/Nonfiction Criticism/Art

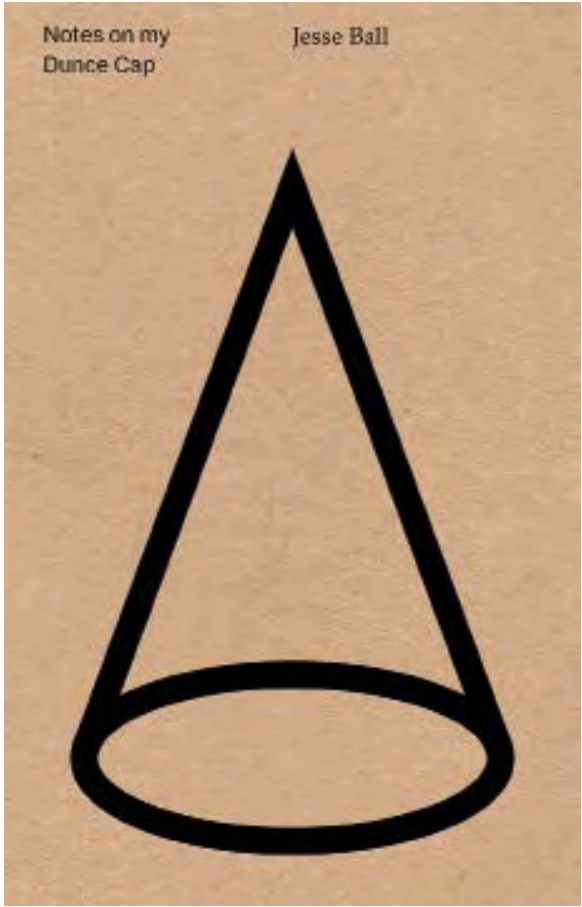


INTERVIEWS WITH

- Nancy Adajania
- Wassan Al-Khudhairi
- David Elliott
- Mami Kataoka
- Sunjung Kim
- Koyo Kouoh
- Carol Yinghua Lu
- Ugochukwu-Smooth Nzewi
- Jack Persekian
- Gerardo Mosquera
- José Roca
- Bisi Silva
- Alia Swastika
- WHW



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 On Curating: Interviews with
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 9781935202004
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 D.A.P./Distributed Art Publishers



Notes on My Dunce Cap

By Jesse Ball.

A text for those curious about education as a context for creativity and collaboration, and for teachers who want to reconsider hierarchy in their classrooms, Jesse Ball’s *Notes on My Dunce Cap* includes advisory material regarding the creation of syllabi and the manner in which groups may evaluate the work of an individual without harm.

Ball is renowned for the unique courses he teaches at the Art Institute of Chicago, which are compiled in this volume along with extended notes on pedagogy. His meditations consider pedagogy in terms that are at once usefully broad and insightfully profound: “When it is possible for any of us to simply go and sit somewhere in the grass, and when it is such a delightful thing to do, to go and sit in the grass, whether by oneself or with others, then it is important to remember that anytime we think about teaching, or indeed, about any other activity—that we do it instead of sitting somewhere in the grass. We are passing up on the joy of solitude, and all its virtues and pleasures. Therefore, it is crucial that what happens when we teach be of the same value as time spent alone. And that is true both for ourselves and for those we teach.”

Jesse Ball (born 1978) is the author of five novels, including *The Curfew*, *Silence Once Begun* and *A Cure for Suicide*, which was longlisted for the 2015 National Book Award, as well as several collections of poetry, including *March Book*. His work has appeared in numerous publications including *The New Republic*, *The Paris Review*, *Oberon*, *Circumference* and *Guernica Magazine*.

PIONEER WORKS PRESS
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February/Nonfiction Criticism

The Dept. of Corrections

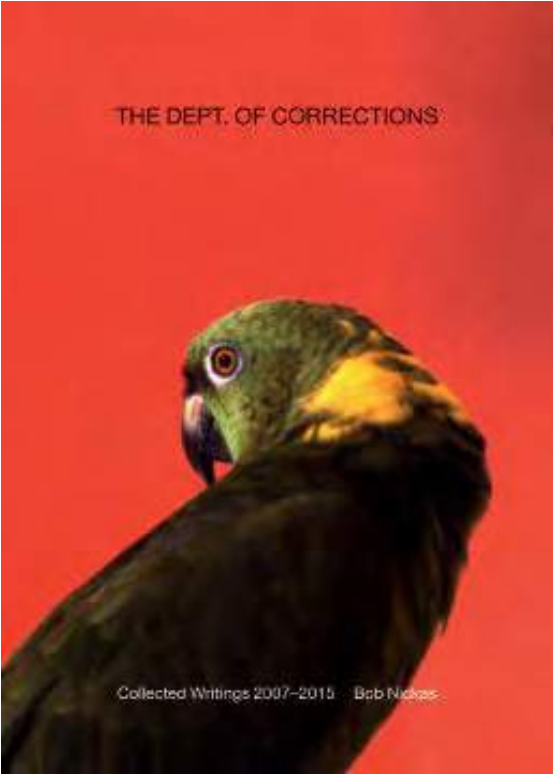
Collected Writings 2007–2015
By Bob Nickas.

This volume is comprised of 30 years of recent writing by the influential New York–based critic and curator Bob Nickas, widely considered one of the few independent voices still at work today. The 50 essays and interviews, written since 2007, are spread across five chapters, touching on encounters with artists from the 1960s to the ‘80s to the present—among them, Jack Smith, Andy Warhol, Frank Stella, On Kawara, Isa Genzken, Steven Parrino, Jean-Michel Basquiat, Kara Walker, Wolfgang Tillmans, Kelley Walker and Pierre Huyghe. Writing as if these figures were passing us by in present time, Nickas traces the disappearance of artists, architecture and culture in New York over three decades. As a way to keep the past in every sense present, his writing is always issued from his fictional “Dept. of Corrections.”

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February/Nonfiction Criticism



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Notes on Glaze

18 Photographic Investigations
By Wayne Koestenbaum.

In the spring of 2010, the Brooklyn-based quarterly magazine *Cabinet* invited poet and cultural critic Wayne Koestenbaum to begin writing a regular column. Entitled “Legend,” the column had a highly unusual premise. Every three months, the editors of the magazine would ask Koestenbaum to write one or more extended captions for a single photograph with which they had provided him; drawn from obscure vernacular, commercial and scientific sources, all of the images were unfamiliar to the author. After 18 installments, Koestenbaum concluded his column in the winter of 2015. *Notes on Glaze*, featuring an introductory essay by the author, collects all the “Legend” columns, as well as their accompanying photographs. Refusing the distancing language of critical disinterest, Koestenbaum’s columns always locate the author in intimate proximity to the subjects portrayed in the photographs and to the impossibly variegated cast of characters—ranging from Debbie Reynolds to Duccio, the Dalai Lama to Barbra Streisand; from Hegel to Pee-wee Herman, and Emily Dickinson to Cicciolina—that pass through these texts.

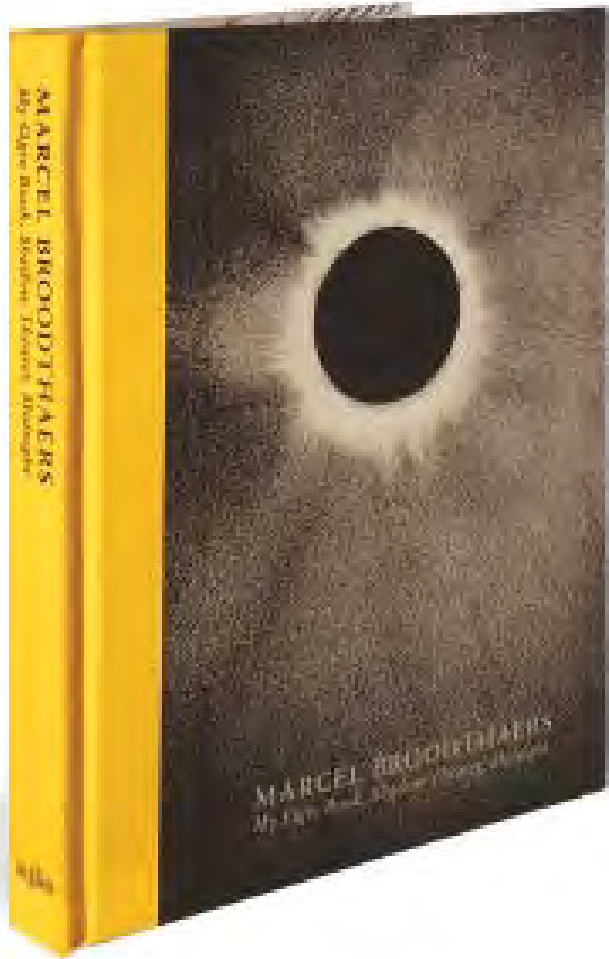
Wayne Koestenbaum (born 1958), a Distinguished Professor of English at the CUNY Graduate Center, has published 17 books of poetry, criticism and fiction, including *My 1980s & Other Essays* (Farrar, Straus and Giroux, 2013), *Blue Stranger with Mosaic Background* (Turtle Point Press, 2012) and *The Anatomy of Harpo Marx* (University of California Press, 2012). His most recent book of poetry, *The Pink Trance Notebooks*, was published in 2015 by Nightboat Books.

CABINET BOOKS
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April/Nonfiction Criticism



FROM “LEGEND / CAT ON EDGE”

As a cat, I question the concept of “vanishing point.” Western perspective gets me down. I prefer the simultaneous: I want all planes—all theaters of action and idea—to occur in gelid synchrony, like five chocolate layer cakes smashed together, or like civilization squeezed by Will and Ariel Durant into a sardine terrine. In my capacity as cat, I seek a culture of perpetual threshold—Cartier-Bresson’s decisive moment, a Grand Canyon rim I’m always tonguing. Camus called it *la chute*, as in parachute. Dearie, I don’t need a parachute.



Marcel Broodthaers: My Ogre Book, Shadow Theater, Midnight

Translated by Elizabeth Zuba.

This intimate and gorgeously produced book pairs Belgian artist-poet Marcel Broodthaers’ first two collections of poetry, *My Ogre Book* (1957) and *Midnight* (1960)—both previously unpublished in English—with an 80-image projection work, *Shadow Theater* (1973–74), made toward the end of his too-brief life. Together these works reveal a dizzyingly prodigious interplay between the images and texts, particularly illuminating Broodthaers’ use of the oblique and dark fairytale framework within (and against) which he plays with reflections and reproductions, inversions and fictions, body and shadow, decor and violence.

My Ogre Book (*Mon livre d’ogre*) and *Midnight* (*Minuit*) served as a wellspring for Broodthaers’ later visual work: he continually recycled and reworked them into new schemata in his installations, films, sculptures and paintings. Both are wildly cinematic books that perform like a fictional theater set (or museum) for a dark fable of which we are only dimly aware. In this vein, *Shadow Theater* (*Ombres chinoises*), published in full for the first time here, creates a fantastical poetic landscape of semblance and sleights of hand. The three works are published together to provide the reader with an unprecedented opportunity to read Broodthaers in both language and image.

SIGLIO

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February/Art/Fiction & Poetry



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Marcel Broodthaers
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Publishers, Inc.



Marcel Broodthaers: Une Seconde d’Éternité Flipbook

In 1970, Belgian artist and poet Marcel Broodthaers (1924–76) created several films—including *Une Seconde d’Éternité d’après une idée de Charles Baudelaire*, or “A Second of Eternity According to an Idea of Charles Baudelaire”—in which he updated the 19th-century poet’s ideas of creativity and narcissism for the age of cinema. Broodthaers created the film using animation, tracing the strokes of his signature on 24 frames of film (one per second), opening the camera shutter every time that he changed or manipulated the image. The artist toys with the idea of a signature: typically the artist’s guarantee of a work’s completion and authenticity, here the signature is notable for the absence of work it accompanies.

This volume, formatted as a paperback flipbook, is the perfect companion to and interpretation of the acclaimed film.

KOENIG BOOKS

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January/Art/Artists’ Books

“A comic masterpiece that touches significantly on many areas of human thought.” —Richard Hamilton

NEW EDITION

An Anecdoted Topography of Chance

By Daniel Spoerri, Robert Filliou, Emmett Williams, Dieter Roth, Roland Topor.

Introduction by Alastair Brotchie, Malcolm Green. Illustrated by Roland Topor.

Originally published by Something Else Press in 1966 and now acknowledged as one of the most important and entertaining artists’ books of the postwar period, *An Anecdoted Topography of Chance* is a unique collaborative work by four artists associated with the Fluxus and Nouveau Réalisme movements, here released in a new edition. Following a rambling conversation with his friend Robert Filliou, Daniel Spoerri one day mapped the objects lying at random on the table in his room, adding a rigorously scientific description of each. These objects subsequently evoked associations, memories and anecdotes from both the original author and his friends Filliou, Emmett Williams, Dieter Roth and Roland Topor.

Many of the principal participants of Fluxus also make an appearance (texts by Higgins, Jouffroy, Kaprow, Restany and Tinguely are included, among others). *An Anecdoted Topography of Chance* is an archaeological game, a poem to the arbitrary, an encyclopaedia, and above all else, a celebration of friendship and creativity.

The *Topography* personifies and predates the spirit of Fluxus and constitutes one of the strangest and most compelling insights into the artist’s life. From the banal detritus of the everyday a virtual autobiography emerges, of four perceptive, witty and exceptionally congenial artists.

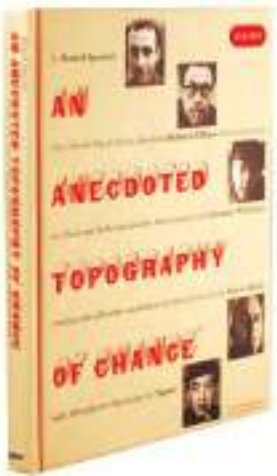
ATLAS PRESS

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April/Artists’ Books



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Primary Information

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Primary Information



PUBLICATION HISTORY

- The first version of the *Topography* was published in French in lieu of an exhibition catalogue to accompany Spoerri’s show at the Galerie Lawrence, Paris, in 1962
- An expanded English edition, translated by Emmett Williams, was published by Something Else Press in hardcover and paperback in 1966
- A yet further expanded edition, published by Atlas Press in 1995, included more annotations by Williams and Spoerri, as well as anecdotes from Dieter Roth
- This new redesigned 2016 Atlas Press edition brings the 1995 publication back into print



Min Ray (Ed.), *The Blindman*, 1, New York, 1917. Photo courtesy: Bibliothèque Kandinsky.

Franz Jung (Ed.), *Die freie Strasse*, 1, Verlag Freie Strasse, Berlin, November 1918. Photo courtesy: Bibliothèque Kandinsky.

Louis Aragon et al. (eds.), *Inquisitions*, Organe du groupe d'études pour la phénoménologie humaine, 1, Paris, 1936. Photo courtesy: Bibliothèque Kandinsky.

Allen Van Newdick (Ed.), *Guerrilla*, Free newspapers of the streets, 1, 1, Detroit, 1967. Photo courtesy: Bibliothèque Kandinsky.

100 years of indie publishing: extraordinary books that sidestep the international book trade

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No-ISBN: On Self-Publishing
Edited by Bernhard Cella, Leo Findeisen, Agnes Blaha.
Text by Sylvie Boulanger, Ulises Carrión, Gabriele Cram, Constant Dullaart, Kenneth Goldsmith, Kit Hammonds, et al.

In 2009, Austrian artist Bernhard Cella posted flyers outside the New York Art Book Fair at MoMA PS1 asking artists to submit their book projects circulating without an International Standard Book Number (ISBN), the lack of which Cella took to signal a deliberate withdrawal from the international book trade. At a moment when self-publishing is increasingly possible and desirable, the lack of an ISBN—rendering a book almost invisible “in the trade”—becomes a pragmatic and political choice for artists. Cella quickly received more than 500 responses, putting numbers and titles to an often diagnosed but difficult to quantify boom in self-publishing. In the end, more than 2,000 publications were collected and catalogued.

No-ISBN, the first comprehensive guide to this phenomenon, catalogues these extraordinary books, featuring 1,800 print publications currently circulating without an ISBN. New texts from diverse corners of this alternative art book world contextualize the books presented in this volume in a history of alternative media and discuss the contemporary boom in micro- and fanzine fairs that give these titles a marketplace. Essays and manifestoes from current artists outline the personal and political stakes of forgoing the standard practices of publishing. As Lisa Rosenblatt asks in her essay in this volume: “ISBN or NO-ISBN?—What ‘tis nobler?”

WALTHER KÖNIG, KÖLN
9783863358198 U.S. \$35.00 CDN \$45.00 FLAT40
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January/Nonfiction Criticism



NEW EDITION

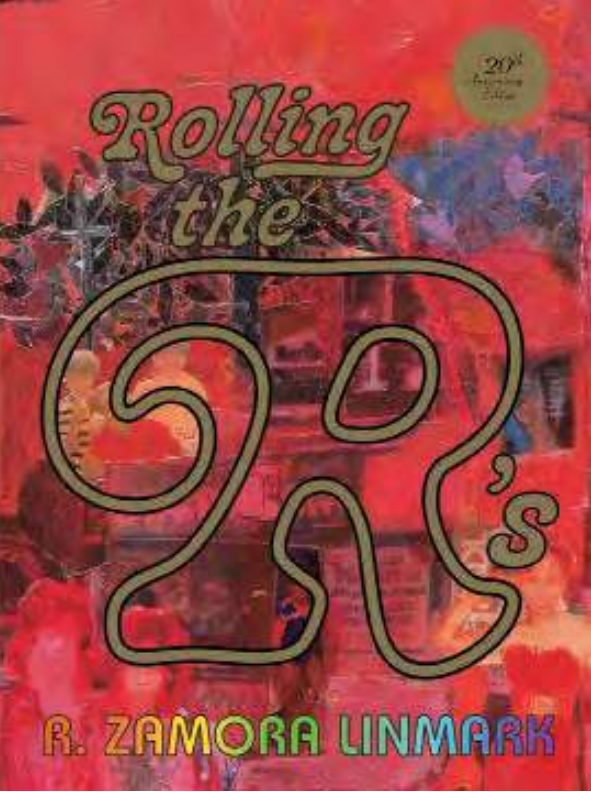
Rolling the R’s

By R. Zamora Linmark.

Illuminated by pop fantasies, Donna Summer disco tracks and teen passion, the fiercely earnest characters in *Rolling the R’s* come to life against a background of burning dreams and neglect in a small 1970s Hawaiian community. In his daring first novel, R. Zamora Linmark treats the music of the Bee Gees and schoolyard bullying as equally formative experiences in the lives of a group of Filipino fourth-graders living in Kalihi, Honolulu, who call themselves the “Farrah Fawcett Fan Club.” The characters’ stories unfold largely in the documentary detritus of their lives—their poems and prayers, book reports and teacher evaluations—all written in carefully observed, pitch-perfect vernacular. Now back in stock, Linmark’s tour-de-force experiments in narrative structure, pidgin and perspective roll every “are,” throwing new light on gay identity and the trauma of cultural assimilation. *Rolling the R’s* goes beyond “coming of age” and “coming out” to address the realities of cultural confusion, prejudice and spiraling levels of desire in humorous yet haunting portrayals that are, as Matthew Stadler writes, “stylish, shameless and beautiful.” This special twentieth anniversary edition includes a new essay by the author, introducing one of the most original and iconic stories of the Asian diasporic experience and an essential work of fiction in the Asian American literary canon.

R. Zamora Linmark (born 1968) is a writer and poet currently based in Honolulu and Manila. He has published three poetry collections, two novels and adapted *Rolling the R’s* for the stage in 2008.

KAYA PRESS
9781885030511 U.S. \$16.95 CDN \$22.00
Pbk, 6 x 8 in. / 180 pgs.
March/Fiction & Poetry/Asian American Art & Culture/Gay/Lesbian



Kuntalini

New Lovers #7

By Tamara Faith Berger.

Kundalini rising or spiritual hemorrhoid? Twenty-five-year-old Yoo-hoo experiences a sexual awakening in her yoga class. She breaks up with her boyfriend and travels to Niagara Falls where she meets a cold-fish teen prostitute and an ex-Army trogdolyte deep in the Falls. Yoo-hoo’s unforgettable yogic journey sweeps across the realms of hysteria, *asana* and enlightenment.

Kuntalini is the latest volume in Badlands Unlimited’s *New Lovers* series of short erotic fiction. Inspired by Maurice Girodias’ legendary Olympia Press, *New Lovers* features the raw and uncut writings of authors new to the erotic romance genre. Each story has its own unique take on relationships, intimacy and sex, as well as the complexities that bedevil contemporary life and culture today.

Tamara Faith Berger has published three novels: *Lie With Me* (2001), *The Way of the Whore* (2004) and *Maidenhead* (2012). Her first two novels were recently republished as *Little Cat* (2013). She has been published in *Taddle Creek*, *Adult* and *Apology* magazines. Her work has been translated into Spanish and German. Berger won the Believer Book Award for *Maidenhead*. She lives in Toronto.

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April/Fiction & Poetry/Erotica

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The Cathedral of Mist

By Paul Willems.

Introduction and translation by Edward Gauvin. Illustrations by Bette Burgoyne.

First published in French in 1983, *The Cathedral of Mist* is a collection of stories from the last of the great Francophone Belgian fantasists: distilled tales of distant journeys, buried memories and impossible architecture. Described here are the emotionally disturbed architectural plan for a palace of emptiness; the experience of snowfall in a bed in the middle of a Finnish forest; the memory chambers that fuel the marvelous futility of the endeavor to write; the beautiful woodland church, built of warm air currents and fog, scattering in storms and taking renewed shape at dusk, that gives this book its title. *The Cathedral of Mist* offers the sort of ethereal narratives that might have come from the pen of a sorrowful, distinctly Belgian Italo Calvino. It is accompanied by two meditative essays on reading and writing that fall in the tradition of Marcel Proust and Julien Gracq.

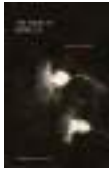
Paul Willems (1912–97) published his first novel, *Everything Here Is Real*, in 1941. Three more novels and, toward the end of his life, two collections of short stories bracketed his career as a playwright.

WAKEFIELD PRESS

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May/Fiction & Poetry



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Wakefield Press



The Conductor and Other Tales

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Wakefield Press

Sweating Blood

By Léon Bloy.

Introduction and translation by Erik Butler.

First published in French in 1893, *Sweating Blood* describes the atrocities of war in 30 tales of horror and inhumanity from the pen of the “Pilgrim of the Absolute,” Léon Bloy. Writing with blood, sweat, tears and moral outrage, Bloy drew from anecdotes, news reports and his own experiences as a guerilla fighter to compose a fragmented depiction of the 1870 Franco-Prussian War, told with equal measures of hatred and pathos, and alternating between cutting detail and muted anguish. From heaps of corpses, monstrous butchers, cowardly bourgeois, bloody massacres, seas of mud, drunken desperation, frightful disfigurement, grotesque hallucinations and ghoulish means of personal revenge, a generalized portrait of suffering is revealed that ultimately requires a religious lens: for through Bloy’s maniacal nationalism and frenetic Catholicism, it is a hell that emerges here, a 19th-century apocalypse that tore a country apart and set the stage for a century of atrocities that were yet to come.

Léon Bloy (1846–1917) was born to a freethinking yet stern father and a pious Spanish–Catholic mother in southwestern France. Nourishing anti-religious sentiments in his youth, his outlook changed radically when he moved to Paris and came under the influence of Jules-Amédée Barbey d’Aurevilly. In his subsequent years of writing pamphlets, novels, essays, poetry and a multi volume diary, Bloy earned his dual nicknames of “The Pilgrim of the Absolute” through his unorthodox devotion to the Catholic Church and “The Ungrateful Beggar” through his end-less reliance on the charity of friends to support him and his family.

WAKEFIELD PRESS

9781939663177 U.S. \$17.95 CDN \$23.95

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March/Fiction & Poetry



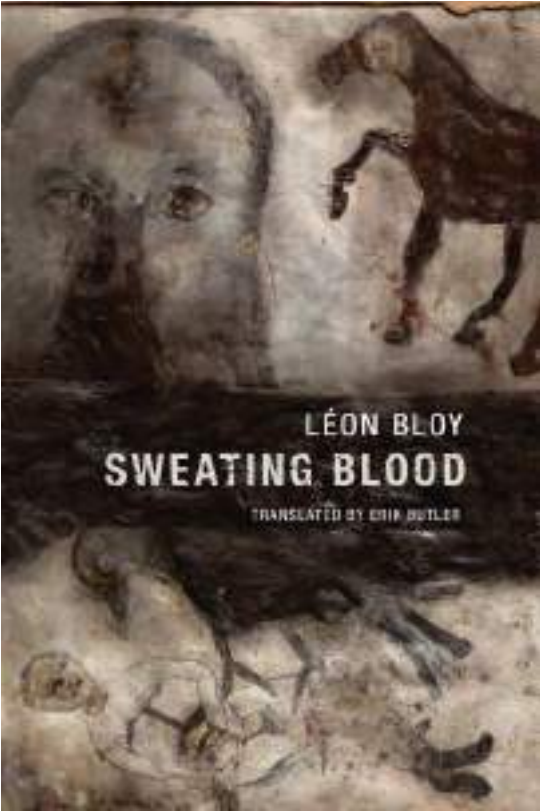
ALSO AVAILABLE

Disagreeable Tales

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Wakefield Press



A Terrace in Rome

By Pascal Quignard.

Translated by Douglas Penick, Charles Ré.

A Terrace in Rome describes the tormented life of Geoffroy Meaume, a 17th-century engraver of encrypted shadows and erotic prints. After a passionate affair in his youth concludes with his face being burned by acid thrown by his lover’s jealous fiancé, Meaume undertakes a lifetime of wandering, his psyche forever engraved by the memory of the woman who spurned him. With a face of boiled leather and a mind haunted by a nightmare of desire, he devotes himself to the black-and-white world of etchings and mezzotints, forsaking the paradise of color to engage in a science of shadows. This fragmented narrative of a man attacked by images is related in 47 short chapters which themselves act as engravings; a tale told by an antiquarian, full of fragmented vision and sexual hell. First published in French in 2000, *A Terrace in Rome* received the Grand Prix du Roman de l’Académie Française that same year, and went on to be translated into 19 languages. This is its first appearance in English.

Pascal Quignard (born 1948) has written over 60 books of fiction, essays, and his own particular genre of philosophical reflection that straddles the personal journal, historical narrative and poetic theory. His books in English include *Albucius*, *All the World’s Mornings*, *The Sexual Night*, *Sex and Terror*, *On Wooden Tablets: Apronia Avitia*, and *The Salon in Wurttemberg*, as well as the multiple volumes of his ongoing book project *The Last Kingdom*, which, to date, includes *The Roving Shadows*, *The Silent Crossing* and *Abysses*.

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9781939663160 U.S. \$13.95 CDN \$16.95

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May/Fiction & Poetry



The Pig

In Poetic, Mythological, and Moral-Historical Perspective
By Oskar Panizza.

Introduction by Erik Butler.

“The Pig is the Sun...” So begins Oskar Panizza’s outrageously heretical and massively erudite essay on the pig, originally published in 1900 in his journal *Zurich Discussions*. Moving from the Rig Veda to the Edda to Ovid, from the story of Tristan and Isolde to Nordic celebrations of Christmas, from Grimms’ fairytales to Swedish folklore to Judeo-Egyptian dietary restrictions, the author contends, through painstakingly philological argumentation, that the miraculous swine occupies a central, celestial position as the life-giving force animating the entire universe, usurping the place of God as the beginning and end of all things.

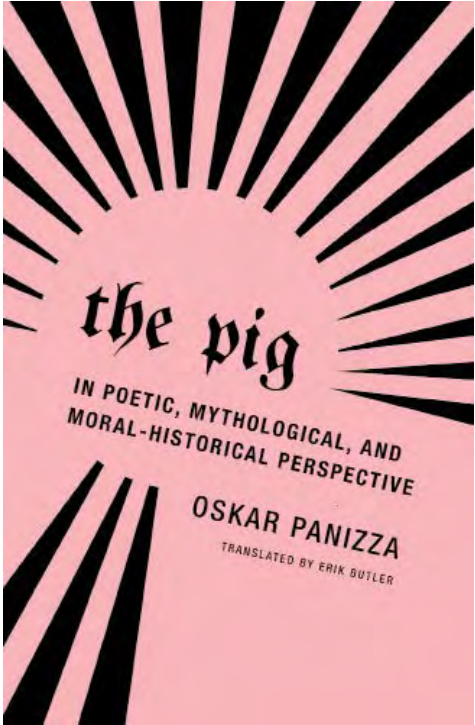
Oskar Panizza (1853–1921) was a German psychiatrist turned avant-garde author. In 1894 he published his notorious play *The Love Council*: “A Heavenly Tragedy in Five Acts” that depicted the spread of syphilis among humanity in 1492 through a senile god, an idiot Christ, a promiscuous Mary and a depraved Pope Alexander VI. Charged with 93 counts of blasphemy, Panizza found his instantaneous literary fame accompanied by a 12-month prison sentence. Moving to Zurich, he published a journal, *Zurich Discussions*, the majority of which he wrote himself under a series of pen names. After being expelled from Switzerland, he relocated to Paris until his 1899 publication of anti-Germanic verse led to his finances being seized. He spent the last 16 years of his life in a Bavarian mental institution.

WAKEFIELD PRESS

9781939663153 U.S. \$13.95 CDN \$16.95

Pbk, 4.5 x 7 in. / 120 pgs / 2 b&w.

April/Nonfiction Criticism





Heart of Darkness

By Joseph Conrad.

Project by Fiona Banner. Photographs by Paolo Pellegrin.

For the latest in the Four Corners *Familiars* series, artist Fiona Banner (born 1966) recasts Joseph Conrad’s novella *Heart of Darkness* as a luxury magazine with new photographs by Magnum photographer Paolo Pellegrin. First published in 1899, *Heart of Darkness* is a story of trade and corruption that proceeds from a boat moored on the banks of the Thames into the heart of the Congo.

For her new edition, Banner commissioned Pellegrin, a conflict photographer who has worked extensively in the Congo, to photograph London’s financial center, its streets and trading floors, its costumes and strip clubs—the City of London as seen by a veteran war photographer. The collaboration between Banner and Pellegrin emerged from an initial invitation from Peer, London, to work with the collection of the Archive of Modern Conflict; a selection of Pellegrin’s images are now part of the Archive, filed under “Heart of Darkness, 2014.”

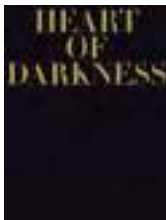
FOUR CORNERS BOOKS

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January/Fiction & Poetry



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Vanity Fair

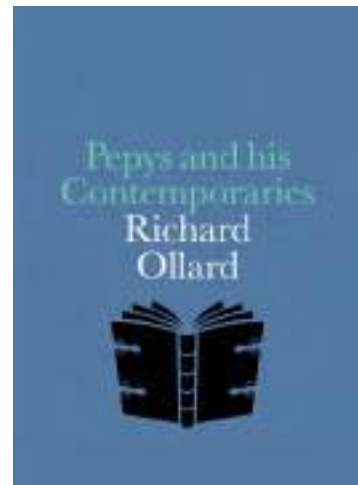
By William Makepeace Thackeray.

Illustrations by Donald Urquhart.

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Pepys and His Contemporaries

By Richard Ollard.

The Diary of Samuel Pepys is an indisputable treasure of English literature, and one of the most important documentary sources of the English Restoration period. Pepys’ *Diary*, maintained daily for almost ten years, records his reactions to minutiae and momentous occasions alike—documenting the daily weather and his diet alongside firsthand accounts of events such as the coronation of King Charles II. As a picture of London in the age of Charles II, Christopher Wren, Isaac Newton, the Plague and the Great Fire, it is a rare and honest report that charts the key events of the day in an engaging voice. In this volume, historian Richard Ollard introduces Samuel Pepys alongside his friends and acquaintances including Edward Montagu, Charles II and John Evelyn. Illustrated with painted portraits, busts and engravings from the National Portrait Gallery’s collection and an extract from the *Diary* in Pepys’ original shorthand, this extensively illustrated book charts those men and women who surrounded Pepys.

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April/Biography



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National Portrait

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The Romantic Poets

and Their Circle

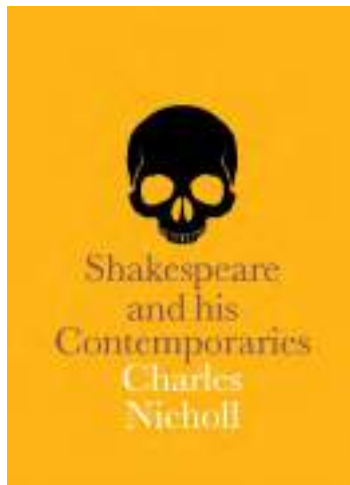
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National Portrait

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Shakespeare and His Contemporaries

By Charles Nicholl.

William Shakespeare and his peers helped create not only a new kind of theatre in the Elizabethan era but also a new form of language. In an age of religious and political upheaval, they gave timeless expression to what it means to be human in works that continue to be staples of the Western canon. Although the life of Shakespeare—perhaps the most famous household name in English literature—has been the source of much interest and research, the lives of those around him are less well known, though they contributed to the same literary revolution. In this book, acclaimed writer Charles Nicholl shows that, far from being a lone genius, Shakespeare belonged to a talented group of writers, poets and dramatists, including Ben Jonson, Christopher Marlowe, John Donne and Sir Walter Raleigh. Illustrated throughout with portraits, engravings and printed documents, *Shakespeare and His Contemporaries*, part of *The National Portrait Gallery Companions* series, demonstrates through the biographies of these key literary figures how Elizabethan society valued literary talent as well as how these writers saw themselves.

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April/Biography



Oscar Wilde and

His Circle

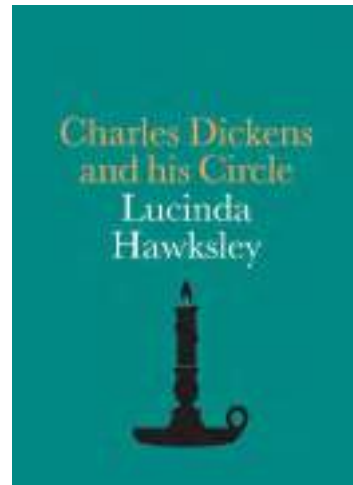
9781855144781

Pbk, U.S. \$19.95

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National Portrait

Gallery



Charles Dickens and His Circle

By Lucinda Hawksley.

In this new volume, historian and award-winning author Lucinda Hawksley explores the life of her great-great-great-grandfather, Charles Dickens (1812–70)—one of the first people to whom the term “celebrity” in its modern sense was applied, and whose extensive circle of friends and associates included many of the most eminent and influential figures of the Victorian age. The ninth title in *The National Portrait Gallery Companions* series, *Charles Dickens and His Circle* is a compact, fully illustrated historical guide to a literary personality and the movement that surrounded him. Illustrated with works from the National Portrait Gallery’s collection, including both familiar and less well-known portraits of Dickens and his contemporaries, this is a unique and accessible reader on the beloved English novelist and social critic.

NATIONAL PORTRAIT GALLERY

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Pbk, 5.5 x 8.75 in. / 120 pages / 45 color.

April/Biography



The Pre-Raphaelite

Circle

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National Portrait

Gallery



Back in print, this opulent volume celebrates Carrington's occult dreamscapes

BACK IN PRINT

Leonora Carrington

Edited with introduction by Seán Kissane. Foreword by Sarah Glennie. Text by Dawn Ades, Teresa Arcq, Giulia Ingarao, Alyce Mahon, Gabriel Weisz. Interview by Hans Ulrich Obrist.

Leonora Carrington developed an iconography of myth, occultism and alchemy that has resonated strongly with younger artists over the past decade and a half. Incredibly gifted as a technician, Carrington was also possessed of a wild imagination, which she realized with great precision in her canvases. Her leading role as a Surrealist in Paris immediately prior to the war, and her life in Mexico City alongside fellow Surrealist expats Remedios Varo, Kati Horna and Edward James, have been the subject of increased interest and scholarly research.

This is the first overview of her work to be published since her death in 2011 at the age of 94. Beautifully produced, with a faux-leather binding, a die-cut cover with foil stamping and 138 color plates (including two gatefolds), this volume looks at the many influences on Carrington's many lives. It explores the Celtic imagery that enchanted her as a child, and the Mexican myths, imagery and stories that informed the second half of her career. Metamorphosis and transformation is an ongoing theme in Carrington's hybrid world, populated with disconcerting hybrid creatures, elongated women and people metamorphosing into birds. This theme also emerges on a more intimate level in her self-portraits and portraits of friends and family. Writing was of equal importance as painting for Carrington, and this volume is supplemented with excerpts from unpublished manuscripts.

Leonora Carrington (1917–2011) was born in Lancashire, England. In 1936 she saw Max Ernst's work at the International Surrealist Exhibition in London, and met the artist at a party the following year. They became a couple almost immediately; when the outbreak of the Second World War separated them, Carrington was devastated, and fled to Spain, then Lisbon, where she married Renato Leduc, a Mexican diplomat, and escaped to Mexico, where she eventually established herself as one of the country's most beloved artists.

IRISH MUSEUM OF MODERN ART/D.A.P.
9781938922879 U.S. \$55.00 ~~can \$70.00~~
Hbk, 7.75 x 11.75 in. / 160 pgs / 138 color / 19 b&w.
April/Art/Latin American/Caribbean Art & Culture



Edvard Munch: Archetypes

Text by Paloma Alarcó, Patricia G. Berman, Jon-Ove Steihaug.

Edvard Munch: Archetypes brings together a thematic selection of 80 works that examine the painter's long and prolific career and reveal his ability to synthesize the obsessions of modern humanity. The art of Edvard Munch (1863–1944), who is today considered one of the forefathers of modern art along with Cézanne, van Gogh and Gauguin, developed from a distinctive blend of tradition and experimentation.

From the beginnings of his career, the Norwegian artist created a particular mythology for modern times that was in close step with the art, literature and thought of his contemporaries. His aesthetic language, which evolved from Symbolism to Expressionism, deployed various strategies to construct a pictorial narrative of the most universal subjects.

Edvard Munch: Archetypes reviews the wide spectrum of emotional archetypes through which Munch reveals various existential obsessions such as love, desire, jealousy, angst and death, and states of mind including melancholy, passion and submission. Each section of the volume is structured around these archetypes, showing the representation of the human figure in various settings: the seaside, the sickroom, the "green room," the woods, the night and the artist's studio. It combines early works with late versions and paintings with graphic works so as to underscore the thematic and existential circularity of Munch's oeuvre.

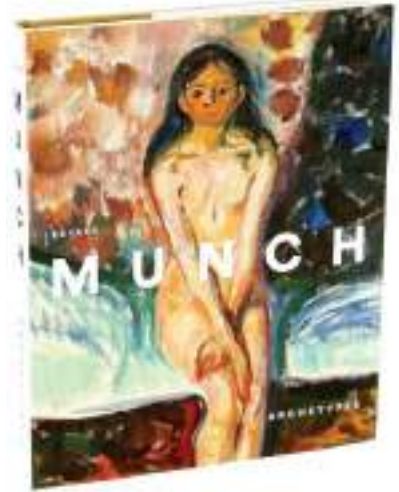
Edvard Munch (1863–1944) was born in Løten, Norway, and studied design and art in Oslo. In May of 1885 he traveled to Paris on a scholarship, and after the deaths of his sister and father the following year, he began to spend most of his time in France. His painting first achieved fame with an 1892 exhibition in Berlin, which also led directly to his influence upon the German Expressionists. Despite struggles with alcohol and mental health, Munch lived to the age of 80.

MUSEO THYSSEN-BORNEMISZA
9788415113737 U.S. \$75.00 ~~can \$95.00~~
Hbk, 9 x 11 in. / 232 pgs / 156 color / 23 b&w.
February/Art

EXHIBITION SCHEDULE
Madrid, Spain: Museo Thyssen-Bornemisza,
10/6/15–01/17/16

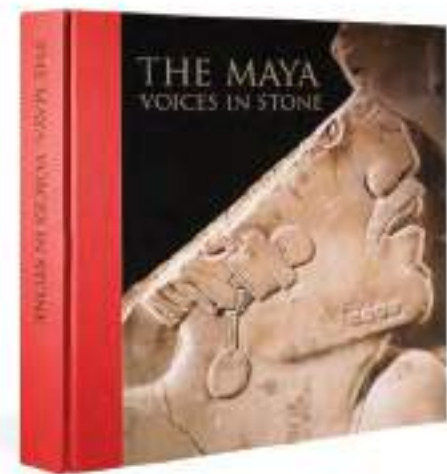


This exquisite overview of Edvard Munch highlights the painter's existential motifs





The extraordinary culture of the Pre-Hispanic Mayans, in a broad range of subjects and approaches by international scholars



The Maya: Voices in Stone

Edited by Alejandra Martínez de Velasco Cortina, María Elena Vega Villalobos. Text by David Stuart, Ana Luisa Izquierdo y de la Cueva, Lynne S. Lowe Negrón, María Teresa Uriarte Castañeda, Tomás Pérez Suárez, Marciela Ayala Falcón, Alfonso Lacadena García-Gallo, Erik Velásquez García, Nikolai Grube, Ana García Barrios, María Elena Vega Villalobos, Jesús Galindo Trejo, Stanislaw Iwaniszewski, Robert Romero Sandoval, et al.

A gorgeously produced volume of over 500 pages, *The Maya: Voices in Stone* is a breathtaking visual appraisal of the enormous diversity of Mayan culture, buttressed by contributions from the leading contemporary scholars of classical Mayan culture, and covering Mayan art, writing, religion, rituals, social structures, government, architecture, warfare and geopolitical landscape. Objects found at various archaeological sites help to reconstruct the Maya's customs, tracing the New World's greatest civilization of antiquity through the classical period until the Spanish conquest and subsequent colonialism.

With over 300 images, this is both a groundbreaking work of scholarship—archaeological, historical, sociological and anthropological—as well as a gorgeously illustrated sourcebook for the general reader. It also includes a Mayan area map, chronological chart, index, list of further reading, as well as various infographics throughout.

An indispensable book for anyone approaching the rich, complex world of the ancient Maya and their artistic accomplishments, political organization, scientific advancement and many other aspects of this great civilization, it offers a new image of a living, vibrant people—with glories and miseries alike—that contrasts sharply with the idealized image of the Maya established by scholars in the first half of the 20th century. Alongside the magnificent sculpture and architecture, astounding scientific knowledge and sophisticated religion, we now also encounter the Mayan lust for power, conflict, war, social injustice, hunger and destruction. *The Maya: Voices in Stone* presents a fresh vision of the extraordinary Pre-Hispanic civilization.

TURNER

9788416354870 U.S. \$90.00 Cdn \$115.00

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February/Archaeology/Art/History/Latin American/Caribbean Art & Culture

Allah's Automata

Artifacts of the Arabic-Islamic Renaissance (800–1200)

Edited by Siegfried Zielinski. Text by Mohammed Abattouy, Ulrich Alert, Salim T.S. Al-Hassani, Nadia Ambrosetti, Ayhan Aytes, Baruch Gottlieb, Claus-Peter Haase, Daniel Irrgang, Clemens Jahn, Susanne Rühling, George Saliba, Imad Samir, Mona Sanjakdar Chaarani, Peter Weibel, Siegfried Zielinski.

The first Renaissance did not take place in Europe, but in Mesopotamia: Arabic-Islamic culture functioned as a mediator between classical antiquity and the early modern age in Europe. This volume, edited by renowned theorist Siegfried Zielinski, explores the rich and fascinating world of the automata that were developed and built during the golden age of the Arabic-Islamic cultures, the period from the early 9th to the 13th century.

These machines, built to glorify God, draw mainly on the traditions of Greek Alexandria and Byzantium. They introduced spectacular innovations, which did not emerge in Europe until the modern era: permanent energy supply, universalism and programmability. Additionally, four of the master manuscripts of automata construction from Baghdad, Kurdistan and Andalusia are presented here: the *Kitab ait Hiyal* (Book of Ingenious Devices, circa 850 AD) by Banu Musa Ibn-Šakir; the *Kitab al-urghanun* (Book of the Organ, from the same period), a precedent for all modern programmable music automata; the *Kitab fi ma'rifat al-hiyal al-handasiyya* (Compendium on the Theory and Practice of the Mechanical Arts, 1206 AD) by the Kurdish engineer Al-Jazari; and the *Kitab al-Asrar fi Nataij al-Afkar* (Book of Secrets) by the Andalusian engineer Ali Ibn Khalaf al-Muradi.

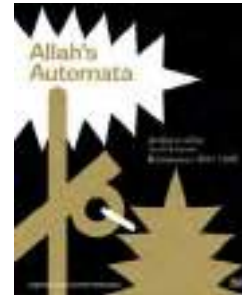
HATJE CANTZ

9783775741064 U.S. \$40.00 Cdn \$52.50

Pbk, 9 x 11 in. / 128 pgs / 100 color.

February/Art/History/Middle Eastern

Art & Culture



Ydessa Hendeles: From Her Wooden Sleep...

This artist's book interprets *From Her Wooden Sleep...*, Toronto-based artist-curator Ydessa Hendeles' (born 1948) multilayered meditation on difference, diversity and group dynamics. Central to the show inspired by and mounted at London's Institute of Contemporary Art is a unique group of 150 wooden artists' manikins: dating from 1520 to 1930 and ranging in scale from palm-size to life-size, the manikins surround a lone figure exposed to their collective gaze, providing the framework for Hendeles' latest exploration of psychologically charged cultural artifacts.

Renowned for large-scale, site-specific curatorial compositions, Hendeles—who has worked as an art therapist, art gallerist and art historian—integrates artworks, artifacts and found objects to create unique installation experiences. This book of images, curated by Hendeles and presented with her notes, offers access to the work of an artist who has carved out a distinctive space in contemporary art.

HATJE CANTZ

9783775741033 U.S. \$95.00 Cdn \$120.00

Hbk, 9.25 x 12 in. / 480 pgs / 312 color.

March/Art/Decorative Arts/Artists' Books



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Available/Art

2015 FALL–WINTER SUPPLEMENT

Asger Jorn & Jacqueline de Jong:
The Case of the Ascetic Satyr

Snapshots from Eternity

Text by Kevin Repp, Marc Lenot, Roberto Ohrt, Karen Kurczynski, Axel Heil.

In 1962, while living in Paris, Dutch painter and editor of *The Situationist Times* Jacqueline de Jong (born 1939) completed a set of 11 woodcuts. Asger Jorn (1914–73) adored the engravings and decided to publish them. First, however, Jorn composed a set of texts to accompany the art work, turning the engravings into an “erotic novel” which they called “The Case of the Ascetic Satyr.” Over the course of the next decade they jotted down playful (and occasionally sexually explicit) notes to each other on anything that came to hand—exhibition flyers, cocktail napkins, even an unused sheet from *Mémoires*, Jorn’s famous collaborative artist’s book with Guy Debord. The texts are mostly in English though some are in French, Danish, Dutch or German. In the end, the book project outlasted the relationship between the two artists, and so was never published. This beautifully produced artist’s book—published in a signed and numbered edition of 200 copies—is thus not so much a facsimile as a true first edition, with the prints accompanied by replicas of the notes. A companion volume includes essays by Kevin Repp, Marc Lenot, Roberto Ohrt, Karen Kurczynski and Axel Heil.

2015 FALL–WINTER SUPPLEMENT

Gerhard Richter: Atlas,
in Four Volumes

More than 50 years ago, Gerhard Richter began mounting parts of his extensive collection of pictorial material on cardboard, hoping to create order and clarity among his archive of photos, newspaper clippings, sketches, drawings, construction plans, room designs, collages, over-painted photographs and drafts of paintings. Richter eschewed chronology—his real interest was in iconographical and typological order. A work in progress, this *Atlas* soon developed into an independent Gesamtkunstwerk mirroring biographical and historical facts—an artistic cosmos of great autonomy, a source of all of his thought and creation. The artist’s book has become an important genre for Richter, and in this large-format, four-volume edition, he has not only reproduced *Atlas*, but rearranged it. His decision to show all of his plates at a scale of 1:2 makes the monumental archive—with more than 5,000 images—visible in all its details for the first time. Richter himself has redefined the color of his plates, piece by piece, through several correction phases, rendering this epic work accessible in a stunning new publication. **Gerhard Richter** (born 1932) was born in Dresden, in East Germany. He migrated to West Germany in 1961 and held his first solo exhibition in 1963. Richter’s amazingly prolific multimedia output—from photo-paintings, to drawings, to photographs, to landscapes, to portraits, to sculptures—has been exhibited internationally for the last five decades. The artist lives and works in Cologne, Germany.

WALTHER KÖNIG, KOLN
9783863355203 U.S. \$1,100.00 **CDN \$1,400.00 SDNR30**
Slip, Hbk, 14 x 18 in. / 828 pgs / 5,000 color / Limited edition of 1,500 copies.
January/Art

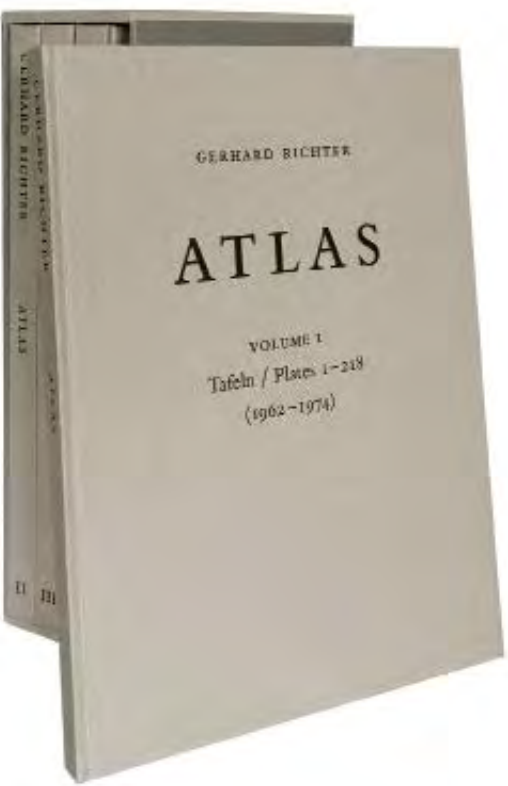


Xanti Schawinsky: The Album

Edited by Lionel Bovier, Daniel Schawinsky. Text by Torsten Blume.
In his own lifetime, Swiss artist Xanti Schawinsky was best known for the theatrical work he developed at the Bauhaus. During his Bauhaus years Schawinsky made albums of collaged photographs and papers, personal as well as artistic. *Xanti Schawinsky: The Album* is based on the albums Schawinsky conceived during his tenure in the Bauhaus theater department, working documents which provide clues to his later work at Black Mountain College and beyond. This volume presents a wealth of previously unpublished photographs and documents from this formative stage in Schawinsky’s development, offering the first opportunity to explore this material in a format reproducing that of the original album. *Xanti Schawinsky: The Album* is published in a limited edition of 1,000 copies in collaboration with the artist’s estate. Though perhaps best known for his Bauhaus work, **Xanti (Alexander) Schawinsky** (1904–79) had a long and varied career after he fled Germany before the beginning of the Second World War. Leaving the Bauhaus when it closed in 1933, Schawinsky landed at Black Mountain College in North Carolina. It was there that Schawinsky developed his theory of the “Spectodrama,” producing proto-“happenings” exploring phenomena such as space, motion, light, sound and color from scientific and performance-based perspectives. Yet protracted legal disputes over the artist’s estate meant that Schawinsky’s pioneering work was until recently almost inaccessible.



JRP|RINGIER
9783037644515
U.S. \$100.00 **CDN \$130.00 SDNR40**
Hbk, 17.75 x 10.5 in. / 96 pgs /
64 color.
April/Art/Photography



ALSO AVAILABLE
Gerhard Richter:
Catalogue Raisonné, Vol. 3
9783775719803
Hbk, U.S. \$375.00
CDN \$485.00
Hatje Cantz



Gerhard Richter:
Catalogue Raisonné, Vol. 4
9783775719810
Hbk, U.S. \$375.00
CDN \$485.00
Hatje Cantz



Hanne Darboven: Korrespondenz

Letters 1967–1975

Edited by Dietmar Rübel, Petra Lange-Berndt, Susanne Liebelt. Text by Dietmar Rübel, Petra Lange-Berndt, Isabelle Lindermann.

Korrespondenz, a box set of elaborate facsimiles, makes the correspondence of German conceptual artist Hanne Darboven (1941–2009) available to the public for the very first time. The box contains a collection of letters both received and sent by the artist. Among the correspondents are Carl Andre, Roy Colmer, Isi Fiszman, Sol LeWitt, Lawrence Weiner and members of the artist’s family; other artist colleagues (John Baldessari, Daniel Buren, Gilbert & George, Richard Lindner, Reiner Ruthenbeck, Ruth Vollmer); collectors (Peter Ludwig, Giuseppe Panza di Biumo, Karl Ströher, Mia and Martin Visser); curators (Johannes Cladders, Douglas Crimp, Klaus Honnef, Kasper König, Lucy Lippard, Franz Meyer, Diane Waldman); and gallery owners (Leo Castelli, Konrad Fischer). A limited edition of only 200 numbered copies, this special publication reveals an artist, collector and composer who also had a great talent for writing.

WALTHER KÖNIG, KÖLN

9783863358143 U.S. \$690.00 CDN \$900.00 **SDNR30**

Slip, Hbk, 8 x 12 in. / 1,524 pgs / Limited edition of 200 signed & numbered copies. January/Art/Limited Edition

Polly Apfelbaum: Deep Purple, Red Shoes

New York–based Polly Apfelbaum’s (born 1955) oeuvre, a mixture of two- and three-dimensional art, is situated at the intersection of painting, sculpture and installation, and often introduces various techniques considered “female”—such as weaving—into the realm of contemporary art.

In her new artist’s book, *Deep Purple, Red Shoes*, published on the occasion of her eponymous exhibition at Be-Part in Waregem, Belgium, Apfelbaum combines a modern-day discourse with the tradition of handwoven carpets from a village in Oaxaca, Mexico, where the entire community is involved in carpet making, designing carpets that practically covered her exhibition space.

The volume begins with a few enigmatic cut-out pages in bright red, orange and purple, representing the shapes of the Be-Part rugs. These are followed by installation views in black and white, while a series of details in full color unveils the installation bit by bit.

MER PAPER KUNSTHALLE

9789491775963 U.S. \$70.00 CDN \$90.00 **SDNR30**

Hbk, 11.5 x 11.5 in. / 32 pgs / 10 color / 8 b&w / Limited edition of 300 signed copies. February/Art/Artists’ Books



2015 FALL–WINTER SUPPLEMENT

Damien Hirst: Black Scalpel Cityscapes

Limited Edition

Edited by Jason Beard, Honey Luard. Text by Jerry Brotton, Michael Bracewell.

In 2014, Damien Hirst (born 1965) unveiled a new series of paintings made up of vast numbers of surgical instruments that combine to form bird’s-eye views of cities from around the world. Described by the artist as “portraits of living cities,” the series is illustrated in full and accompanied by a comprehensive list of artwork details in this signed, limited edition, which features a black zipper down the spine. The volume also includes an essay by Jerry Brotton, author of *A History of the World in Twelve Maps*, and a fictional short story by novelist and arts writer Michael Bracewell.

OTHER CRITERIA

9781906967741 U.S. \$260.00 CDN \$330.00 **SDNR30**

Hbk, 8 x 11 in. / 92 pgs / 48 b&w / Limited edition of 200 signed & numbered copies. February/Art/Limited Edition



ALSO AVAILABLE

Damien Hirst: Black Scalpel Cityscapes
9781906967727
Hbk, U.S. \$110.00
CDN \$145.00
Other Criteria



Matthew Brookes: Les Danseurs

Limited Edition

Introduction by Marie-Agnès Gillot.

This collector’s edition of Matthew Brookes’ acclaimed *Les Danseurs* is limited to 25 copies and includes the book as well as a signed and numbered black-and-white print. Brookes’ style of photography emphasizes the natural raw emotion of his subjects. In his first book, Brookes turns his lens toward the professional male ballet dancers of Paris. For one year in the life of these dancers, he took them out of their regular environment of rehearsals and performances and photographed them in a neutral space, where they were allowed to explore the physicality of dance in its essential form. Brookes’ stunning series of portraits depicts the pure physicality of the male dancer.

DAMIANI

9788862084673

U.S. \$450.00 CDN \$550.00 **SDNR20**

Slip, Hbk, 8.5 x 11.25 in. / 68 pgs / 40 b&w / Limited edition of 25 signed & numbered copies. March/Photography/Limited Edition



ALSO AVAILABLE

Matthew Brookes: Les Danseurs
9788862084338
Hbk, U.S. \$45.00
CDN \$57.50
Damiani



David Leventi: Opera

Limited Edition

Text by Plácido Domingo, Marvin Heiferman, Thomas Mellins.

This collector’s edition of David Leventi’s *Opera* is limited to 15 signed and numbered copies. It includes the book and a C-print, “Palais Garnier.” Photographing the interiors of some of the most storied and illustrious opera houses around the world, David Leventi has constructed an arresting, visually rich survey of grand architecture. *Opera* brings together in one publication images from over 40 opera houses, spanning four continents and over 400 years of history, and includes a foreword by Plácido Domingo. Taken over an eight-year period and shot on a large-format camera, the images demonstrate Leventi’s meticulous approach to his subject, revealing these temples of music in all their wealth of architectural detail and design.

DAMIANI

9788862084406

U.S. \$700.00 CDN \$900.00 **SDNR20**
Slip, Clth, 13.25 x 11 in. / 122 pgs / 47 color / Limited edition of 15 signed & numbered copies. March/Photography/Limited Edition



David Leventi: Opera
9788862083973
Hbk, U.S. \$50.00
CDN \$65.00
Damiani



Peter Schlesinger: A Photographic Memory 1968–1989

Limited Edition

Text by Peter Schlesinger, Hilton Als.

This collector’s edition of Peter Schlesinger’s *A Photographic Memory 1968–1989*, limited to 30 copies, includes the book and a C-print photograph titled “The Deck at La Piscine Deligny,” signed and numbered by the artist. Schlesinger’s remarkable journey began in 1966 when, as an 18-year-old student at UCLA, he met David Hockney. This was the beginning of a bohemian life in Los Angeles, London and New York, and many travels, photographing some of the great personalities of the day, including Cecil Beaton, Paloma Picasso, Grace Coddington, Tina Chow, Christopher Isherwood, Manolo Blahnik and Eric Boman, to name just a few.

DAMIANI

9788862084598

U.S. \$500.00 CDN \$650.00 **SDNR20**
Slip, Hbk, 9.75 x 11.25 in. / 176 pgs / 150 color / Limited edition of 30 signed & numbered copies. March/Photography/Limited Edition



Maurizio Cattelan & Pierpaolo Ferrari: Toilet Paper Volume II Platinum Collection

In a hotly anticipated follow-up to the first *Toiletpaper* anthology, *Toiletpaper Volume II: Platinum Collection* presents a selection of the best images from the past five issues of *Toiletpaper* magazine, the creative collaboration of Maurizio Cattelan and Pierpaolo Ferrari. The book also includes special projects shot by Cattelan and Ferrari for such publications as *Purple*, *New York Magazine*, *Kenzine*, *Le Monde* and *Dazed & Confused*.

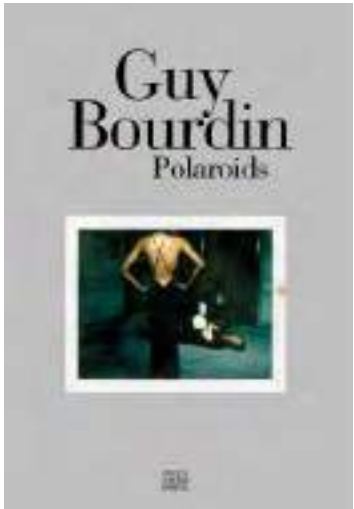
Along with the outrageous and inventive images, *Toiletpaper Volume II* contains an eclectic collection of texts, ranging from Nikolai Gogol’s *The Nose* to an excerpt of a California law regarding frog jumping to a list of inventors killed by their own inventions. This is a limited edition publication of 1,000 copies, each of which is accompanied by a watch created by the *Toiletpaper* team.

DAMIANI

9788862084451

U.S. \$150.00 CDN \$195.00 **SDNR30**
Boxed, Hbk, 9.5 x 13.5 in. / 224 pgs / 200 color / Watch / Limited edition of 1,000 copies.

March/Photography/Limited Edition



BACK IN STOCK

Guy Bourdin: Polaroids

Text by Oliviero Toscani.

One of the Polaroid’s acknowledged masters, Guy Bourdin (1928–91) brought to the medium an uncanny ability to combine the snapshot feel with a strong patina of glamour, and of course plenty of sexiness. A protégé of Man Ray, and best known today for his controversial fashion photography, Bourdin, like his teacher, often brought an edge of menace or discomfort to his eroticism, with surrealistic props and implied narratives. Like the Surreal-ists, he often devised ways to bisect the female form, usually by cropping out above the waist; all these traits of Bourdin’s fashion photography are to be found here, in this selection of 98 Polaroids, most of which have never previously been published. Ranging in formality from casual seaside erotica to darkened interiors with disembodied legs and arms poking into the frame, these images step outside the safety of the fashion shoot, conjuring a real-life realm steeped in an ominous sexuality.

EDITIONS XAVIER BARRAL

9782915173567 U.S. \$49.95 CDN \$64.95
Hbk, 6.75 x 9.75 in. / 128 pgs / 98 color.
Available/Photography/Fashion

BACK IN STOCK

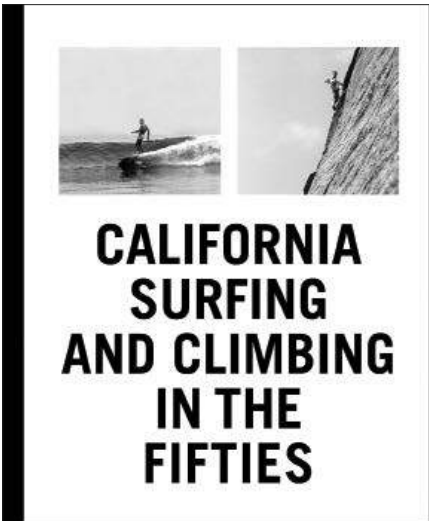
California Surfing and Climbing in the Fifties

Text by Yvon Chouinard, Steve Pezman, Steve Roper.

The story told by the photographs in *California Surfing and Climbing in the Fifties* takes place against the backdrop of postwar America. Young people were embracing new symbols of non-conformity: Elvis Pres-ley, Jack Kerouac, Marlon Brando and James Dean. All along the California coast, surfing became popular as heavy balsawood boards were replaced with lightweight ones crafted from polyurethane foam, fiberglass and resin. Meanwhile, climbers descended on Tahquitz Rock and Yosemite Valley to test handcrafted equip-ment that would set new standards for safety, technique and performance. The photographs in this volume include images of legendary surfers such as Joe Quigg, Tom Zahn, Dale Velzy and Renny Yater, in locations such as Rincon, Malibu, South Bay, Laguna and San Onofre; and famous climbers such as Warren Harding, Royal Robbins and Wayne Merry, among others, photographed mostly in the Yosemite Valley by the likes of Bob Swift, Alan Steck, Jerry Gallwas and Frank Hoover. The photographs in *California Surfing and Climbing in the Fifties* depict an exhilarating moment in Californian history.

T. ADLER BOOKS

9781938922268 U.S. \$39.95 CDN \$50.00
Hbk, 10 x 12 in. / 84 pgs / illustrated throughout.
Available/Popular Culture



BACK IN STOCK

Ed Templeton: Wayward Cognitions

Text by Stijn Huijts.

Wayward Cognitions is a collection of photographs by Ed Templeton (born 1972), chosen from his archives spanning 20 years. For this volume, Templeton selected photographs that do not fit into his usual manner of organizing by theme or subject. In past publications he has arranged his work in straightforward groupings such as Teenage Kissers, Teenage Smokers, or photographs shot from a moving car (as in his book *The Sec-onds Pass*). In *Deformer* he presented the photographs under the theme of suburbia. *Wayward Cognitions* rep-resents the in-between moments that arise when shooting in the streets without theme or subject. “It’s about looking, people watching, finding pleasure in the visual vignettes we glimpse each day,” says Templeton. When those moments are removed from the context in which they were shot, dynamic stories can be told or imagined in book form. The photographs in *Wayward Cognitions* were printed by Templeton in his darkroom; he then created the layout and design himself, building the book from scratch in his home studio.

UM YEAH ARTS

9780985361129 U.S. \$45.00 CDN \$57.50
Hbk, 8 x 10.75 in. / 160 pgs / illustrated throughout.
Available/Art



NEW LOWER PRICE

Joel Sternfeld: American Prospects

Text by Kerry Brougher, Andy Grundberg, Anne W. Tucker.

First published in 1987, Joel Sternfeld’s *American Prospects* is the classic photo record of 1980s America. This definitive edition, made with new plates and includ-ing one additional photograph, offers a spectacular, funny, sad and soberly riveting portrait of America’s diverse possibilities and prospects in the Reagan era. From the famous “Wet n’ Wild Aquatic Theme Park” in Florida to “The Space Shuttle Columbia Lands at Kelly Air Force Base” in San An-tonio, Texas; from melancholy im-ages of beached whales in Oregon to beautiful views of Yellowstone National Park and Bear Lake in Utah; from post-tornado Nebraska to a previously unseen photograph from the series “Bikini Contest, Fort Lauderdale, FL, March 1983”; the sublime contradictions and tragicomedy of this volume are without doubt one of the greatest accomplishments of color photog-raphy, all the more fully realized in this splendid new edition.

D.A.P./DISTRIBUTED ART PUBLISHERS

9781935202974
U.S. \$50.00 CDN \$60.00
Clth, 14.5 x 11.75 in. / 140 pgs /
66 color.
Available/Photography



NEW LOWER PRICE

Lee Friedlander: The Nudes

A Second Look

Lee Friedlander’s exploration of one of photography’s most endur-ing genres began in the late 1970s, when a teacher colleague at Rice University in Houston lined up a schedule of nude models for his students. Almost immediately, Friedlander found that he preferred to photograph the models at their homes, and ingeniously deployed household objects such as bedside lamps, potted plants and sofa fab-rics to play off against the angular poses of the models and the em-phatic framing of the overall com-position. Friedlander’s nudes show every blemish, every contour that makes each body unique. With the publication of Friedlander’s nude portraits of Madonna (prints of which fetch huge sums), the series became among the photographer’s best-known work, and eventu-ally saw publication in 1991, from Jonathan Cape. *Lee Friedlander: The Nudes* significantly expands on the Cape edition (itself long out of print), with a total of 84 nudes, plus a new layout and design.

D.A.P./DISTRIBUTED ART PUBLISHERS, INC.

9781938922008
U.S. \$24.95 CDN \$27.50
Hbk, 11 x 9.75 in. / 168 pgs /
84 duotone.
Available/Photography



NEW LOWER PRICE

Robert Rauschenberg: Photographs

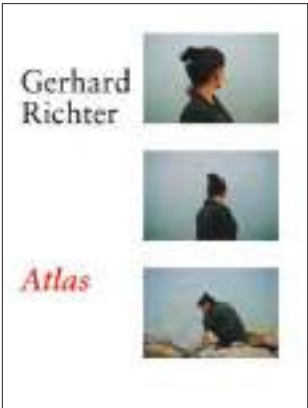
1949–1962

Edited by David White, Susan Davidson. Text by Nicholas Cullinan.

Robert Rauschenberg’s engage-ment with photography began in the late 1940s under the tu-telage of Hazel Larsen Archer at Black Mountain College in North Carolina. This exposure (or experi-ence) was so great that for a time Rauschenberg was unsure whether to pursue painting or photography as a career. Instead, he chose both, and found ways to fold photogra-phy into his *Combines*, maintained a practice of photographing friends and family, documented the evolu-tion of artworks and occasionally dramatized them by inserting himself into the picture frame. This volume gathers and surveys for the first time Rauschenberg’s numerous uses of photography. It includes portraits of friends such as Cy Twombly, Jasper Johns, Merce Cunningham and John Cage, stu-dio shots, photographs used in the *Combines* and *Silkscreen* paintings, photographs of lost artworks and works in process.

D.A.P./SCHIRMER/MOSEL

9781935202523
U.S. \$40.00 CDN \$50.00
Hbk, 9.5 x 11 in. / 232 pgs /
136 duotone / 31 color.
Available/Art/Photography



NEW LOWER PRICE

Gerhard Richter: Atlas

Edited by Helmut Friedel.

This monumental and comprehen-sive publication maps the ideas, processes, life and times of one of the most important painters of our time. Conceived and closely edited by Gerhard Richter himself, *Atlas* cuts straight to the heart of the art-ist’s thinking, collecting more than 5,000 photographs, drawings and sketches that he has compiled or created since 1962. Year by year, the images closely parallel the subjects of Richter’s paintings, re-vealing the orderly but open-ended analysis that has been so central to his art. Offering invaluable insight into Richter’s working process, this encyclopedic new edition, which completely revises and updates the rare, out-of-print 1997 edition and includes 147 additional plates, features 780 multi-image panels, each reproduced full page and in full color. Richter redefined the terms of contemporary painting as he looked to photography for a way to release painting from the political and symbolic burdens of Socialist Realism and Abstract Expressionism.

D.A.P./DISTRIBUTED ART PUBLISHERS

9781933045474
U.S. \$30.00 CDN \$35.00
Hbk, 6.5 x 8.5 in. / 864 pgs /
740 color and duotone.
Available/Art



Required
reading
for anyone
seriously
interested in
photography

Aperture Magazine

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

APERTURE

Aperture 222: Spring 2016, Odyssey

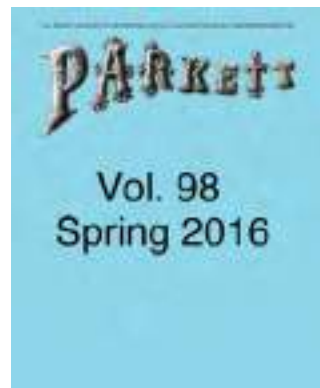
The Spring edition of *Aperture* magazine, “Odyssey,” features stories and portfolios that speak to adventurous undertakings, journeys, explorations and quests: from interviews with Tacita Dean and Taryn Simon to a contemporary collective of image-makers based in West Africa who use the format of the road trip—one of which took the group from Lagos to Sarajevo.

9781597113649 U.S. \$24.95 CDN \$29.95
Pbk, 9.25 x 12 in. / 128 pgs / illustrated throughout.
February/Journal/Photography

Aperture 223: Summer 2016, Vision & Justice

The Summer issue, guest edited by author and Harvard professor Sarah Lewis, is organized around the theme of “Vision & Justice” in photographic representations of the African American and African diasporic experience.

9781597113656 U.S. \$24.95 CDN \$29.95
Pbk, 9.25 x 12 in. / 128 pgs / illustrated throughout.
April/Journal/Photography



Parkett No. 98: Ed Atkins, Theaster Gates, Lee Kitt, Mika Rottenberg

Edited by Bice Curiger.

Founded in 1984, *Parkett* has long been an important source of literature on international contemporary art. Each biannual issue is a collaboration with four artists, in which their work is explored in richly illustrated essays by leading writers and critics. Recent artists featured in *Parkett* include: Marc Camille Chaimowicz, Pamela Rosenkranz, John Waters and Xu Zhen (96), Jeremy Deller, Wael Shawky, Dayanita Singh and Rosemarie Trockel (95); Tauba Auerbach, Urs Fischer, Cyprien Gaillard, Ragnar Kjartansson and Shirana Shahbazi (94). Additional texts have focused on the challenges of exhibiting performance art (95) and the effects of new technologies and social media on the live arts (94).

PARKETT PUBLISHERS

9783907582589
U.S. \$45.00 CDN \$57.50
Pbk, 8.5 x 10 in. / 300 pgs / illustrated throughout.
June/Journal/Art



ALSO AVAILABLE

Parkett No. 97: Andrea Büttner, Abraham Cruzvillegas, Camille Henrot, Hito Steyerl
9783907582572
Pbk, U.S. \$45.00 CDN \$57.50
Parkett Publishers



Steidl–Werk No. 23

Masaho Antonai: Deformed

The main idea behind *Steidl–Werk No. 23* was to create a paper object never seen before. A joint project between Theseus Chan’s *Werk* magazine and Steidl, it stems from Chan’s and Steidl’s mutual interest in art and books, the smell of ink, the texture of paper and the desire to subvert technology by creating work with a human imprint. Accordingly, this issue features a young Japanese artist, Masaho Anotani (born 1991), whose collage-like drawings are made almost entirely by hand. The design was inspired by a tightly taped, neatly formed package sent to the magazine by Anotani containing his printouts—an idea that found its way into the book itself, which comes as an entirely sealed entity. Building on the concept of creating and destructing the final product, a chaotic bricolage of “printed junk” is born.

STEIDL

9783958291201
U.S. \$55.00 CDN \$70.00
Hbk, 9 x 12 in. / 360 pgs / 261 color.
March/Journal/Photography



The Opéra: Volume IV

Magazine for Classic & Contemporary Nude Photography

Edited with text by Matthias Straub.

An annual magazine edited by Matthias Straub, *The Opéra* is committed to collecting and publishing a selection of contemporary and traditional exponents of nude photography, one of the most immediate and intimate means of portraying human bodies and emotions. The contributing photographers to the magazine’s fourth issue—which features over 150 images—include Jennette Williams, Mona Kuhn, Shae DeTar, Thomas Rusch, Amanda Char-chian, Bastiaan Woudt, Michael Magin, Daniel Gonzalez, Sam Cox, Marc van Dalen, Justin Bartels, Elena Helfrecht, Davide Padovan, George Krause, Jaime Travezan, Akif Hakan, Gershon Kreimer, Maciek Jasik, Dimitris Yeros, Mar-lous van der Sloot, Noriko Yabu, Pola Esther, Robin de Puy, Alec Dawson, Evelyn Bencicova, G.W. Bédard and Sonia Sösztak, among others.

KERBER

9783735601254
U.S. \$49.95 CDN \$64.95
Pbk, 9.45 x 12.2 in. / 200 pgs / 146 color / 41 b&w.
March/Journal/Photography/Erotica



Osmos Magazine: Issue 08

Edited by Cay Sophie Rabinowitz.

Osmos is “an art magazine about the use and abuse of photography,” explains founder and editor Cay Sophie Rabinowitz (formerly of *Parkett* and *Fantom*). It is divided into recurring thematic sections—some traditional, such as “Portfolio,” “Stories” and “Reportage”—and others more idiosyncratic, such as “Eye of the Beholder,” where gallerists discuss the talents they showcase; and “Means to an End,” about the side effects of nonartistic image production. This issue includes Tom McDonough’s essay on Share Corsaut, Anton Stankowski’s constructivist photographs and Prem Krishnamurthy’s survey of Klaus Wittkugel’s poster designs. The cover by Blaise Cepis announces his feature forthcoming in the following issue.

OSMOS

9780986166532
U.S. \$25.00 CDN \$32.50
Pbk, 8.5 x 11 in. / 85 pgs / illustrated throughout.
April/Journal/Photography



ALSO AVAILABLE

Osmos Magazine:
Issue 07
9780986166525
Pbk, U.S. \$25.00
CDN \$32.50
Osmos



Cabinet 60: Containers

Edited by Sina Najafi.

Just as the very first constructed containers emerged at a time when new techniques of food gathering and storage began to give rise to novel technologies of collection, transportation and conservation, so too have the innovations in “packaging” across the hundreds of intervening millennia both flowed from, and made possible, new modes of social, cultural and economic activity. Familiar throughout history on both the domestic (from hollowed gourds or animal skin pouches to clay pots, amphorae, and glass jars and bottles) and commercial scales (from chests and barrels to tin cans, cardboard boxes, wooden crates and the intermodal shipping systems that carry so much of the modern world’s goods), the container is arguably the most fundamental instrument of human civilization—a technology that facilitates the varied methods of ordering, preservation and conveyance that underpin the most basic forms of human labor and communal structure. *Cabinet* issue 60, with a special section on “Containers,” includes Simon Asad on the challenge that efficient packing poses for mathematics; Jason Hamlin on attempts to recycle glass bottles as architectural materials; Margaret Bode on specimen boxes in the history of science; and Susan Lopez on the rise of the modern cardboard box in 19th-century Brooklyn. Elsewhere in the issue: Cecilia Sjöholm on the history of book burning; Avinoam Shalem on urban archaeology and “vertical knowledge”; and an artist project by Agnieszka Kurant.

CABINET

9781932698688 U.S. \$12.00 CDN \$15.00
Pbk, 7.75 x 9.75 in. / 112 pgs / 70 color / 30 b&w.
April/Journal

Cabinet 61: Calendars

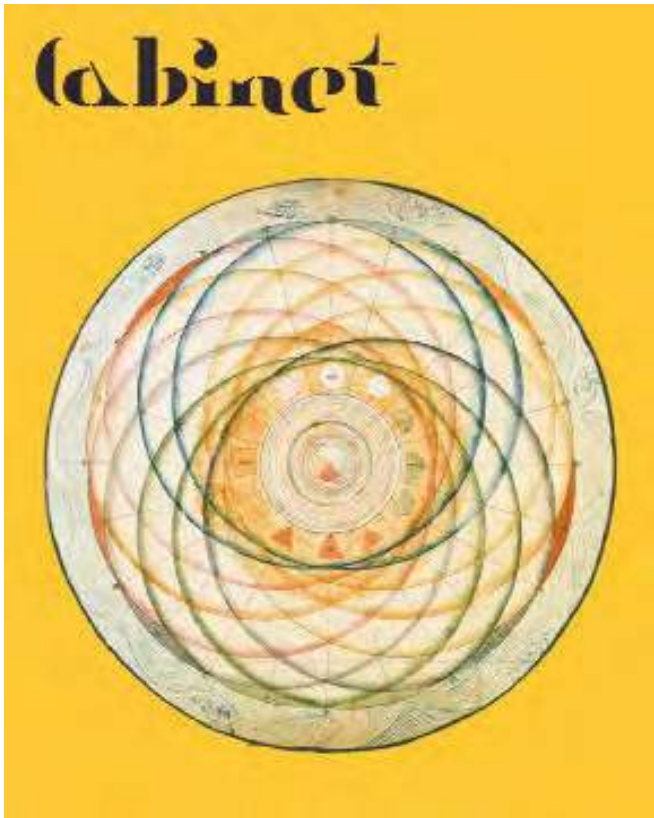
Edited by Sina Najafi.

This description of *Cabinet* issue 61 was written on 1 September 2015. Which also happens to be 17 Dhu al-Qada 1436. And 17 Elul 5775. And 19 Wu 4713. The passage of time may be immutable, but the innumerable systems (Gregorian, Islamic, Hebrew and Chinese, respectively, above) that have been used to order our experience of Earth’s transit through the solar system suggest that our methods of measuring it are not. With its roots in the Latin *kalendae*—meaning “the called,” the word refers to the practice of Roman priests “calling” the first day of each Roman month—the calendar has long had a profound relationship to the state’s economic, religious and political power. And the common trajectory of calendars’ development during mid- to late antiquity, from empirical, flexible systems to schematic, fixed ones, also has telling parallels with shifts in broader social, scientific and technological attitudes.

Cabinet issue 61, with a special section on “Calendars,” includes Sebastian Lunefeld on why so many radical political movements have tried to institute calendar reform; Joanna Dopico on 19th-century French sociologist August Comte’s positivist calendar; and Gordon Landon on why some cultures developed, and continue to use, lunar calendars. Elsewhere in the issue: David Serlin on the long history of battlefield bandages with instructions printed on them; Tom Levin on early “voicemail,” messages recorded on vinyl and mailed to loved ones; and Christopher Turner on the rise and fall of scratch-and-sniff films.

CABINET

9781932698695 U.S. \$12.00 CDN \$15.00
Pbk, 7.75 x 9.75 in. / 112 pgs / 70 color / 30 b&w.
June/Journal



American Illustration 34

American Illustration 34 goes “head to head” this year with an original cover—printed with a UV gloss stamp—by artist Ranee Henderson, a recent graduate from Art Center College of Design in Pasadena with a BFA in Illustration. Her work exemplifies all that illustration can be, at a time when illustrators continue to reexamine who they are and how their work is utilized. The rules have been broken, presenting challenges and exciting new opportunities for image makers. *American Illustration* 34 is proud to salute these brave talents in this wonderful collection.

Honoring the industry’s finest illustrators, publications and agencies, the book was designed by Eric Skillman, Design/Art Director at The Criterion Collection, from a collection of work curated by a jury of top creative professionals. From 9,175 images entered in the annual competition, only 385 were selected to appear in the book, representing the best pictures from 2014. This year’s jury included Lindsay Ballant, Creative Director, *Foreign Policy*; Sarah Garcea, Art Director, *Inc.*; Walter Green, Art Director, *Lucky Peach*; Anne Ishii, Owner, Massive Goods; Wyatt Mitchell, Creative Director, *The New Yorker*; Oliver Munday, graphic designer at Knopf/Pantheon Books; and Eric Skillman, Designer/Art Director at The Criterion Collection. *American Illustration* 34 is 384 pages and includes the year’s most anticipated juried collection in hardcover.

AMILUS, INC.

9781886212435 U.S. \$75.00 CDN \$95.00
Hbk, 9.5 x 12.5 in. / 384 pgs / 385 color.
February/Art



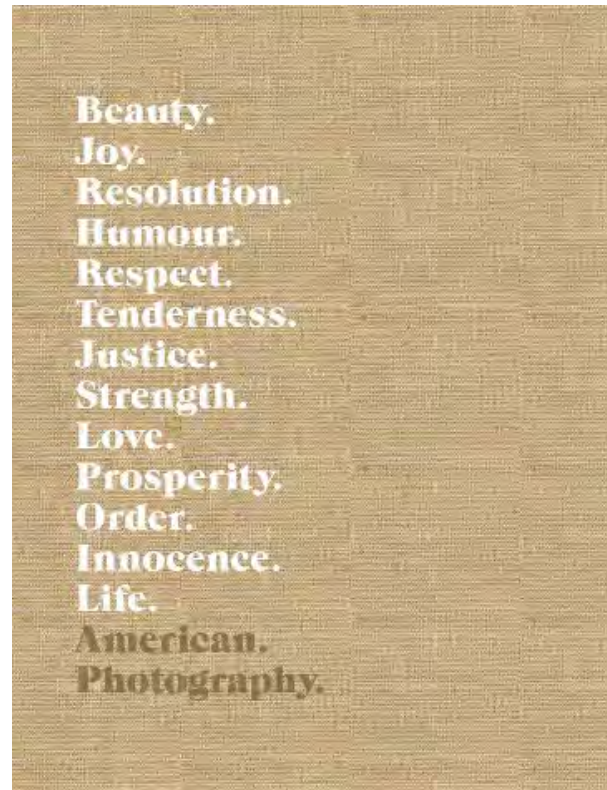
American Photography 31

The power of the winning photographs in *American Photography* 31 is literally exemplified in words on the cover, from front to back, elegantly debossed in gold on heavy cloth, emphasizing the emotional range of the year and the world we live in. This volume, honoring the industry’s finest photographers, publications and agencies, was designed by Leo Jung, creative director of the *California Sunday Magazine*, from a collection of photographs curated by a jury of top creative professionals.

From 9,376 images entered in the annual competition, only 324 were selected to appear in the book, representing the best pictures from 2014. This year’s distinguished jury included Jacqueline Bates, Photography Director, *The California Sunday Magazine*; Clinton Cargill, Director of Photography, *Bloomberg Businessweek*; Marvin Orellana, Photo Editor, New York; Jennifer Pastore, Photography Director, *Wall Street Journal Magazine*; and Amy Pereira, Director of Photography, MSNBC. *American Photography* 31 is 400 pages and includes the year’s most anticipated juried collection in hardcover.

AMILUS, INC.

9781886212442 U.S. \$75.00 CDN \$95.00
Clth, 9.5 x 12.5 in. / 400 pgs / 324 color.
February/Photography





Misrach’s photographs of the US–Mexico border, accompanied by Galindo’s musical instruments made from found materials

Richard Misrach and Guillermo Galindo: Border Cantos

Introduction and epilogue by Josh Kun.

This project presents a unique collaboration between photographer Richard Misrach and composer and performer Guillermo Galindo. Misrach has been photographing the 2,000-mile border between the US and Mexico since 2004, with increased focus since 2009—the latest installation in his ongoing series *Desert Cantos*, a multifaceted approach to the study of place and man’s complex relationship to it. Misrach and Galindo have been working together to create pieces that both document and transform the artifacts of migration. Using water bottles, clothing, backpacks, Border Patrol “drag tires,” spent shotgun shells, ladders and sections of the border wall itself, most of which were collected by Misrach, Galindo fashions instruments to be performed as unique sound-generating devices. He also imagines graphic musical scores, many of which also use Misrach’s photographs as points of departure.

A unique melding of the artist as documentarian and interpreter, the book includes several suites of photographs drawn from a number of distinct series or *Cantos*, some made with a large-format camera as well as an iPhone. The book contains a compilation of two dozen sculpture-instruments, graphic scores, instrument designs and links to videos of performances by Galindo.

Richard Misrach (born 1949) is one of the most influential color photographers of his generation. His work is held in collections including The Museum of Modern Art, Whitney Museum of American Art, and The Metropolitan Museum of Art, all in New York, and the National Gallery of Art, Washington, DC. In 2012 Misrach collaborated with Aperture to launch a book and exhibition titled *Petrochemical America*, exploring the health and environmental issues surrounding the Mississippi River industrial corridor, otherwise known as “Cancer Alley.”

Guillermo Galindo is an experimental composer. His interpretations of concepts such as musical form, time perception, music notation, sonic archetypes and sound-generating devices span a wide spectrum of artistic works performed and shown at major festivals, concert halls and art exhibitions throughout the US, Latin America, Europe and Asia.

APERTURE
9781597112895 U.S. \$75.00 **CDN \$95.00**
Hbk, 13.25 x 10.5 in. / 274 pgs / 257 color.
April/Photography/Music/Sustainability



EXHIBITION SCHEDULE
San Jose, CA: San Jose Museum of Art, 02/28/16–07/31/16
Fort Worth, TX: Amon Carter Museum of American Art, 09/14/16–12/01/16
Bentonville, AR: Crystal Bridges Museum of American Art, 02/18/17–04/24/17



ALSO AVAILABLE
Richard Misrach:
The Mysterious Opacity
of Other Beings
9781597113274
Hbk, U.S. \$80.00
CDN \$100.00
Aperture



Details of bustling life on one city block in Mumbai, beautifully presented in concertina format

Robert Polidori: 60 Feet Road

Bhatiya Nagar Facades

Text by Robert Polidori.

In his new book, Robert Polidori presents us with a large-format photograph of a city block in an improvisational, auto-constructed settlement in Mumbai, India. In an almost seamless progression that appears to expand like an accordion or folding-screen, the photograph is composed of multiple images imperceptibly overlaid and welded together in a complex process to form a panoramic view.

Applying remote sensing techniques that are normally used in space cartography to street photography, Polidori ventures a photographic attempt to come to terms with the phenomena of adjacencies, observing and beholding what’s next to what. In this way he minutely scans the urban landscape, recording the precarious and temporary nature of the provisional and yet psychologically rich and in fact highly individualized dwellings.

Robert Polidori was born in Montreal in 1951 and today lives in Los Angeles. His work has been the subject of exhibitions in New York, London, Brazil and Montreal, among others. He received the World Press Photo Award in 1997, the Alfred Eisenstaedt Award for Magazine Photography in 1999 and 2000 and Communication Arts awards in 2007 and 2008. In 2006, Polidori’s series of photographs of New Orleans after Hurricane Katrina was exhibited at The Metropolitan Museum of Art. His bestselling books *Havana* (2003), *Zones of Exclusion—Pripyat and Chernobyl* (2003), *After the Flood* (2006), *Parcours Muséologique Revisit * (2009), *Some Points in Between ... Up Till Now* (2010) and *Eye and I* (2014) were published by Steidl.

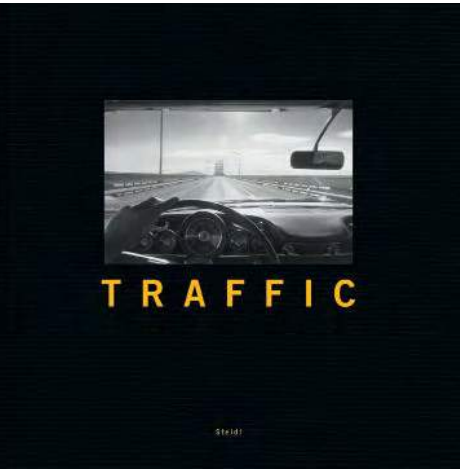
STEIDL
9783958291119 U.S. \$85.00 **CDN \$105.00**
Clth, 15.75 x 12.5 in. / 96 pgs / 25 color.
June/Photography



ALSO AVAILABLE
Robert Polidori: *Eye and I*
9783869305929
Hbk, U.S. \$65.00
CDN \$85.00
Steidl



Robert Polidori:
Chronophagia
9783869306988
Hbk, U.S. \$50.00
CDN \$65.00
Steidl




Henry Wessel: Traffic

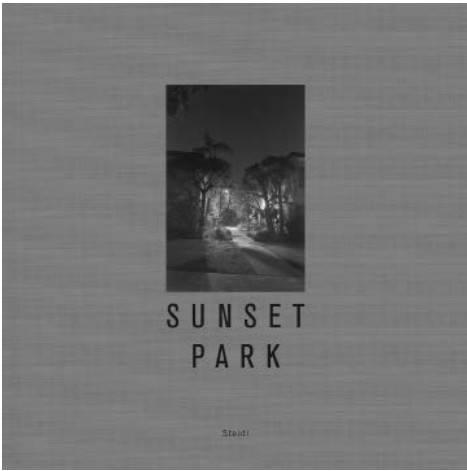
In the early 1980s, photographer Henry Wessel (born 1942) frequently commuted from Richmond, California, to San Francisco in the early morning rush hour, working for the sake of a steady paycheck. Surrounded by persons like himself—fellow commuters driving along his route—the daily drill seemed daunting and wearisome.

But with resignation came receptivity. The monotonous movement of stop-and-go vehicles allowed Wessel a quick peek into the other cars, and for a brief moment—illuminated by the bright morning sunlight—he witnessed a wealth of human expression, from determination and impatience to blank-look boredom. Thus it was that he began to photograph his fellow commuters as they made their way through the traffic. Though the circumstances allowed for only a glance, it was enough for Wessel. *Henry Wessel: Traffic* is a unique portrait of 1980s California and Californians, and testimony to the unexpected revelations that may be found in the most routine circumstances.

STEIDL
9783958291140 U.S. \$50.00 CDN \$65.00
Clth, 11.5 x 11.5 in. / 68 pgs / 27 b&w.
April/Photography



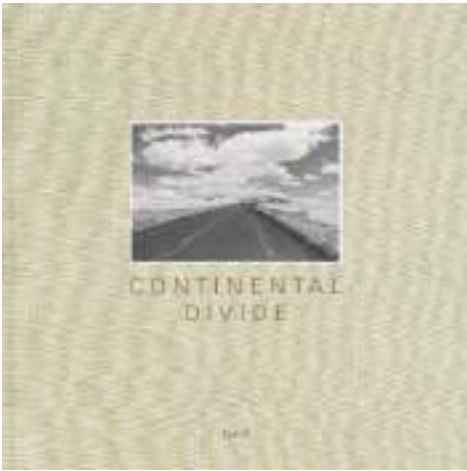
ALSO AVAILABLE
Henry Wessel: Waikiki
9783869303000
Hbk, U.S. \$50.00 CDN \$65.00
Steidl



Henry Wessel: Sunset Park

In 1994, the modest neighborhood of Sunset Park in Santa Monica, California, had not yet been built up into what it is now. To all outward appearances, it resembled the Sunset Park of the 1940s, when Douglas Aircraft brought 40,000 factory workers to the district. Henry Wessel (born 1942) arrived in Sunset Park from New Jersey in the 1970s, while staying at a friend’s house in that area. “It was like being in paradise,” he wrote. “The light was so sharp, you could see the edge on everything. I got off the plane and I wanted to photograph everything that was there—I couldn’t stop.” Wessel went on to photograph in Sunset Park for decades, capturing this daylight on his trips to Los Angeles. Over time he became fascinated with the neighborhood’s night-time transformation into something out of a Raymond Chandler novel. The photographs published in this book are the definitive edit of this project, which took four years to complete. Their descriptive content co-exists with an expressive, almost noir-ish quality, simultaneously offering photographic fact and evoking narrative speculation.

STEIDL
9783958291133 U.S. \$50.00 CDN \$65.00
Clth, 11.5 x 11.5 in. / 112 pgs / 50 b&w.
April/Photography



Henry Wessel: Continental Divide

Running from the Bering Sea to the Strait of Magellan along the main ranges of the Rocky Mountains and the Andes, the Continental Divide is the largest watershed in the Americas. Henry Wessel (born 1942) crisscrossed this natural barrier 34 times by car, photographing its changing landscape. He captured house fronts, shacks, street corners and the highway seen through the windshield, ending somewhere beyond the horizon. *Continental Divide* accompanies Wessel on this road trip that reflects the gradual environmental change from inhabited grounds to austere landscapes, reminding us of the inherent aesthetics of the everyday. “Henry Wessel’s photographs do, in some measure, show us what today’s West looks like. Primarily, however, they are subjective reports of what it felt like to travel through a certain region. They evoke the experience of confronting the peculiar juxtaposition of vast nothingness and clutter that is now the American West.” —Dennis Longwell

STEIDL
9783958291157 U.S. \$50.00 CDN \$65.00
Clth, 11.5 x 11.5 in. / 68 pgs / 27 b&w.
April/Photography



NEW EDITION

Robert Adams: Our Lives and Our Children
Photographs Taken Near the Rocky Flats Nuclear Weapons Plant 1979–1983

Edited by Joshua Chuang.
One day in the early 1970s, Robert Adams (born 1937) and his wife saw from their home a column of smoke rise above the Rocky Flats Nuclear Weapons Plant, near Denver, Colorado. For an hour they watched the plume grow and experienced a sense of helplessness before what appeared to be a nuclear accident in progress. Ultimately it was announced that the fire was burning outside the plant, but Adams decided to try to picture what stood to be lost in a nuclear catastrophe. He photographed in Denver and its suburbs; the individuals shown were within hazardous proximity to the Rocky Flats Plant. The new Steidl edition of *Our Lives and Our Children* presents an expanded sequence that retains the potent compactness of the first edition (out of print for nearly three decades).

STEIDL
9783958290976 U.S. \$50.00 CDN \$65.00
Hbk, 9 x 10.5 in. / 160 pgs / 104 b&w.
June/Photography

PUBLICATION HISTORY

- Originally published in paperback by Aperture in 1983, the first edition has been out of print for nearly three decades
- This new and expanded hardcover edition by Steidl presents an enlarged sequence of pictures



NEW EDITION

Robert Adams: Cottonwoods

Edited by Joshua Chuang. Interview by Constance Sullivan.
Trees have been a subject of lifelong engagement for acclaimed American photographer Robert Adams (born 1937), and no species has enthralled him more than the cottonwood. Revered by the Plains Indians, native cottonwoods animate the landscape unforgettably but their thirst for water and lack of commercial value have made them common targets for removal by agricultural business and housing developers. Some of Adams’ earliest pictures were of cottonwoods, and he photographed them throughout the 35 years that he lived in Colorado, beginning in 1975. Each of the black-and-white photos in the series was taken within a 50-mile radius of his home in Colorado. Originally published by the Smithsonian in 1994, this new edition of *Cottonwoods* has been expanded and enlarged to include an interview with Adams by Constance Sullivan.

STEIDL
9783958290969 U.S. \$50.00 CDN \$65.00
Hbk, 9.75 x 11.75 in. / 72 pgs / 42 b&w.
June/Photography

PUBLICATION HISTORY


- Originally published in paperback by the Smithsonian Institution in 1994 as part of their *Photographers at Work* series
- This expanded edition by Steidl includes an interview with Adams by Constance Sullivan




Robert Adams: Around the House

Robert Adams (born 1937) describes his home modestly and affectionately: “A friend once referred mischievously to the house as our ‘cottage.’ Built in 1941, it is now closely surrounded by other houses, though the front yard is shielded to one side and toward the street by green. And from the back porch there is a view of the Columbia River.” Over his 45-year career Adams has been primarily known as an artist of the landscape, tracing humans’ relationship to nature in the American West. *Around the House* features photographs of Adams’ more immediate environs: the quiet corners of his home, his darkroom and his garden, as well as the subtle drama in the sky just above his house in Astoria, Oregon. This book is his most personal to date, capturing the small details and spaces that define his daily routine.

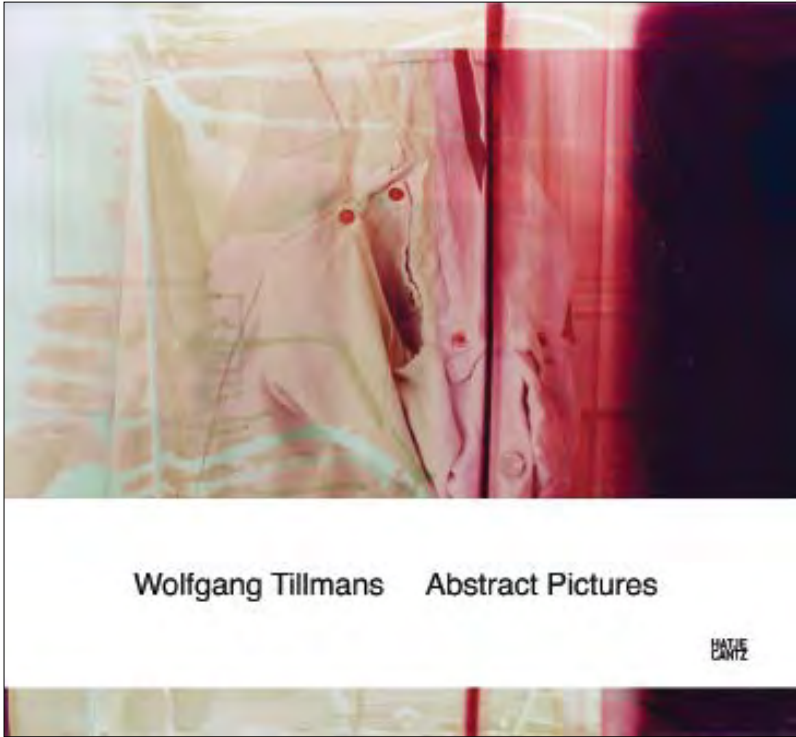
FRAENKEL GALLERY
9781881337430 U.S. \$40.00 CDN \$52.50
Pbk, 8.25 x 9.5 in. / 84 pgs / 71 b&w.
February/Photography



ALSO AVAILABLE
Robert Adams: A Road Through Shore Pine
9781881337409
Hbk, U.S. \$45.00 CDN \$57.50
Fraenkel Gallery



Robert Adams: Gone
9783865219176
Hbk, U.S. \$65.00 CDN \$85.00
Steidl Photography International



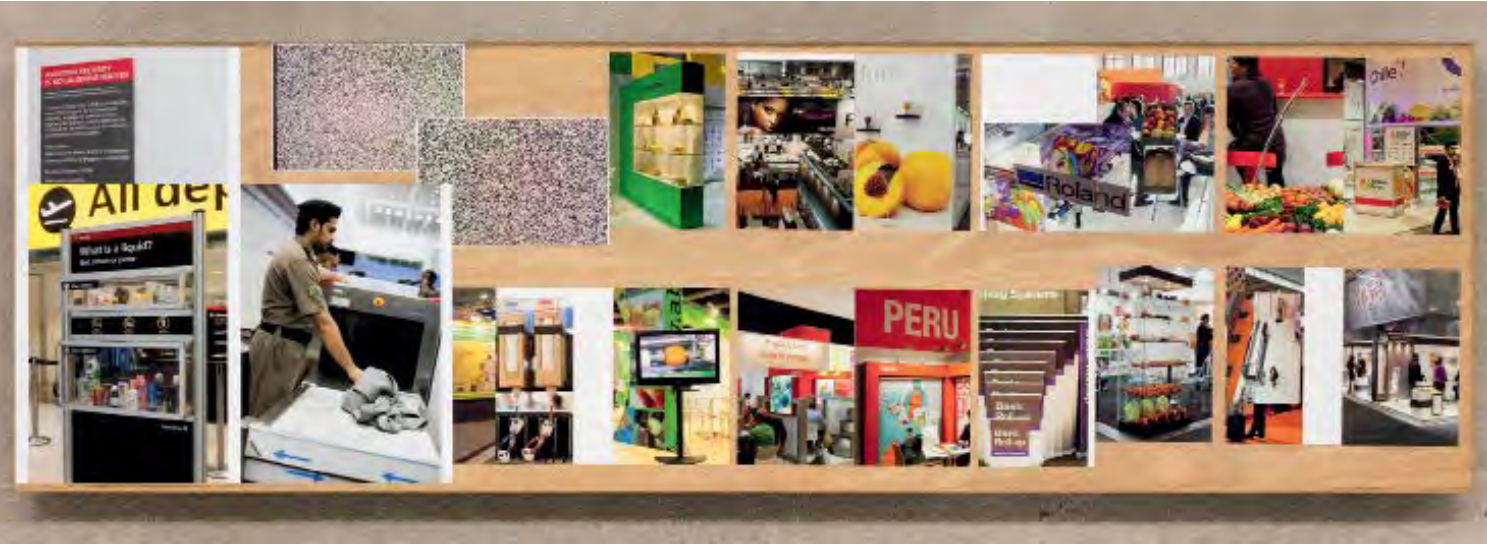
2015 FALL–WINTER SUPPLEMENT
NOW IN PAPERBACK

Wolfgang Tillmans: Abstract Pictures

Text by Dominic Eichler, Wolfgang Tillmans.

From the start, Wolfgang Tillmans’ (born 1968) abstract photographs played a decisive role in his gentle subversion of photographic hierarchies and his seductive emphasis on the materiality of photographic objects in his presentation of them. In the past decade he has pursued this tack, making wholly nonrepresentational photographs that explore processes of exposure. From the delicate veils of color in the *Blushes* and *Freischwimmer* series, and the sculptural paper drops made of folded or rolled-up photographic paper, to the colorfully compelling works of the *Lighter* series, the printed object itself, divorced from its reproductive function, is always the point. “For me, the abstract picture is already objective because it’s a concrete object and represents itself,” Tillmans says; “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.” Designed by the photographer, and with over 300 color reproductions of these works, *Abstract Pictures*—now in paperback—impressively demonstrates how fruitfully Tillmans has mined this terrain.

HATJE CANTZ
9783775740814 U.S. \$50.00 CDN \$65.00
Pbk, 11.75 x 10.75 in. / 384 pgs / 312 color.
Available/Photography



“I wanted to make contemporary pictures, to make art that makes you feel what it's like to be alive today.” —Wolfgang Tillmans

2015 FALL–WINTER SUPPLEMENT

Wolfgang Tillmans: The Cars

Edited with text by Wolfgang Tillmans.

The Cars compiles a new body of work by renowned photographer Wolfgang Tillmans (born 1968). Since the early '90s, Tillmans has redefined the genre of photography, epitomizing a new kind of subjectivity and questioning existing values and hierarchies. *The Cars* is no exception; images of cars in a typical street view—not in a crash, or an extreme traffic jam, but simply present—pay tribute to the amount of time we spend around, or looking at, or using these vehicles. “Cars are everywhere,” the photographer says. “Their sheer number is the most crazy thing about them. They appear in our lives with excessive omnipresence. In their volume cars intrude upon public space, and the way they occupy streets and open areas is rarely challenged.” This unusual artist’s book takes up a subject rarely deemed worthy of representation. “Virtually wherever there are people, there are cars and they are visually intermingling in whatever we see,” Tillmans points out. “We are looking at the world from a car and cars are in the foreground, the background or in between of what is in our view.” With over 150 color photographs and text by the artist himself, this new volume is an important addition to any photobook collection, and to our understanding of what it is to live in a world oversaturated with both cars and images.

WALTHER KÖNIG, KÖLN
9783863357528 U.S. \$30.00 CDN \$40.00
Pbk, 6.5 x 9.5 in. / 128 pgs / 150 color.
Available/Photography

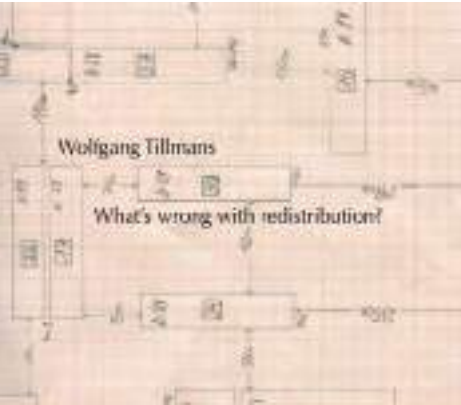


Wolfgang Tillmans: What’s Wrong with Redistribution?

Text by Tom McDonough.

Wolfgang Tillmans’ (born 1968) *Truth Study Centre* has been a fixed component of his exhibitions since he first showed a version of the multipart tabletop installation in 2005. Often arising from local circumstances and current issues at the time of their creation, the *Truth Study Centre* works mark an endeavor to establish a clear perspective in confusing times. The scope and complexity of this project become apparent for the first time through this book, the second—following *Manual* (2007)—dedicated to this set of works. Over the span of 320 pages (printed using a high-resolution technique), Tillmans presents an alternative chronology of the present. Far exceeding his original and main medium of photography, he juxtaposes a variety of contrary opinions, statements and comparisons on recurring table formats. The dimensions of the wooden tables, which he designed himself, are not arbitrary: they are built using standard British door panels, 78 inches long, and with one of four different standard widths. This book gives an overview, through lavish reproductions, of this new form of collage, in which picture, text and object “are only kept in place by their own weight,” as the photographer puts it. An essay by Tom McDonough, Professor for Art History at Birmingham University, New York, places Tillmans’ project within the context of 20th-century collage, from Hannah Höch to Robert Rauschenberg. This artist’s book, produced in Tillmans’ Berlin atelier, includes a Fresnel magnifying glass, making it possible to zoom in on the contents and read even the smallest of printed texts.

WALTHER KÖNIG, KÖLN
9783863358228 U.S. \$65.00 CDN \$85.00
Hbk, 11 x 9.5 in. / 320 pgs / 250 color.
January/Photography





JH Engström: Tout Va Bien

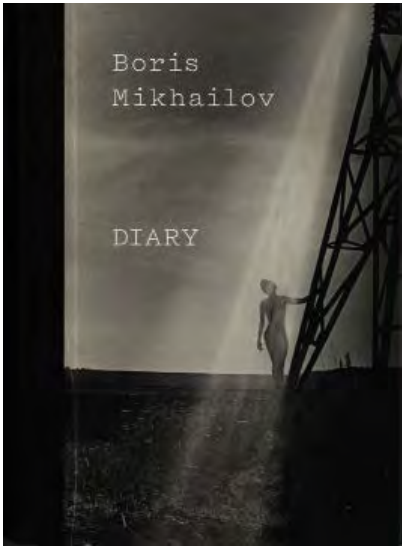
Swedish artist JH Engström (born 1969) is an inveterate bookmaker. Most recently, his published works have explored ideas of place and home, including *Sketch of Paris* (Aperture, 2013), *La Résidence* (2010), *From Back Home* (2009) and *CDG/JHE* (2008). After more than a decade of such thematic projects, *Tout Va Bien* returns to the looser, more associative approach of Engström’s critically acclaimed volume *Trying to Dance* (2003). The source for these photographs is nevertheless strongly autobiographical, as well as vividly metaphorical; a reemphasis of the artist’s belief in photography’s potential as visual poetry. The sequencing is highly charged with contrasts: black-and-white images mix with color; the gentle beauty of coastal rocks clashes with a flash-lit image of the bright, blood-red placentas from the birth of his twins. The book leaves it to the viewer to map his or her own network of meaning from image to image, page to page.

APERTURE
9781597113489 U.S. \$65.00 **CDN** \$85.00
Hbk, 8.75 x 11 in. / 152 pgs / 103 color.
Available/Photography/Artists’ Books

Boris Mikhailov: Diary

Text by Boris Mikhailov.
Photographer Boris Mikhailov (born 1938) dedicates his new volume *Diary* to the “Blaue Horse” group, a group of young people, many from his Ukrainian hometown of Kharkov, who were persecuted and jailed by Soviet authorities at the end of the 1950s for “pornography,” a catchall accusation that could accommodate crimes like loving the Beatles and dancing to rock and roll. Mikhailov introduces this collection of his Soviet-era photographs by explaining that he took up photography in the shadow of that moment of repression, aware that almost all of his subjects and images would run foul of the party line. In this new artist’s book, Mikhailov’s photographs—showing daily life in the Soviet Union, in color and black and white, in the unblinking style for which the artist is known—are presented without further comment, arranged in an intimate scrapbook style.

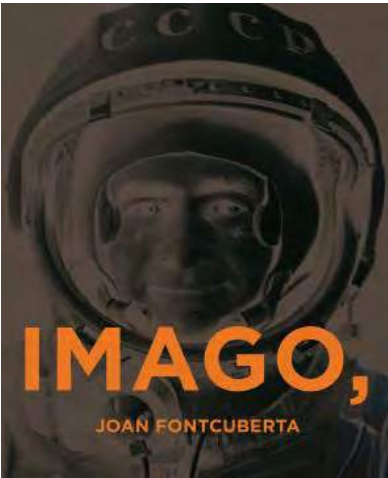
WALTHER KÖNIG, KÖLN
9783863358167 U.S. \$125.00 **CDN** \$162.50 **FLAT40**
Hbk, 11 x 7.5 in. / 430 pgs / 900 color.
January/Photography/Artists’ Books



Joan Fontcuberta: Imago Ergo Sum

Text by Sema D’Acosta, Josep Ramoneda, Joan Fontcuberta, Emmanuelle Waeckerle.
Imago Ergo Sum brings together the most important milestones in the career of conceptual artist Joan Fontcuberta (born 1955), through three approaches: the work itself; the book as an object; and the exhibition. Trained in advertising and raised in Franco’s Spain, Fontcuberta has been creating postmodern works of photography since the mid-80s, co-opting all forms of media and public communication to breed distrust in the truth of the image. Edited and created under the supervision of Fontcuberta himself, this is a book of his books, as well as a compendium of the work and the semantic and visual games of this master of Spanish photography. The volume includes a text by one of the key figures of Catalan contemporary culture, Josep Ramoneda, and by the curator of the exhibition, Sema D’Acosta, as well as an interview with the photographer.

LA FÁBRICA
9788416248353 U.S. \$39.95 **CDN** \$50.00
Pbk, 9 x 11 in. / 144 pgs / illustrated throughout.
April/Art/Photography/Artists’ Books



Sara VanDerBeek

Preface by Gloria Sutton. Text by Mark Godfrey. Interview by Roxana Marcoci.

The photographic and sculptural arrangements of Sara VanDerBeek (born 1976) emulate a poet’s economic use of structure, phrasing and rhythm, to suspend images and multiple processes within a rigorously shaped framework. This first book-length study presents close readings of VanDerBeek’s experimentation with photographic capture, printing, cast-concrete forms and built environments that draw on diverse material cultures. Ultimately, the book distills VanDerBeek’s experiences and recollections of visits to Detroit, New Orleans, Los Angeles, Rome, Paris, Naples, Rotterdam and New York between 2006 and 2016. Contributions by international scholars and curators offer an oblique angle not only into VanDerBeek’s vital practice, but also the ways that VanDerBeek is shaping current debates on the relationship between image and object in contemporary art.

HATJE CANTZ
9783775741088
U.S. \$50.00 **CDN** \$65.00
Pbk, 8.25 x 11.75 in. / 160 pgs / 100 color.
June/Photography



Erica Baum: The Naked Eye

Text by Cathleen Chaffee, Jean-Max Colard.

Erica Baum’s (born 1961) *The Naked Eye* is the first exhaustive monograph on the artist’s eponymous series (2008–present). The volume features a suite of 58 color reproductions of Baum’s celebrated photographs, which capture slices of imagery and text within the pages of illustrated books. Essays by French writer Jean Max Colard and American curator Cathleen Chaffee elucidate the work, considering its context and relevance. A precise, economical storyteller, Erica Baum has become internationally known for her photographic work of the past two decades, which mines found sources of text and image, from art-historical indices and library card catalogues to esoteric illustrated parlor games. In this volume, Baum photographs old softcovers from their sides, revealing their fanned-out, aging pages as opposed to their spines. Without caption or context, the sliced and fragmented text of these pages creates a new narrative, one made abstract in Baum’s imagery.

CRÈVECŒUR/BUREAU
9782954136943
U.S. \$40.00 **CDN** \$52.50
Hbk, 7.87 x 9.84 in. / 144 pgs / 58 color / 11 b&w.
March/Photography



Michael Schmelling: My Blank Pages

Flip through any copy of Michael Schmelling’s *My Blank Pages* and you’ll notice the handwriting: thoughts scribbled in the margins around the photographs, footnotes, factoids, dates, jokes, memories, quotes, possible misinformation and tangents on the practice of photography. The pictures are from a personal archive of Fujiflex prints, amassed over the course of Schmelling’s photographic career, the fragmentary background noise of his itinerant working life reassembled into an oblique autobiography. Messy and intimate, the prints document rooms he has inhabited over the last decade, people he has encountered and off-hand observations of the everyday world. A self-reflective departure from his numerous documentary- and portrait-based books, this volume continues Schmelling’s *A Week of No Computer*, which reappears in the center of this book in a revised and condensed form. Bound with no covers, wrapped in a manila jacket and obsessively annotated by hand, each copy of this limited print run is truly unique.

THE ICE PLANT
9780989785952
U.S. \$38.00 **CDN** \$49.95 **SDNR40**
Pbk, 6.25 x 8 in. / 192 pgs / 185 color / Limited edition of 500 signed & numbered copies.
January/Photography



Charlotte Dumas: Work Horse

Text by Simone van Saarloos.
In November 2014, photographer Charlotte Dumas (born 1977)—author of the acclaimed *Retrieved*, among other photobooks—began photographing the eight native horse breeds of Japan. Once necessary for farming and transportation, most of these indigenous breeds have lost their practical purpose and have declined in number. As some of the breeds are confined to small islands, many of the horses have never been able to migrate and their future existence is now uncertain. In some cases, these near-mythical animals have become symbolic of their place, like the Yonaguni horse, which—together with the world’s largest moth and the marlin—is depicted on the manhole covers of this remote island. Each breed seems to unlock a history of its location and a story about the people who share its territory. This limited-edition artist’s book, documenting Dumas’ project to date, portrays horses from the islands of Yonaguni, Miyakojima, Nagano and Hokkaido.

THE ICE PLANT
9780989785969
U.S. \$40.00 **CDN** \$52.50 **SDNR40**
Hbk, 11.75 x 9.5 in. / 60 pgs / 34 color.
January/Photography/Nature

2015 FALL–WINTER SUPPLEMENT
NEW EDITION

Hal Fischer: Gay Semiotics

A Photographic Study of Visual Coding Among Homosexual Men

Text by Hal Fischer.

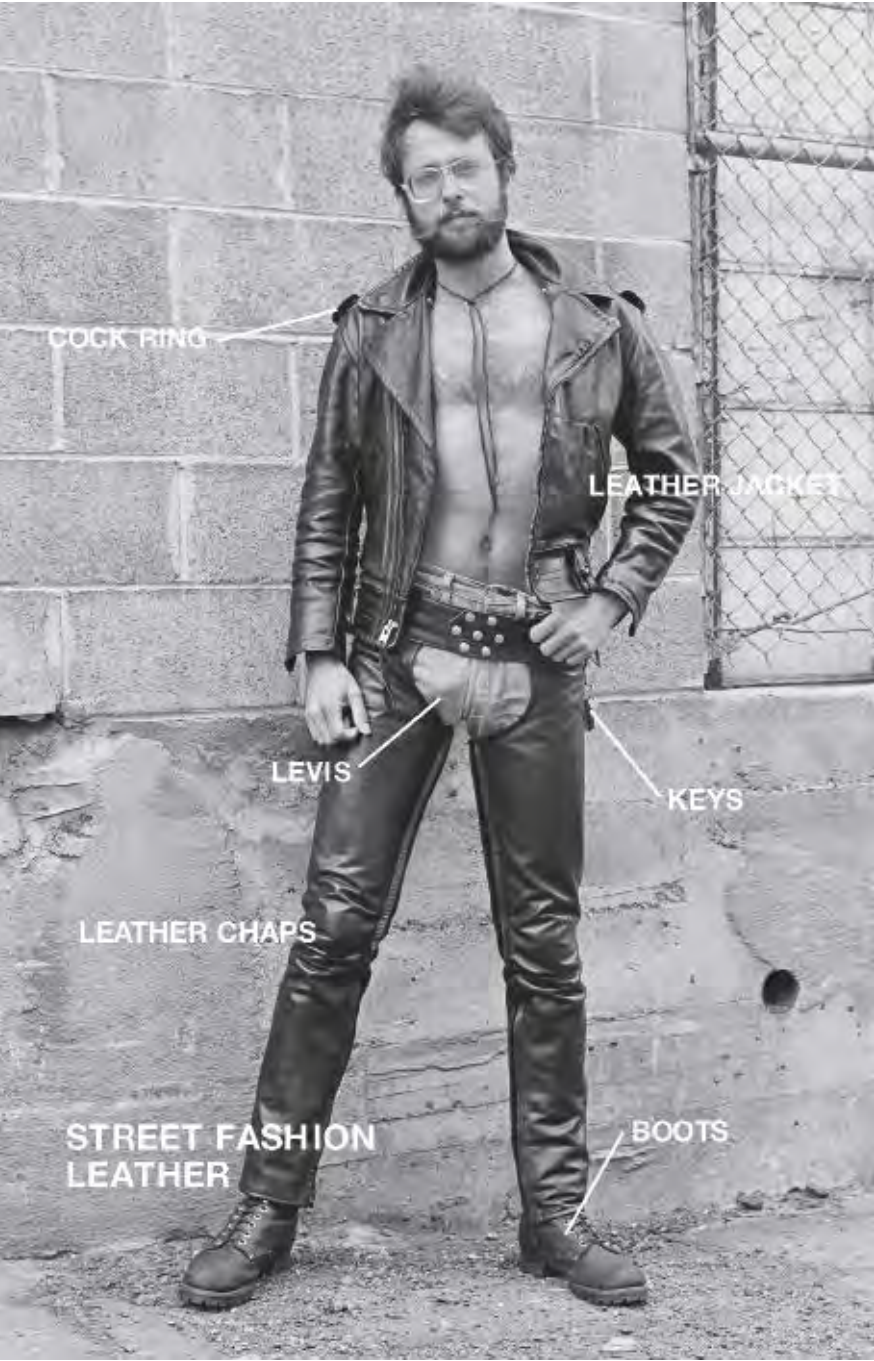
Hal Fischer's *Gay Semiotics: A Photographic Study of Visual Coding Among Homosexual Men* (1977) is one of the most important publications associated with California conceptual photography in the 1970s. This new edition reproduces the look and feel of the original volume, which reconfigured into a book format the 24 text-embedded images of Fischer's 1977 photographic series *Gay Semiotics*. The photographs in *Gay Semiotics* present the codes of sexual orientation and identification Fischer saw in San Francisco's Castro and Haight Ashbury districts, ranging from such sexual signifiers as handkerchiefs and keys to depictions of the gay fashion "types" of that era—from "basic gay" to "hippie" and "jock." *Gay Semiotics* also features Fischer's critical essay, which is marked by the same wry, anthropological tone found in the image/text configurations. Fischer's book circulated widely, finding a worldwide audience in both the gay and conceptual art communities.

Fischer's insistence on the visual equivalence of word and image is a hallmark of the loose photography and language group that included Fischer, Lutz Bacher, Lew Thomas and others working in the San Francisco Bay Area. First published as an artist's book in 1978 by NFS Press, at a time when gay people had been forced to both evaluate and defend their lifestyles, *Gay Semiotics* earned substantial critical and public recognition. Thirty-seven years later, the book remains a proactive statement from a voice within the gay community from a moment in history just before the devastation wrought by AIDS.

Hal Fischer (born 1950) grew up in Highland Park, Illinois. He arrived in San Francisco in 1975 to pursue an MA in photography at San Francisco State. Through his work as an art reviewer and photographer, he soon became embedded in the Bay Area's artistic and intellectual scene. He continues to live and work in San Francisco.

CHERRY AND MARTIN

9780976184171 U.S. \$25.00 CDN \$32.50
Pbk, 8 x 10 in. / 56 pgs / 24 b&w.
Available/Photography/Gay/Lesbian



The original—now famous—deadpan taxonomy
of gay culture in '70s San Francisco



Intimate photographs of drifters, friends and lovers

George Dureau: The Photographs

Text by Philip Geffer.

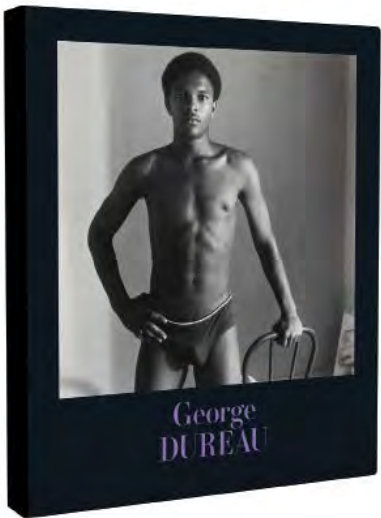
George Dureau: The Photographs is an album of the great photographic portraits made throughout the 40 years of Dureau's artistic career—a New Orleans romance between the photographer and his subjects. All of Dureau's exquisite photographs, many of them nudes of black and disabled men, were made in his studio in the French Quarter of New Orleans, or on the city's streets. He began photography for the pleasure of photographing his lovers, and as research material for his paintings. Only later on did he begin to take his photographs seriously as works of art in their own right. Many of his subjects became part of Dureau's "extended family," whom he photographed on different occasions over many years.

Surprisingly, only one book of Dureau's photographs has been published, *New Orleans* (1985), a modest paperback long out of print. This Aperture book is possible now because of the commitment of Dureau's supporters. *George Dureau: The Photographs* is edited by Chris Boot, with a text by Philip Geffer.

George Dureau (1930–2014) was a painter, sculptor and photographer known for his focus on the male nude. His paintings, which draw on classical and baroque traditions, command regional and national recognition, and his photographs of nudes, street people and people who are maimed and deformed (often figures also incorporated within his paintings and sculptures) have garnered international acclaim. Often compared to Robert Mapplethorpe's work, Dureau's black male nudes predate Mapplethorpe's *Black Book* pictures by several years. Also classically formal, they distinguish themselves from Mapplethorpe's work by the nature of the connection between photographer and subject. Dureau's career has been the subject of retrospectives at the Ogden Museum of Southern Art (2006 and 2011) and the New Orleans Museum of Art (2009). The first exhibition of his photographs in New York (at Higher Pictures) was in 2012.

APERTURE

9781597112840 U.S. \$60.00 CDN \$78.00
Hbk, 10 x 12 in. / 160 pgs / 98 duotone.
May/Photography/African American Art & Culture/Gay/Lesbian





Deanna Templeton: The Swimming Pool

Text by Ed Templeton.
The Swimming Pool is a new photographic essay from California-based street photographer Deanna Templeton (born 1969) that departs from her usual style to offer an expressive, intimate view of the human form underwater. The series was born after an impromptu nude swimming-pool shoot of husband and artist Ed Templeton, which spurred an eight-year journey in the study of light, expression and the enigma of water. Shooting entirely on color and black-and-white film and Polaroid, Templeton sent friends into the pool to be photographed in their truest form. Unlike her street photography, in which subjects were often strangers, Templeton found that creating these portraits required more intimacy and connection—a feeling that is apparent throughout every image in the series, which show strong, liberated individuals, confident and at ease in their most beautiful and vulnerable moments. As Ed Templeton writes in his afterword to this volume, “the nude swimmer is floating in a void of quiet solitude, the gentle pressure of being underwater enclosing her form like a baby in a womb and nothing exists outside of this world. A lone figure amidst a sea of blues and greys and frenetic sunlight performing a solitary dance for the photographer above, choosing movements and directions, twisting and swooping, contorting and expelling breaths painting a picture of form and light together.” *The Swimming Pool* offers a deep and inspiring view of the human form.

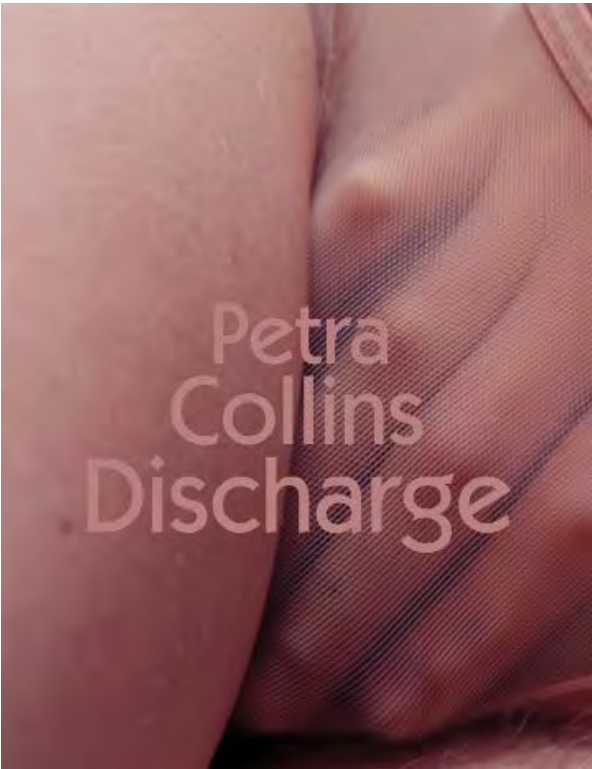
UM YEAH PRESS
9781942884002 u.s. \$55.00 CDN \$65.00
Hbk, 12.5 x 11 in. / 96 pgs / 26 color / 41 b&w
April/Photography/Erotica

2015 FALL–WINTER SUPPLEMENT

Petra Collins: Discharge

Text by Petra Collins. Interview by K8 Hardy, Tavi Gevinson.
In her highly anticipated book *Discharge*, Canadian-born, New York–based artist and photographer Petra Collins (born 1992) presents images of self-discovery and femininity that explore the emotional, complex intersection of life online and off. Responding to the ubiquity of social media, Collins offers images of unflinching honesty—girls on the brink of adulthood taking selfies, applying lip gloss, pleasuring themselves, or lounging in childhood bedrooms amid piles of stuffed animals—which explore the private and public aspects of growing up as a woman at a moment when female bodies are ubiquitously hyper-mediated by Photoshop and social media. “I’m used to being told by society that I must regulate my body to fit the norm,” Collins writes in her introductory essay on censorship and social media. From there, the book deconstructs that norm through intimate photographs of friends—photographs that, rather than counter the male gaze, document female subjects processing it. The young Collins uses film, lending her photographs, in spite of their inclusion of iPhones and laptops, a ‘70s aesthetic, a romantic nostalgia. *Discharge* includes a discussion between Collins and her friend, *Rookie* blogger and founder Tavi Gevinson, moderated by artist K8 Hardy. The photographs and discourse around them are part of a contemporary girl power revolution, proving that feminism and sexuality aren’t mutually exclusive.

CAPRICIOUS
9780989865654 u.s. \$45.00 CDN \$57.50
Pbk, 8.5 x 11 in. / 112 pgs / 80 color.
Available/Photography/Erotica



Amanda Charchian: Pheromone Hotbox

Edited by J.C. Gabel, Jessica Hundley.
Amanda Charchian: Pheromone Hotbox, the first monograph from Los Angeles–based photographer Amanda Charchian (born 1988), brings together work shot by the artist between 2012 and 2015. Working around the idea of the “pheromone hotbox” that occurs when a woman photographs another woman—a title Charchian lent to a 2014 group exhibition at Stephen Kasher Gallery in New York—Charchian photographs her female friends, nude, in dramatic locations across the globe, including in Iceland, France, Costa Rica, Israel and Mexico. Simultaneously dreamy and erotically charged, Charchian’s *Pheromone Hotbox* photographs capture the intensity and intimacy of the interaction between artist and model. In addition to exhibiting her fine art photography in museums and galleries internationally, Charchian is also well known for her fashion and commercial work, which has appeared in numerous international publications, including *i-D*, *V Magazine*, *Spanish Vogue*, *Purple Fashion* and *Harper’s Bazaar UK*.

HAT & BEARD PRESS/DILETTANTE PAPER
9780996744713 u.s. \$60.00 CDN \$78.00
Hbk, 9 x 12 in. / 172 pgs / 150 color / 22 b&w.
February/Photography/Erotica



Nobuyoshi Araki: Eros Diary

Nobuyoshi Araki’s (born 1940) *Eros Diary* is comprised of a series of 77 new black-and-white photographs that break from his traditional ruminations on eroticism and death to reflect more inwardly on the artist’s own life and mortality. These photographs highlight an unusual softness and somber introspection as Araki internalizes recent personal traumatic events, including the loss of his beloved cat, Chiro, his fight with prostate cancer and, later, the loss of vision in his right eye. Each photograph is timestamped in reference to the anniversary of Araki’s marriage to his wife Yoko, who died in 1990. This date also coincides with the Tanabata Festival in Japan, an annual celebration based around “The Cowherd and the Weaver Girl,” a folktale in which two forbidden lovers reunite once a year for a single night. The repetition of this date speaks to the artist’s reverence for his spouse and original muse, while also highlighting her absence in his life.

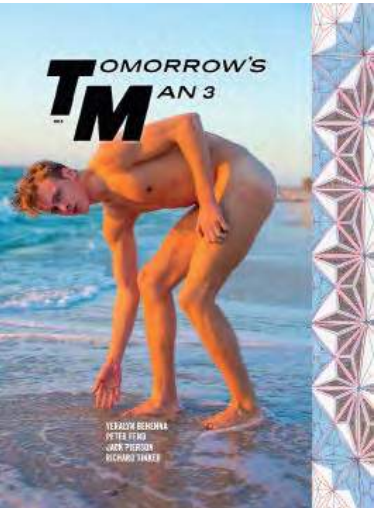
ANTON KERN GALLERY
9780996725903 u.s. \$45.00 CDN \$57.50
Pbk, 9.5 x 7 in. / 92 pgs / 10 color / 77 b&w.
February/Photography/Asian Art & Culture



Jack Pierson: Tomorrow’s Man 3

Edited by Jack Pierson, Roger Bywater. Text by Veralyn Behenna.
This book is the third volume in Jack Pierson’s (born 1960) *Tomorrow’s Man* series, in which the artist has assembled an art-fueled creative collaboration that harkens back to the 13 volumes of *The Yellow Book* published between 1894 and 1897. Whereas the first two volumes implied an increasing density of layered imagery and included over 25 artists, *Tomorrow’s Man 3* foregrounds the work of just four artists. Featured here amid erotic images of male nudes are Richard Tinkler’s delicate geometric abstractions, working in concert with Pierson’s recent series of figure studies; activist text works by Peter Fend that demand environmental justice; and a short story by Veralyn Behenna entitled “The Flavor of Your Wish,” in which an expatriate woman contemplates masculine beauty in a Greek taverna. This is the first time *Tomorrow’s Man* has included previously unpublished work by Pierson. The book is available in four different covers.

BYWATER BROS. EDITIONS
9780993856754 u.s. \$39.95 CDN \$50.00
Pbk, 7.5 x 10 in. / 120 pgs / illustrated throughout.
February/Photography/Erotica/Gay/Lesbian





Cheryl Dunn:
Festivals Are Good

Dancing to your favorite band in a sea of 100,000 people under the stars or beneath the clouds, on the grass or in the mud, is an experience like no other. This is freedom: freedom to be moved by the energy of a mass gathering, freedom to dance without restraint, freedom to surrender yourself to the moment and go where that takes you. New York–based documentary filmmaker and street photographer Cheryl Dunn has been shooting music festivals for over 20 years. She shoots from the pit or from the first row for the biggest rock stars in the world, but she is also a fan. The photographs celebrate those she has danced with: kids crammed front and center who saved their money for a year to be there, older people sitting on tricked-out lawn chairs, cross sections of nerds, jocks, babes, stoners and outcasts letting it all hang out in unabashed glory.

DAMIANI/STANDARD PRESS
9788862084666
U.S. \$40.00 **CDN** \$52.50
Hbk, 11.5 x 7.5 in. / 128 pgs / illustrated throughout.
March/Photography/Music



Chris Craymer:
From the Heart

While developing the concept for his latest book, *From the Heart*, photographer Chris Craymer was inspired by the idea of not only photographing his subjects, but also interviewing them, to create holistic portraits. Known internationally for his fashion and lifestyle photography, Craymer had never before played the role of interviewer. The ritual and vulnerability of having one’s portrait taken forges a trust between photographer and subject, and Craymer found that it was as if a door had been opened during the photography sessions, as the words in the interviews flowed “from the heart.” The resulting portraits are unique and intimate: the reader senses Craymer’s connection with each of his subjects.

DAMIANI
9788862084529
U.S. \$50.00 **CDN** \$65.00
Hbk, 9.5 x 12 in. / 192 pgs / 48 color / 87 b&w.
March/Photography/Fashion



Klaus Mitteldorf:
Next

Text by Joseph Akel, Rubens Fernandes Jr.
For over 35 years, Brazilian photographer Klaus Mitteldorf (born 1953) has been at the forefront of fashion and fine-art photography, noted for his visual aesthetic that combines reinvention with a relentless curiosity for the limitations of the medium. Whether in his early photographs from the 1970s documenting the surf culture of São Paulo and Rio de Janeiro, or his later editorial work for publications such as *Vogue Brasil*, Mitteldorf’s images are celebrations of light and the human form. With *Next*, the artist once again pushes the boundaries of photography, eschewing traditional forms while radically recasting everyday urban scenes into vibrant, graphically layered images that recall the pioneering works of László Moholy-Nagy and Man Ray.

DAMIANI
9788862084567
U.S. \$50.00 **CDN** \$65.00
Clth, 9.5 x 13 in. / 88 pgs / 60 color.
April/Photography



Michel Comte:
Light

Text by Michel Comte, Alessandro D’Angelo, Mark Harris, Carl Novick, Tyson Pilcher, Ayako Yoshida.
An avid mountain climber, Swiss photographer Michel Comte (born 1954) shows us the glacial landscapes of Switzerland, Nepal, Tibet and the US. For this long-term project—the photographs of which were mostly taken from open helicopters—Comte periodically returned to the same places over the course of a decade to record the alterations in landscape and light patterns. The sequential arrangement of the images reveals the breathtaking variety of high-lying, remote corners of the globe that are unknown and inaccessible to most of us. But it also gives undeniable evidence to the destructive impact of climate change and the ever more rapid disappearance of this surreal and savage world. Defying the allure of classical landscape photography, Comte effectively alternates close-up and partial details with occasional panoramic views and abstract, vaguely suggestive structures and ambiances to expose the unpredictable, moody nature of these landscapes.

STEIDL
9783958291195
U.S. \$125.00 **CDN** \$162.50
Cloth, 12.25 x 12.25 in. / 416 pgs / illustrated throughout.
June/Photography/Fashion

Michel Comte and Milk:
A Collaboration 1996–2016

Text by Michel Comte. Interview by Bobby Woods.
For more than 35 years, photographer Michel Comte (born 1954) has been one of the most in-demand editorial and fashion photographers in the world. Since 2006, he has worked almost exclusively with Milk Studios on photography and film projects. With the advantage of a base of operations at the Milk Studios in New York City and Los Angeles, Comte has found the freedom to work outside of and transcend the limitations of the traditional “fashion photographer” role, working in fashion, portraiture, reportage and now motion pictures. “Whether Michel has a Hollywood celebrity or an orphan from the Third World in front of his lens,” said Tina Brown, former editor-in-chief of the *New Yorker*, “he takes both their pictures with the same sincerity and devotion.” Published on the occasion of the 20-year anniversary of Milk Studios, this deluxe clothbound volume was designed by creative director Mike Meiré, whose own 25-year career working at the nexus of culture and design is the stuff of legend. Featuring images from Comte’s legendary archive, including previously unpublished behind-the-scenes imagery and film stills, *Michel Comte and Milk: A Collaboration 1996–2016* is a celebration of passion, storytelling and the creative process.

DAMIANI/MILK
9788862084468 U.S. \$75.00 **CDN** \$95.00
Clth, 9.5 x 13.5 in. / 336 pgs / 265 color.
March/Photography/Fashion



Juergen Teller and Nicolas Ghesquière: Season Three

This, the third book in the celebrated series by renowned German fashion photographer Juergen Teller (born 1964) and Nicolas Ghesquière (born 1971), artistic director of Louis Vuitton, proves that their audacious collaboration is as alive as ever. Perhaps more explicitly than its predecessors, *I Just Arrived in Paris* (2014) and *The Flow* (2015), *Juergen Teller and Nicolas Ghesquière: Season Three* tells the story of a fashion collection as it evolves through photography—in this case, Ghesquière’s creations for Louis Vuitton Fall–Winter 2015/16. Divided into named chapters, the book shows the changing guise of the collection as Teller photographs it for different purposes and in individual moods: be it press-kit photos, streetscapes and still-lives, candid bathroom scenes, backstage and runway shots, a fashion editorial for *AnOther Magazine* or the advertising campaign. As ever with Teller, his photos reveal an irreverent, sometimes brazen take on the world of luxury, and rethink the line between fashion and life. This monograph and unique collaboration between fashion and photography is a true collectible for all those interested in fashion photography.

STEIDL
9783958290877
U.S. \$30.00 **CDN** \$40.00
Pbk, 7 x 10.5 in. / 224 pgs / 118 color.
January/Fashion/Photography



ALSO AVAILABLE
Juergen Telller & Nicolas Ghesquière:
I Just Arrived in Paris
9783869308234
Boxed, U.S. \$125.00
CDN \$162.50
Steidl



Juergen Telller & Nicolas Ghesquière:
The Flow
9783869309361
Pbk, U.S. \$29.95
CDN \$37.50
Steidl



2015 FALL–WINTER SUPPLEMENT

Dan Martensen: Wolves Like Us

Portraits of the Angulo Brothers

Text by Joseph Akel. Afterword by Crystal Moselle.

In 2010, photographer Dan Martensen was introduced to the Angulo brothers by filmmaker Crystal Moselle, who had just begun work on the hit documentary *The Wolfpack*. Chronicling the lives of the six home-schooled boys who recreated cult-classic films, fashioning props as well as costumes all from the confines of their Lower East Side apartment (inside which their father kept them confined, hardly ever allowing them to leave), Moselle’s unflinching portrayal documents the power of imagination to overcome the realities of a troubled upbringing. At the same time, Martensen began photographing the boys, capturing the cinema-inspired world they had created, while also documenting their first forays into the world outside. Taken between 2010 and 2015, the intimate portraits and still lifes that comprise Martensen’s *Wolves Like Us* adds yet another layer to the captivating story of the Angulo brothers and is a bold testament to the enduring spirit of creativity.

DAMIANI

9788862084437 U.S. \$35.00 **CDN \$45.00**

Pbk, 8.5 x 11 in. / 160 pgs / 112 color / 25 duotone.

Available/Photography

Dan Martensen: Wolves Like Us

Portraits of the Angulo Brothers, Limited Edition

The collector’s edition of *Wolves Like Us* is limited to 25 copies. It includes the book plus the photograph “Mukunda as Death,” signed and numbered by the artist.

DAMIANI

9788862084611 U.S. \$300.00 **CDN \$390.00**

Slip, Pbk, 8.5 x 11 in. / 160 pgs / 1 color / Limited edition of 25 signed and numbered copies.

March/Photography/Limited Edition

Lise Sarfati: Oh Man

Text by David Company.

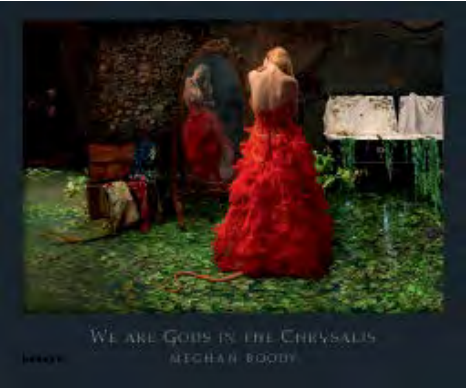
In her new monograph, acclaimed French photographer Lise Safarti (born 1958) transports readers to the oddly deserted—or, rather, almost deserted—streets of Los Angeles. Lonesome men stand or walk through each of the images, passing by as if on a mission. As Sean O’Hagan writes in the *Observer*, “Sarfati’s photographs, though deceptively simple on first viewing, have a mysterious quality that is to do, in part, with her deft merging of portraiture, snapshot and arranged tableau.” With an accompanying text by David Company, this new monograph is a thoughtful, quiet but moving tribute to an outsider’s Los Angeles.

STEIDL

9783958291126 U.S. \$65.00 **CDN \$85.00**

Cloth, 12 x 13.75 in. / 80 pgs / illustrated throughout.

March/Photography



Meghan Boody: We Are Gods in the Chrysalis

Text by Sue Scott.

A pioneer for her use of Photoshop and digital imaging, New York–based artist Meghan Boody (born 1964) is best known for her dreamlike tableaux, composed of hundreds of Photoshop layers, depicting young women in classically masculine, heroic quests, equal parts Dr Freud and Dr Frankenstein. Boody photographs costumed models in her studio and then digitally transports them into fantastical environments and compositions recalling archetypal scenes from mythology and literature, her method a contemporary update, in technology and sensibility, of the combination prints of Victorian Pictorialist photographer Henry Peach Robinson. As the artist puts it, “Each series looks at different strategies of aligning with one’s inner beast ... Fascinated by the processes of psychoanalysis and other healing modalities, I use my work as a playing field where I focus on and hopefully tap into different mythic archetypes of the unconscious.”

Combining elements of fairy tale, myth and personal memory, Boody’s surreal, uncanny images bear the unmistakable marks of digital assemblage and manipulation. *We Are Gods in the Chrysalis*, the first publication on Boody’s now well-known work, includes dioramas and photo-vitrines alongside photographic work.

KERBER

9783735601001 U.S. \$55.00 **CDN \$70.00**

Clth, 11.75 x 9.75 in. / 164 pgs / 132 color / 1 b&w.

March/Photography/Art



Rania Matar: L'Enfant-Femme

Introduction by Her Majesty Queen Noor. Text by Lois Lowry. Afterword by Kristen Gresh.

In today’s world of endless photographing, tagging and posting images online, what is a pre-teen girl’s relationship to the camera? Up-ending assumptions of contemporary digital image-making practices, photographer Rania Matar (born 1964) reframes these young women through her poignant portraits of them, revealing in *L’Enfant-Femme* how girls between the ages of 8 and 13 interact with the camera and in so doing depicts them in deeply personal and poetic ways. Addressing themes of representation, voyeurism and transgression, these images remind us of the fragility of youth while also gesturing toward its unbridled curiosity and joy. Photographing girls in the Middle East and the United States, Matar makes us examine our universality, a beauty that transcends place, background and religion. Candidly capturing her subjects at a critical juncture in the early stages of adolescence, Matar conveys the confluence of angst, sexuality and personhood that defines the progression from childhood into adulthood.

DAMIANI

9788862084505 U.S. \$50.00 **CDN \$65.00**

Clth, 9.5 x 12.5 in. / 152 pgs / 97 color.

March/Photography



Philip Trager: Photographing Ina

Text by Andrew Szegedy-Maszak.

In *Photographing Ina*, Philip Trager (born 1935), renowned for his black-and-white images, embraces color for the first time. His images are as much about the act of photographing, perception, color and light, as they are about his subject, his wife Ina, whose presence is a constant and unifying motif. Trager photographed his wife on only two occasions. This book comprises images from these contrasting bodies of work: black-and-white photographs made after 25 years lived together; and color photographs made between 2006 and 2011, after 50 years together. These intimate, openly theatrical images, made in concentrated sessions rather than as an ongoing diary, embody an enduring love and shared passion for art.

This clothbound volume offers a new perspective on one of America’s most renowned photographers.

STEIDL

9783869309774 U.S. \$45.00 **CDN \$57.50**

Clth, 8 x 10 in. / 76 pgs / 31 color / 20 b&w.

March/Photography

EXHIBITION SCHEDULE

Middletown, CT: Davison Art Center, Wesleyan University, 03/25/16–05/22/16

Ed Jones and Timothy Prus:
Nein, Onkel

Snapshots From Another Front
1938–1945

With reproductions of 347 previously unpub-
lished images, this publication surveys a rarely
seen side of life in the Nazi Third Reich. These
highly personal photographs come from private
albums compiled by the soldiers themselves,
recording moments of diversion and repose.

THE ARCHIVE OF MODERN CONFLICT
9780954709112 u.s. \$100.00 CDN \$130.00
Hbk, 10 x 9 in. / 236 pgs / 39 color / 308 b&w.
February/Photography

Roger Hilton: Night Letters
Drawings & Gouaches

Edited by Timothy Bond.
British artist Roger Hilton (1911–75) produced
Night Letters during the final two years of his life.
Confined to his bed, Hilton created upwards of
1,000 colorful gouaches and illustrated messages
for his wife. With previously unseen works, this
book includes 300 reproductions from the col-
lection.

THE ARCHIVE OF MODERN CONFLICT
9780954709174 u.s. \$85.00 CDN \$105.00
Clth, 9 x 11 in. / 320 pgs / illustrated throughout.
February/Art

Timothy Prus:
The Whale’s Eyelash
A Play in Five Acts

In *The Whale’s Eyelash*, curator Timothy Prus
compiles a series of 19th-century microscope
slides in the form of a fictional play, narrating the
origin and demise of humankind.

**THE ARCHIVE OF MODERN CONFLICT/NATIONAL
GALLERY OF CANADA**
9780957049031. u.s. \$100.00 CDN \$130.00
Hbk, 7.5 x 9.75 in. / 192 pgs / 190 color.
February/Photography

Stephen Gill: Hackney Kisses

British documentary photographer and artist
Stephen Gill (born 1971) presents a collection of
found photographs from postwar Hackney, a bor-
ough in East London, in the 1950s. Photographer
unknown, these high-quality, medium-format im-
ages all depict couples kissing on their wedding
days, surrounded by overexposed wedding cakes,
guests and decadent flower arrangements.

THE ARCHIVE OF MODERN CONFLICT
9780957049079 u.s. \$75.00 CDN \$95.00
Clth, 9.25 x 11 in. / 96 pgs / 67 b&w.
February/Photography

Ed Jones and Timothy Prus:
The Corinthians

A Kodachrome Slideshow

In *The Corinthians*, curators Ed Jones and
Timothy Prus present more than 200 slides
taken with Kodachrome film. The images in this
collective visual portrait describe the new pros-
perity of a postwar United States, highlighting
barbecues, big cars and families on vacation.

THE ARCHIVE OF MODERN CONFLICT
9780954709150 u.s. \$95.00 CDN \$120.00
Hbk, 8 x 8.25 in. / 258 pgs / 250 color.
February/Photography

Thomas Mailaender: The Night
Climbers of Cambridge

The Night Climbers of Cambridge, published in
1937, documents the nocturnal climbing exploits
of a group of Cambridge students along the
university’s roofs and walls. In this interpretation,
Thomas Mailaender presents archival photo-
graphs the climbers took of themselves in action.

THE ARCHIVE OF MODERN CONFLICT
9780957049093 u.s. \$100.00 CDN \$130.00
Hbk, 10 x 13 in. / 88 pgs / 64 color.
February/Photography

Don McCullin

Text by Marc Mayer, Katherine Stauble.
Don McCullin (born 1935) has photographed dra-
mas of everyday life in his home city of London
as well as in the world’s most dangerous conflict
zones. This publication features 130 works, in-
cluding social documentary work in England, the
Berlin Wall series, award-winning pieces on war
and famine, and more.

**THE ARCHIVE OF MODERN CONFLICT/NATIONAL
GALLERY OF CANADA**
9780957049000 u.s. \$55.00 CDN \$70.00
Hbk, 9.5 x 12.25 in. / 120 pgs / 112 b&w.
February/Photography

82

Edited by David Thomson.
All 82 photographs included in this two-volume
set date from the Second World War; none were
taken by professional photographers. In the back
of each volume the images are exhibited at
their actual size, showing front and back. In the
front sections, the images are enlarged. This edit
provides a guidebook to the stratified emotions
of warfare.

THE ARCHIVE OF MODERN CONFLICT
9780957049048 u.s. \$150.00 CDN \$195.00
Slip, Hbk, 10 x 11.25 in. / 314 pgs / 328 color /
164 duotone. February/Photography

Bruce Gilden: A Complete
Examination of Middlesex

**Edited by Kalev Erikson. Foreword by Bruce
Gilden.**
In *A Complete Examination of Middlesex*, New
York–based street photographer Bruce Gilden
(born 1946) captures the diversity of characters
populating the streets of London. In color and
black and white, Gilden’s snapshots present
the viewer with shots of the isolated hands, feet
and faces of passersby.

THE ARCHIVE OF MODERN CONFLICT
9780957049055 u.s. \$75.00 CDN \$95.00
Clth, 8.75 x 13 in. / 104 pgs / 13 color / 66 b&w.
February/Photography

AMC2 Journal Issue 11
A Guide for the Protection of the Public
in Peacetime

*A Guide for the Protection of the Public in
Peacetime* explores the psyche of conflict—
from the primal tribalism of paint and feathers
through the ideal of the chivalrous warrior to
the scientific clinical quality of triggers and
switches. Renowned photographers join
previously unpublished ones in creating this
multifaceted portrait of war zones.

THE ARCHIVE OF MODERN CONFLICT
9780992941369 u.s. \$35.00 CDN \$45.00
Hbk, 8 x 10.25 in. / 144 pgs / illustrated throughout.
February/Journal/Photography

AMC2 Journal Issue 12
Shining in Absence

Edited by Erik Kessels.
Shining in Absence, the twelfth issue of the
journal *AMC2*, addresses the disappearance of
photography both as an idea and as a material
object. Images of torn, vacant photo albums,
empty frames and mounting corners fill this poi-
gnant volume, allowing viewers to consider the
absence of such vestiges in their own lives.

THE ARCHIVE OF MODERN CONFLICT
9780992941376 u.s. \$45.00 CDN \$57.50
Pbk, 8 x 11 in. / 120 pgs / illustrated throughout.
February/Journal/Photography



We are pleased to welcome THE ARCHIVE OF MODERN CONFLICT.
Based in London, the imprint uses its extraordinary archive as the starting
point for superbly produced publications that draw on photography as their
key medium to illuminate the lost corners of 20th-century culture.



Christine Osinski: Summer Days Staten Island

Text by Paul Moakley. Interview by A.H. Data.
Taken in the “forgotten borough” of Staten Island between 1983 and 1984, the photographs in Christine Osinski’s (born 1948) *Summer Days Staten Island* create a portrait of working-class culture in an often overlooked section of New York City. Captured on Osinski’s large format 4x5 camera as she wandered the island, her candid portraits of strangers, vernacular architecture and quotidian scenes reveal an invisible landscape within reach of the thriving metropolis of Manhattan. The neighborhoods that Osinski captured are devoid of the skyscrapers, swarms of pedestrians and choking masses of traffic that are a short ferry ride away. Instead, she captures kids riding bikes on open, empty streets, suburban homes with neatly tended yards and the small-town feel of New York’s least populous borough. Accompanying the series of images is an essay by Paul Moakley, *Time* magazine’s Deputy Director of Photography and Visual Enterprise.

DAMIANI
9788862084482
U.S. \$40.00 **CDN** \$52.50
Hbk, 12 x 9.5 in. / 96 pgs / illustrated throughout.
March/Photography



The Life and Work of Sid Grossman

Edited with text by Keith F. Davis.
Sid Grossman (1913–55) and his work were largely forgotten after his untimely death in 1955. Labeled as a communist by the FBI after the war, his hard-earned reputation as a free-thinking photographer quickly fell into oblivion for the rest of the century and beyond. Grossman was one of the founders of the famous New York Photo League and a notoriously demanding and capricious teacher who always challenged his students. This monograph, the first comprehensive survey of Grossman’s life and work, contains more than 150 photographs that demonstrate Grossman’s enduring talent. The images range from his early social documentary of the late 1930s to the more personal, dynamic street photography of the late 1940s, as well as later experiments with abstraction in both black and white and color. It features an essay by renowned historian Keith F. Davis, and concludes with excerpted transcripts from recordings of a course Grossman taught in 1950.

STEIDL/HOWARD GREENBERG LIBRARY
9783958291256
U.S. \$55.00 **CDN** \$70.00
Clth, 10 x 10.5 in. / 256 pgs / illustrated throughout.
July/Photography



There Was Always a Place to Crash Al Kaplan’s Provincetown 1961–1966

Introduction by Brett Sokol.
There Was Always a Place to Crash: Al Kaplan’s Provincetown 1961–1966 features previously unseen photographs of Provincetown, Massachusetts’ early 1960s bohemian milieu, from future Andy Warhol Factory film star Rene Ricard to the libertine scene unfolding inside gay rights pioneer Prescott Townsend’s legendary treehouse, where countless “washashores” (including filmmaker John Waters) would stay upon first hitting Provincetown. The end result is an intimate look at a key countercultural period in American history—one whose often overlooked nuances still resonate today in both the art world and throughout the gay community. All of the volume’s images have been carefully transferred from the late Miami photographer Al Kaplan’s original 35mm black-and-white negatives. With an introduction by award-winning Miami arts journalist Brett Sokol, *There Was Always a Place to Crash* is one of the first records of this pre-Stonewall era in Provincetown.

LETTER16 PRESS
9780989381116
U.S. \$29.95 **CDN** \$37.50
Hbk, 11.25 x 10.25 in. / 72 pgs / 79 b&w.
February/Photography



2015 FALL–WINTER SUPPLEMENT

Morris Engel and Ruth Orkin: Outside

From Street Photography to Filmmaking
Edited by Stefan Cornic. Introduction by Alain Bergala, Anne Morra, Mary Engel.
In 1953, two New York–based photographers—the couple Morris Engel and Ruth Orkin—employed a simple, unobtrusive cinematic process to tell the story of a young boy who runs away and spends a day at Coney Island. The result was *Little Fugitive*, one of the very first successful independent films in America, which would have a monumental influence on directors such as John Cassavetes, Martin Scorsese and François Truffaut, who credited Engel’s independent production with laying the groundwork for the French New Wave. Engel and Orkin went on to make three more films together, while Engel also expanded his practice into panoramic photography. Featuring a rich and unpublished iconography, *Morris Engel and Ruth Orkin: Outside* is the first book on the filmmaking duo, and presents keys to the photographic and cinematographic journey of the iconic figures.

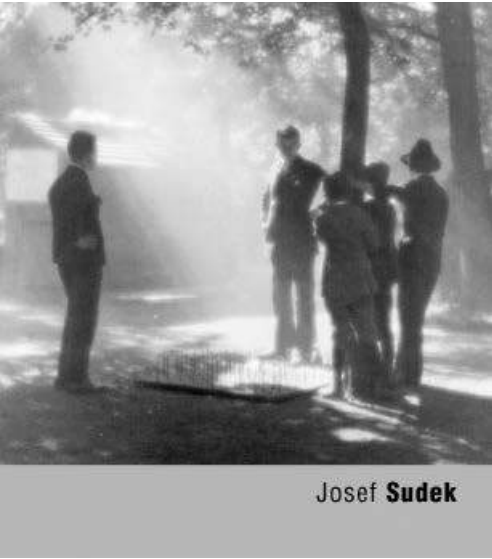
EDITIONS CARLOTTA FILMS
9791093798004
U.S. \$50.00 **CDN** \$65.00 **FLAT40** Hbk, 9.75 x 12.75 in. / 212 pgs / illustrated throughout. January/Photography/ Film & Video

BACK IN PRINT

Timm Rautert: Josef Sudek Prague 1967

Text by Timm Rautert.
Timm Rautert (born 1941) met Josef Sudek for the first time on a study trip to Prague in the spring of 1967. The photography student and the 71-year-old Sudek—who was arguably the most important Czech landscape and still-life photographer of the 20th century and a cult figure in his native country—instantly took to each other, and Rautert began photographing the artist in his studio and at his home. He accompanied him on his strolls in parks in Little Prague on the left bank of the Vltava river as he searched for adequate perspectives, and documented his work process inside and outside the darkroom. First published in 2008, the *Sudek* series, here compiled in this new volume, is an extraordinary chronicle of a fascinating personality and place in the run-up to the Prague Spring, and marks the beginning of Rautert’s career, during which the portrait and people at work were of particular importance to him.

STEIDL
9783958291188 U.S. \$50.00 **CDN** \$65.00
Hbk, 9.5 x 11 in. / 96 pgs / 42 b&w.
April/Photography



BACK IN PRINT

Josef Sudek

Text by Anna Fárová.
Dubbed the “poet of Prague,” Josef Sudek (1896–1976) was one of the most important and celebrated of Czech photographers. Sudek produced his best work during his middle-aged years, having grown up and out of the rules of modernism and into a style of his own. Whereas his photographs from the 1930s are mainly a reflection of the external world, by the 1940s he was returning to himself, finding his own unique creative path. It was during this period that he made his most famous photograph, a view of the world seen through his studio window, the window ledge doubling as a stage for still-life objects—a setup which he repeated to great effect. Not even the pressures of World War II and the difficult postwar years—including the demands of socialist realism in the arts—interrupted the continuity of his oeuvre, documented in this back-in-print volume.

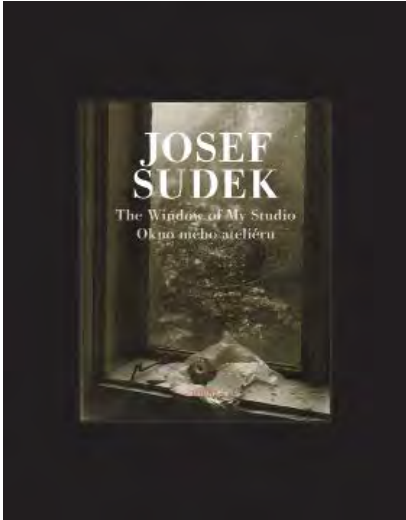
TORST
9788072155064 U.S. \$25.00 **CDN** \$32.50
Pbk, 6.25 x 7 in. / 154 pgs / 70 duotone.
April/Photography

BACK IN PRINT

Josef Sudek: The Window of My Studio

Text by Anna Fárová.
Josef Sudek (1896–1976) was Prague’s Atget. From the mid-1920s until his death in 1976, Sudek photographed everything—the Gothic and Baroque architecture, the streets and objects—usually leaving the frame free of people. Because he was reclusive, a large portion of Sudek’s work was captured through his studio window: he was particularly fond of how the glass refracted light. The *Window of My Studio* series, spanning from the beginning of the Second World War to the first half of the 1950s, presents the series, which was of fundamental importance to Sudek, for it caused his work to move further into a surreal or Magic Realist style, with blurred images and strong shadows. Photography historian Anna Fárová contributes an introduction and an extensive biographical chronology to this volume—now back in print—which also includes a complete bibliography of portfolios, books and catalogues of Sudek’s work.

TORST
9788072155071 U.S. \$60.00 **CDN** \$78.00
Hbk, 8.5 x 11 in. / 88 pgs / 73 color.
April/Photography

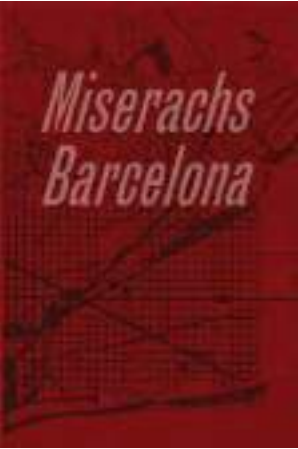




Joan Liftin:
Marseille

Text by Joan Liftin.
Marseille is a love letter from an American to France’s oldest and second largest city. Joan Liftin’s (born 1935) photographs of Marseille, one of Europe’s most ethnically diverse cities, show us a place where much of life still unfolds on the street. The city’s spirit and raffish glamour resides in its people rather than in its monuments, and Liftin captures day and nighttime encounters, moments of quiet beauty, allusions to corrosive crime and poverty, and the diverse heartbeat of this soulful Mediterranean port city. Her photographs offer us an honest, intimate vision of Marseille, at once timeless and passionately alive. Joan Liftin’s photographs have appeared in *New York Times Magazine*, *Aperture* and *Creative Photography*. Her work is included in the collections of the Philadelphia Museum of Art, the Cleveland Museum of Art, Princeton University, and the Center for Creative Photography, Tuscon, among others.

DAMIANI
9788862084499
U.S. \$50.00 **CDN** \$65.00
Hbk, 12 x 9.5 in. / 112 pgs / 64 b&w.
March/Photography



Xavier Miserachs:
Barcelona

Catalan writer Josep Maria Espinàs described the photographs of Barcelona included in Xavier Miserachs’ (1937–98) 1964 photo-book *Blanc i negre* as capturing the “complexity and seductiveness of a living city.” Drawing inspiration from the work of William Klein and Francesc Català-Roca, Miserachs documented the day and nightlife of his native city in luminous black and white: from families strolling and children playing in the streets to the city’s crowded flea markets and workers leaving their factories at the end of the day. Warm-hearted and exuberant, Miserachs’ photographs of Barcelona show the city busily enjoying a period so prosperous it has been termed the “Spanish miracle.” *Xavier Miserachs: Barcelona*, copublished by the Museu d’Art Contemporani de Barcelona and RM Verlag, revisits Miserachs’ legendary photobook, featuring 84 of the 371 photographs included in the original publication.

RM + MACBA
9788416282333
U.S. \$39.95 **CDN** \$50.00
Hbk, 7.5 x 11.5 in. / 144 pgs / 84 color.
February/Photography



Varietés

Text by Rafael Doctor, Juan Sánchez.
Toward the end of the 1920s, the variety show became a fixture in Spanish culture, growing more daring in the increasingly permissive atmosphere of the Republican period that reigned before the Spanish Civil War. But with the censorship and restraint of dictatorship, the need for a release valve became more pressing; the variety show lived on. *Varietés* compiles mostly black-and-white photographs taken between the 1940s and 1970s at various popular shows—not always legal ones—offering a pageant of the aesthetics of beautiful dancers, posing for the camera in various states of undress. Above all else, *Varietés* is a tribute to the cabaret and to its stars, the many people belonging to a world that has become extinct—a world of illusion, magic and fleeting glamour.

LA FÁBRICA
9788416248285
U.S. \$39.95 **CDN** \$50.00
Hbk, 6.5 x 9.5 in. / 248 pgs / illustrated throughout.
April/Photography



Kristin Capp:
Brasil

Text by Paulo Venancio Filho, Sergio Alcides.
Brasil is a photographic exploration of culture, landscape and light by American photographer Kristin Capp (born 1964). Shooting in black-and-white film with a Rolleiflex camera, Capp turns her lens on urban Brazilian landscapes with an encompassing curiosity that resists classification. The eight years of work presented here reveals a highly personal, fluid, syncopated and complex Brazil. Avoiding heroic or ideological tropes, Capp captures the complexity of the sprawling and diverse country with images that range from portraits to candid urban scenes to pure abstraction. In Rio de Janeiro, Capp is drawn to the relationship between the natural shapes of the landscape and the city’s constructed forms; in Bahia, we are immersed in the culture that represents the largest African diaspora in the world; and in São Paulo, she simultaneously captures the dreams, contradictions and values of its people as well as its public spaces and physical structures.

DAMIANI
9788862084550
U.S. \$40.00 **CDN** \$52.50
Hbk, 8.75 x 8.75 in. / 120 pgs / illustrated throughout.
April/Photography/Latin American/Caribbean Art & Culture



BACK IN PRINT
Ernst Haas: Color Correction
1952–1986
Edited with text by William A. Ewing. Text by Philip Prodger.
Ernst Haas is one of the best-known, most prolific and most published photographers of the 20th century. He is famed for his vibrant color style, which, for decades, was much in demand by the illustrated press. This work, published in the most influential magazines in Europe and America, also produced a constant stream of books, and these too enjoyed great popularity. But although his color work earned him international fame, in recent decades it has been derided as “overly commercial” or not sufficiently “serious.” Yet there was a side of Haas’ work almost entirely hidden from view: parallel to his commissioned work, he made images independently, images far more edgy, loose, complex, ambiguous and radical than the work for which he is famed. Hass never printed these pictures in his lifetime, nor did he exhibit them, perhaps believing that they would not be understood or appreciated. This volume, intended to “correct” the record, compiles these photos of great complexity for the first time in print. **Ernst Haas** (1921–86) was an Austrian-born artist who enjoyed a 40-year career as a photojournalist and creative photographer. A self-trained photographer, Haas first began to photograph his native Vienna in the aftermath of World War II. He published in various magazines before joining Magnum Photos, of which he would eventually become president. In 1950 Haas traveled to New York for a project and remained there for the rest of his life. The Museum of Modern Art presented a ten-year survey of his color photography in 1961—its first solo-artist retrospective dedicated to color work.

STEIDL
9783958290563 U.S. \$55.00 **CDN** \$70.00
Clth, 9.75 x 9.75 in. / 200 pgs / 163 color.
May/Photography



ALSO AVAILABLE
Ernst Haas: On Set
9783869305875
Hbk, U.S. \$70.00 **CDN** \$90.00
Steidl

Frank Horvat: Please Don’t Smile

Excelling in numerous genres, Frank Horvat (born 1928) likes to transgress boundaries, and he does not worry about the conventions of the genre in his fashion photographs: as early as the 1950s, he was going out onto the street, brazenly positioning a model in the middle of a vegetable market (1959) for *Jours de France*, or, shortly afterwards, experimenting with bold cropping or humorous film quotation. In doing so, Horvat mostly dispenses with artificial light and shoots many of his fantastic pictures with a 35mm Leica from the hip, so to speak. He works for *Elle*, *Vogue*, *Harper’s Bazaar* and other major magazines, with famous models and celebrities, and he is the first photographer ever to use Photoshop for his work. Respect for the portrayed women and palpable endearment distinguish Horvat’s sensual, elegant pictures from those by all other photographers on the fashion scene.

HATJE CANTZ
9783775740289 U.S. \$75.00 **CDN** \$95.00
Hbk, 9.75 x 12.5 in. / 256 pgs / 291 color.
February/Photography/Fashion



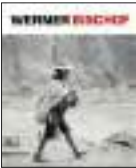
Werner Bischof: Backstory

Edited with text by Marco Bischof. Preface by Fred Ritchin.

This new monograph captures the life and work of a Magnum great, Swiss photographer Werner Bischof (1916–64), and features his most iconic images, as well as insight into his life as a photojournalist and artist. Known for his postwar social documentary work, Bischof was inspired to become a journalist after the ruin of World War II left him unable to remain a passive observer. He traveled documenting both the suffering of the postwar world and the day-to-day life within traditional cultures affected by industry and technology.

This expansive collection brings together these photographs, organized geographically—Europe, India, Japan and Korea, Hong Kong, Indochina, and North and South America. Accompanying the photographs are the contact sheets, letters, diaries and sketches that give an intimate glimpse into his creative process, revealing the highlights and struggles, and his vulnerability. The book traces Bischof’s far-reaching search for human connection through storytelling and is a testament to his relentless obsession to find harmony and beauty. In the words of Simon Maurer, “his photographs open up worlds.” And true to this quote, this book provides a time capsule of the postwar world, opened up by the compelling and profound story of the life of this adventurous artist.

APERTURE
9781597113526 u.s. \$75.00 **CDN** \$95.00
Hbk, 10 x 11.75 in. / 312 pgs / 180 color / 210 duotone.
April/Photography



ALSO AVAILABLE
Werner Bischof
9788836626922
Pbk, U.S. \$38.00 **CDN** \$49.95
Silvana Editoriale

Paz Errázuriz: Survey

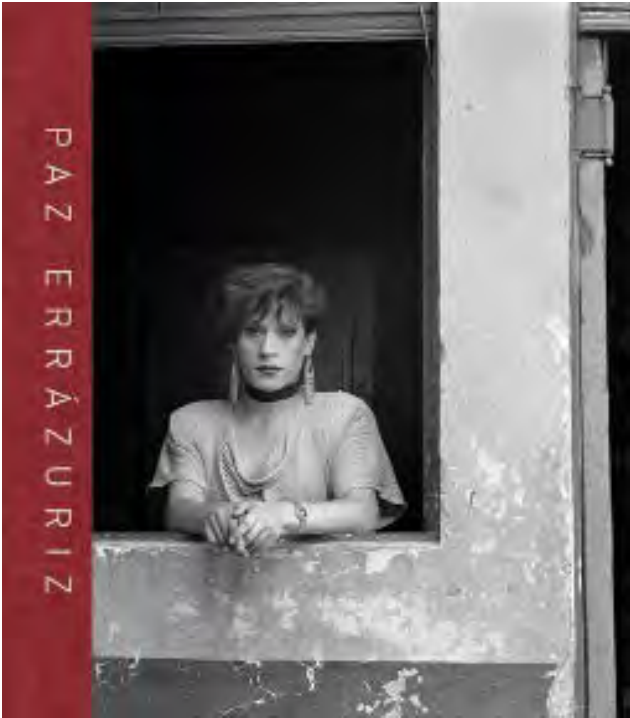
Text by Juan Vicente Aliaga, Gerardo Mosquera, Paulina Varas.

Chilean photographer Paz Errázuriz (born 1944) began taking photographs in the 1970s during the Pinochet dictatorship, and in subsequent decades traveled extensively to document the landscape and people of her native country. During the dictatorship Errázuriz frequently violated the regulations imposed by the military regime, daring to visit underground brothels, shelters, psychiatric wards and boxing clubs—all places where women were not welcome.

Throughout her career, Errázuriz became intimately acquainted with not only her home city, Santiago, but also Chile’s central valley, Patagonia and Valparaíso, forming long-lasting relationships with her subjects. She became known for spending months or years within a given community, building trust and carefully studying social structures. *Paz Errázuriz: Survey* is a major retrospective of this extraordinary artist’s work over more than 40 years, including more than 170 photographs and featuring texts by Juan Vicente Aliaga, Gerardo Mosquera and Paulina Varas.

APERTURE/FUNDACIÓN MAPFRE
9781597113540 u.s. \$65.00 **CDN** \$85.00
Hbk, 8.75 x 10 in. / 272 pgs / 172 duotone.
March/Photography/Latin American/Caribbean Art & Culture

EXHIBITION SCHEDULE
Madrid, Spain: Fundación Mapfre, 12/15–02/16



Virginia Dwan: Flowers

Known primarily for her visionary art collecting, Virginia Dwan (born 1931) showed artists such as Robert Rauschenberg, Yves Klein, Ad Reinhardt, Joan Mitchell and more at her Los Angeles gallery in the 1960s. But Dwan has her own artistic practice, and has dedicated the last three and a half years to documenting military graves in cemeteries across the United States. This collection of photographs, accompanying an exhibition that will travel to the National Gallery of Art in Washington, DC, and the LACMA in Los Angeles, serves as striking evidence of the ever-growing number of lives lost as a consequence of war. Though the work is political, the volume is purely visual, without comment—just page after page of headstones. The only text in the book is the late Pete Seeger’s question, “Where have all the flowers gone?” The images speak for themselves.

RADIUS BOOKS
9781942185079
u.s. \$50.00 **CDN** \$65.00
Hbk, 8.25 x 11 in. / 144 pgs / 100 b&w.
May/Photography

EXHIBITION SCHEDULE
Washington, DC: National Gallery of Art, 09/30/16–01/29/17



Michael Lundgren: Matter

Text by Christian Widmer.

Michael Lundgren draws on a deep current in photographic tradition that takes the natural world as a point of transcendence. Lundgren works collaboratively with artists, scientists and writers on historically and socially engaged bodies of work, but his true passion is the poetic potential of the medium. His first monograph, *Transfigurations* (Radius Books, 2008), sought to redefine the value of the primitive landscape. Lundgren’s new series, *Matter*, is a collection of images taken over a period of seven years, evoking an element of the supernatural in the deserts of North America. Carrying a mythological visual trope throughout, the works are photographs of the earth, but not the earth we know. The artist implies that one way to see the intellectual, emotional and spiritual importance of a place is to see it as not our own. These photographs move beyond the transcendent experience of wilderness into evidence of an occupied planet now forgotten.

RADIUS BOOKS
9781942185086
u.s. \$55.00 **CDN** \$70.00
Hbk, 11 x 13 in. / 128 pgs / 50 color.
May/Photography/Nature



Edmund Clark and Crofton Black: Negative Publicity Artefacts of Extraordinary Rendition

Text by Eyal Weizman.

British photographer Edmund Clark (born 1963) and counterterrorism investigator Crofton Black have assembled photographs and documents that confront the nature of contemporary warfare and the invisible mechanisms of state control. From George W. Bush’s 2001 declaration of the “war on terror” until 2008, an unknown number of people disappeared into a network of secret prisons organized by the CIA—transfers without legal process known as extraordinary renditions. No public records were kept as detainees were shuttled all over the globe. Some were eventually sent to Guantánamo Bay or released without charge, while others remain unaccounted for. The paper trail assembled in this volume shows these activities via the weak points of business accountability: invoices, documents of incorporation and billing reconciliations produced by the small-town American businesses enlisted in detainee transportation.

APERTURE/MAGNUM FOUNDATION
9781597113519
u.s. \$75.00 **CDN** \$95.00 **SDNR40**
Spiralbound, 8.5 x 11.5 in. / 288 pgs / 35 color.
February/Photography



David T. Hanson: Wilderness to Wasteland

Foreword by Joyce Carol Oates. Introduction by David T. Hanson. Afterword by Miles Orvell.

For 30 years, David T. Hanson (born 1948) has made photographs that are widely celebrated for their powerful depictions of the American landscape and its dramatic transformation and despoilment by humans. His newest collection, *Wilderness to Wasteland*, presents four series of previously unpublished and unexhibited photographs from Hanson’s early work, made between 1982 and 1987. *Atomic City* documents the former nuclear boomtown in Idaho, site of the world’s first nuclear power plant and first reactor meltdown. *The Richest Hill on Earth* is a study of the vast copper mines, housing and surrounding wasteland of Butte, Montana. The eponymous series is a dynamic group of aerial and ground-view photographs of hazardous waste sites, while the final series, *Twilight in the Wilderness*, comprises spectacular night views of industrial sites for power production. Together, these photographs constitute a haunting meditation on a ravaged landscape.

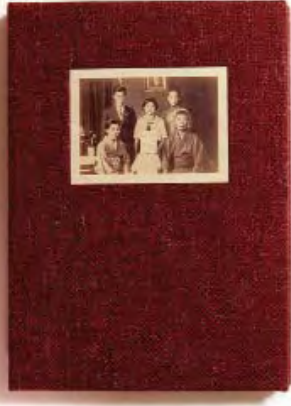
TAVERNER PRESS
9780692493724
u.s. \$55.00 **CDN** \$70.00
Clth, 11.75 x 9.75 in. / 192 pgs / 83 color.
April/Photography/Sustainability



Tamas Dezso:
Notes for an
Epilogue

Text by Eszter Szablyar.
Notes for an Epilogue is a new series of large-scale color photographs by Hungarian photographer Tamas Dezso (born 1978). The work offers a look at the painterly landscapes, derelict factories and forgotten way of life of an economically exhausted Romania and isolated regions within the country. Dezso focuses on the margins of Romanian society, the crumbling structures of forgotten factories, their effects on villages, communities and individuals, and the disappearing culture and centuries-old traditions. Left with only a decaying infrastructure, the effects of the autocratic regime that lasted from 1946 until 1989 still cast their long shadow over the Romanian countryside. While paying homage to the customs and traditions that have passed orally from generation to generation, *Notes for an Epilogue* also succeeds as eyewitness to the locations, buildings and figures of a rapidly vanishing world.

HATJE CANTZ
9783775740487
u.s. \$75.00 **CDN \$95.00**
Hbk, 13.25 x 10.75 in. / 160 pgs / 69 color.
February/Photography



Kazuma Obara:
Silent Histories

The postwar “Japanese economic miracle” took place in the wake of incredible destruction—indiscriminate bombing by US forces during the Second World War had destroyed millions of homes, killed 330,000 Japanese citizens and injured 430,000 others. Children wounded in the war were an uncomfortable reminder of the devastation, and many chose lives of secrecy and concealment, continuing to silently struggle with their injuries and disabilities as adults. Photographer Kazuma Obara (born 1985) sheds light on these “silent histories” with a collection of sensitive portraits of six survivors interspersed with historical and personal material, including school photographs, views of Japanese cities in 1945, personal snapshots and government-issued disability cards. A powerful and moving document, *Kazuma Obara: Silent Histories* was originally published in a limited edition of 45 handmade copies, and is now available for the first time in a trade edition.

RM
9788416282302
u.s. \$65.00 **CDN \$85.00** **FLAT40**
Clth, 7 x 10 in. / 162 pgs / 217 color.
February/Photography/Asian Art & Culture



Santu Mofokeng:
Stories

2: Concert in Sewefontein, 3: Funeral, 4: 24 April 1994
Edited by Santu Mofokeng, Joshua Chuang.
In 1988 Santu Mofokeng (born 1956) joined the staff of the African Studies Institute at the University of the Witwatersrand as a documentary photographer and researcher. In this position, he began to record the lives of tenant laborers in the unremarkable township of Bloemhof, an agricultural town in Northern South Africa. Over the next several years, Mofokeng amassed what could be considered the core of his larger body of work: a set of interconnected photo-essays centering on the Maine family, with whom he stayed. Highly distilled yet immersive, Books Two through Four of the series *Santu Mofokeng: Stories* form a loose trilogy that describes how the residents of Bloemhof unwind, bury one of their own and gather together on one of the most consequential days in South African history.

STEIDL
9783958291041
u.s. \$55.00 **CDN \$70.00**
Slip, Pbk, 3 vols, 9.5 x 12.5 in. / 120 pgs / 57 b&w.
April/Photography/African Art & Culture



NEW EDITION
David Goldblatt:
In Boksburg

Text by David Goldblatt, Sean O’Toole.
David Goldblatt’s (born 1930) *In Boksburg* was published in 1982, making it one of the earlier photobooks in South African history. Goldblatt, himself from a white background and a critical observer of the racist dynamics of his native country, was interested in capturing the “wholly uneventful flow of commonplace, orderly life” of the white population around him. Boksburg, a legally white-only town on the Eastern periphery of Johannesburg (which, at the time, was heavily dependent on black labor), seemed to best fit his purposes, and between 1979 and 1980 he recorded everyday scenes in the town.

This new edition includes several additional photographs and a new essay by Sean O’Toole, providing penetrating insight into the history of the book and the story behind the photographs and their subject.

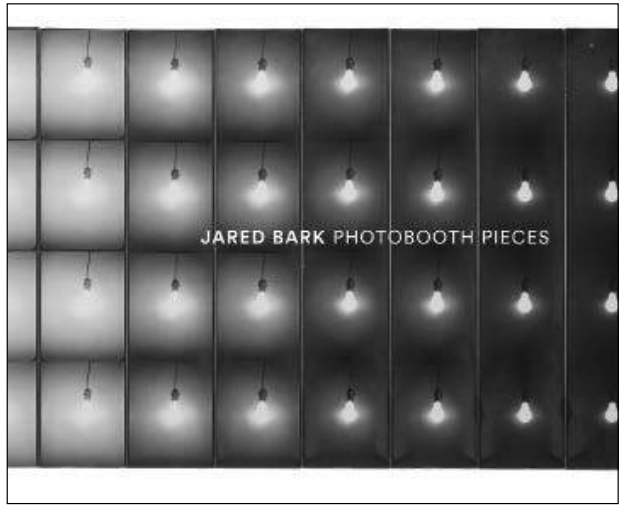
STEIDL
9783869307961
u.s. \$50.00 **CDN \$65.00**
Hbk, 9.75 x 11 in. / 104 pgs / 77 b&w.
March/Photography/African Art & Culture

ALSO AVAILABLE
David Goldblatt:
Particulars
9783869307770
Hbk, U.S. \$70.00
CDN \$90.00
Steidl

Robert Cumming: The Difficulties of Nonsense

Edited with text by Sarah Bay Gachot. Interview by David Campany.
In the 1970s, from his base in Los Angeles, artist Robert Cumming (born 1943) made functional-looking but ultimately useless constructions, created primarily to be photographed with his 8x10 camera. Playing with props, proportions, unusual angles, light and mirrors, Cumming invited viewers to look in—and then to look again, second-guessing what they saw. *The Difficulties of Nonsense* is the first comprehensive publication to survey Cumming’s significant series of conceptual black-and-white and color photographs from the 1970s, now a touchstone for contemporary artists, and focus on the artist’s fascination with illusion and trickery. With an essay by Sarah Bay Gachot and an interview by David Campany, this monograph pays homage to a time when Cumming, and many in the photographic community, worked to playfully push the boundaries of photography and narrative.

APERTURE
9781597113007 u.s. \$65.00 **CDN \$85.00**
Hbk, 9 x 10.5 in. / 180 pgs / 50 color / 100 duotone.
May/Photography



Jared Bark: Photobooth Pieces

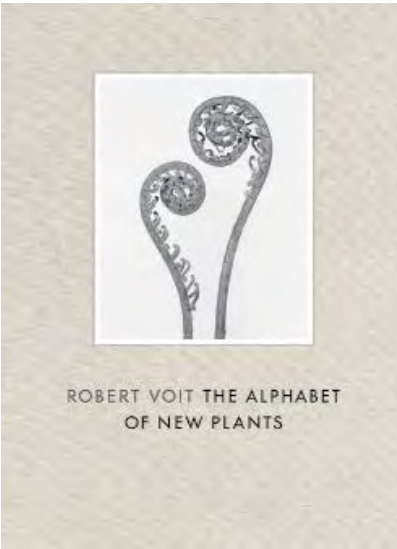
Edited by Barney Kulok. Text by Catherine Damman. Interview by Hannah Howe, Elizabeth Easton.
Photobooth Pieces brings together for the first time in print a body of work little known or seen for nearly 40 years, by the pioneering American performance artist Jared Bark (born 1944). The selection of pictures in this volume covers a short but intense period of activity that the artist, a leading figure in the New York art world, undertook in his SoHo loft during the first half of the 1970s. These innovative constructions, assembled from photobooth strips, are an important addition to the history of art and photography of that time. The works are all reproduced at full scale and the book includes an essay by art historian Catherine Damman and an interview with the artist by Hannah Howe and Elizabeth Easton.

HUNTERS POINT PRESS
9780692499603 u.s. \$49.95 **CDN \$64.95**
Pbk, 11 x 9.5 in. / 90 pgs / 53 color.
January/Photography

Robert Voit: The Alphabet of New Plants

Text by Christoph Schaden, Steffen Siegel.
The Alphabet of New Plants is a photo album of beautiful flowers—yet something seems to be not quite right, be it the scruffy contours of a stem made of plastic or the structure of the fabric used for the leaves. In fact, these are artificial flowers, like those that are mass produced in countless variations for decorative purposes. Making direct reference to Karl Blossfeldt’s 1928 *The Alphabet of Plants*, German photographer Robert Voit (born 1969) assembles an archive of “new” flowers and portrays them against a neutral background, playfully exposing man’s urge to imitate nature. Voit’s earlier series, *New Trees*, also addressed the imitation of nature, featuring large-format photographs of mobile telephone antennae that blend into the landscape camouflaged as trees, cacti or palm trees. Extending these themes, Voit blurs the distinction between the natural and the artificial with the meticulous close-ups of this new volume.

HATJE CANTZ
9783775740463 u.s. \$85.00 **CDN \$105.00**
Hbk, 9.75 x 12.25 in. / 160 pgs / 65 color.
March/Photography





ALSO AVAILABLE
Peter Bialobrzeski:
Case Study Homes
9783775724692
Hbk, U.S. \$45.00 CDN \$57.50
Hatje Cantz

NOW IN PAPERBACK

Calcutta
Chitpur Road Neighborhoods

Edited with foreword by Peter Bialobrzeski. Text by Manish Chakraborti, Florian Hanig.
In 19th-century Calcutta, a financially strong Indian elite emerged under the rule of the British East India Company, building up eclectic Bengali equivalents of industrialists’ mansions, apparent stylistic blends of traditional Mughal architecture with more classical elements. Today the erstwhile magnificent villas and palaces retain only a shred of their former splendor, and it seems only a matter of time before the last stony reminders of a once brilliant Bengali upper middle class disappear for good.
Under the guidance of Peter Bialobrzeski, 21 photography students from the Hochschule für Künste in Bremen, Germany, captured the fading, crumbling grandeur of this culturally rich heirloom as part of the Kolkata Heritage Photo Project. On April 22, 2007, the *Süddeutsche Zeitung* wrote, “If Calcutta had the appeal of Havana, its palaces would long ago have become the subject of various coffee-table books.” With *Calcutta*, such a book is finally available.

HATJE CANTZ
9783775740746 u.s. \$45.00 **CDN \$57.50**
Pbk, 9 x 11.75 in. / 144 pgs / 74 color.
February/Photography

Post-War Photography in Britain

Text by Richard Cork.
Post-War Photography in Britain presents a substantial overview of key works in British photography from 1946 to the present day. Featuring c. 250 works from the Arts Council Collection, which was founded in 1946 to collect modern and contemporary British art, *Post-War Photography in Britain* provides a long overdue, affordable overview in a clear and accessible format. Including photographs by Raymond Moore, Bill Brandt, Anne Hardy, Bettina von Zwehl, Tony Ray-Jones and Wolfgang Tillmans, among others.

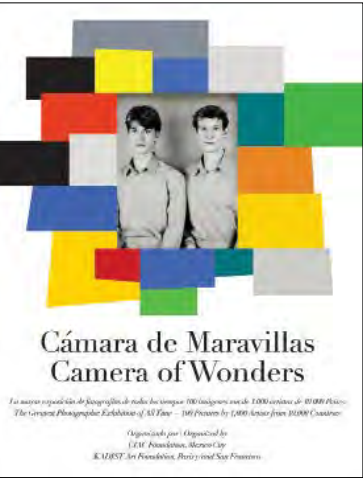
HAYWARD PUBLISHING
9781853323461 u.s. \$30.00 **CDN \$40.00**
Pbk, 6.25 x 9.5 in. / 302 pgs / illustrated throughout.
May/Photography



Camera of Wonders

Edited by Jens Hoffmann. Text by Walead Beshty, Julieta González, Devon Bella, Michele Fiedler.
Camera of Wonders is a homage to the exhibition *The Family of Man*, which took place at MoMA in 1955. This publication accompanies a new exhibition at the Centro de la Imagen in Mexico City, later traveling to the Kadist Foundation, Paris. This book presents more than 100 works of some of the most celebrated and influential photographers of the last 100 years, and represents an overview of photography in the 20th and 21st centuries, including works by such artists as Diane Arbus, Lee Friedlander, Manuel Álvarez Bravo, Roger Ballen, Gabriel Orozco, Bernd and Hilla Becher, Rodney Graham, William Eggleston, Nan Goldin, Andreas Gursky, Jeff Burton, Tina Modotti, Irving Penn, Thomas Ruff, Hiroshi Sugimoto, Luisa Lambri, Weegee, Edward Weston, Wolfgang Tillmans, Catherine Opie, Jeff Wall, Collier Schoor and Jennifer Allora & Guillermo Calzadilla, among many others. The book’s design references that of the original publication.

MOUSSE PUBLISHING
9788867491599 u.s. \$40.00 **CDN \$52.50**
Hbk, 8.5 x 11 in. / 168 pgs / illustrated throughout.
February/Photography



Ordinary Pictures

Edited with text by Eric Crosby. Text by Thomas Beard, Lane Relyea, Eva Respini.
Despite its apparent throwaway status, the stock image comprises the primary commodity of a billion-dollar global industry with far-reaching effects in the marketplace and the public sphere. Taking this overlooked facet of contemporary life as a point of departure, *Ordinary Pictures* explores the photographic apparatuses and commercial interests that have given rise to our generic image culture through the conceptual image-based work of some 40 artists, including John Baldessari, Steven Baldi, Sarah Charlesworth, Anne Collier, Liz Deschenes, John Divola, Aleksandra Domanović, Hans-Peter Feldmann, Morgan Fisher, Hollis Frampton, Jack Goldstein, Rachel Harrison, Robert Heinecken, Leslie Hewitt, Elad Lassry, Louise Lawler, Sherrie Levine, Steve McQueen, Jack Pierson, Peter Piller, Seth Price, Amanda Rossotto, Ed Ruscha, Steven Shore, Sturtevant, Mungo Thomson, Wolfgang Tillmans, Tseng Kwong Chi, Julia Wachtel and Christopher Williams. Spanning generations, movements and artistic strategies from the 1960s to the present day, this publication brings together works by artists who have probed, mimicked and critiqued this aspect of our visual environment as well as its industrial modes of production and distribution. Through the work of these artists and a series of scholarly essays, the catalogue aims to examine different operations of the generic image in culture, namely its anonymous circulation and editorial uses, its adaptability and reproducibility, its technical processes of production, its claim to copyright and artistic license and its tendency toward abstraction.
Featuring a unique, coil-bound design reminiscent of stock photo catalogues and a flexidisc recording by the artist Jack Goldstein, this highly collectible book ultimately reflects on contemporary art’s own complicit function as an expanding industrial image economy.



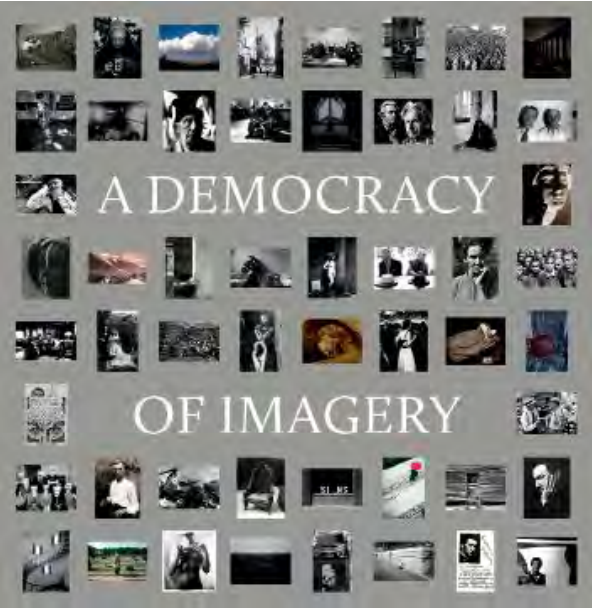
WALKER ART CENTER
9781935963134 u.s. \$50.00 **CDN \$65.00**
Spiralbound, 8 x 12 in. / 208 pgs / 146 color / 25 b&w / flexidisc.
March/Photography

EXHIBITION SCHEDULE
Minneapolis, MN: Walker Art Center,
02/27/16–10/09/16

A Democracy of Imagery

Edited by Colin Westerbeck.
Writer, curator and teacher Colin Westerbeck’s criterion in choosing the 100 photographs gathered in this volume was to seek out underappreciated work by great photographers and great work by underappreciated photographers. The 100 prints have all been drawn from the many thousands in the inventory of the Howard Greenberg Gallery. Westerbeck was particularly drawn to Greenberg’s wide-ranging taste in both American and European photography of the 20th century.
The publication he proposed to Greenberg is called *A Democracy of Imagery* because all of the works should be considered created equal. Each was selected for its individuality—indeed, its idiosyncrasy—rather than its similarity to, or compatibility with, other images. Accordingly, in this spirit, works are discussed individually and not collectively.

STEIDL/HOWARD GREENBERG LIBRARY
9783958291164 u.s. \$50.00 **CDN \$65.00**
Hbk, 11.75 x 12 in. / 136 pgs / illustrated throughout.
July/Photography





A large-scale survey of Mitchell’s paintings featuring archival photos, correspondence and ephemera



Joan Mitchell: Retrospective

Her Life and Paintings

Edited with text by Yilmaz Dziewior. Text by Ken Okiishi, Laura Morris, Isabelle Graw, Jutta Koether, Yves Michaud.

“Lots of painters are obsessed with inventing something,” American painter Joan Mitchell (1925–92) said in 1986. “When I was young, it never occurred to me to invent. All I wanted to do was paint.” Throughout her life Mitchell remained committed to totally autonomous abstract painting, always driven by this fundamental love for the craft and technique of painting. In a career spanning more than four decades, Mitchell’s painting style married the dynamic gesture of the Abstract Expressionists, her generational peers, to a keen sensitivity to natural phenomena such as light and water. Characterized by an intense color palette and fresh gestural energy, often applied on a very large scale, Mitchell’s paintings both sensually seduce and intellectually stimulate viewers.

Published to accompany a large-scale survey of Mitchell’s painting, *Joan Mitchell: Retrospective* draws from Mitchell’s entire oeuvre, from her early work of the 1950s to her late, multipart works painted in her last years. Both catalogue and exhibition insist on the importance of biography to any retrospective account of Mitchell’s work, and a large part of the exhibition is dedicated to the first public presentation of archival materials from the Joan Mitchell Foundation. Photographs, correspondence and ephemera from the archives are reproduced here, along with an illustrated timeline that relates Mitchell’s life to her work.

Born in Chicago in 1926, **Joan Mitchell** studied at Smith College before training at The Art Institute of Chicago. After a fellowship in Paris, Mitchell lived in New York, where she became part of the community of Abstract Expressionist painters. She spent increasing amounts of time in France, eventually moving to Paris in 1959, and remaining there until her death in 1992.

KUNSTHAUS BREGENZ
9783863357948 U.S. \$90.00 CDN \$115.00
Hbk, 7.5 x 11.25 in. / 184 pgs / illustrated throughout.
February/Art

Luc Tuymans: Intolerance

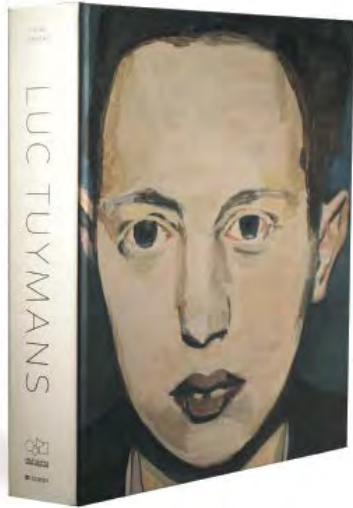
Edited by Lynne Cooke, Tommy Simoens. Text by Nicholas Cullinan, Jan Avgikos, Jenevive Nykolak, Nicholas Serota, Donna Wingate.

Belgian painter Luc Tuymans (born 1958), one of the key figures in the 1990s revival of figurative painting, is also one of contemporary art’s great history painters, tackling historical traumas and their representations in a restrained—though resolutely painterly—style and pale, muted palette. Far from accepting painting as obsolete or inadequate, throughout his career Tuymans has used painting to engage with the most painful, urgent subjects of the past and present, from the aftermath of the Second World War and Belgium’s colonial past to the War on Terror. “I still indulge in the perversity of painting,” said Tuymans, “which remains interesting.”

Luc Tuymans: Intolerance, published to accompany a major retrospective at the Qatar Museums in Doha (the artist’s first show in the Gulf region), surveys Tuymans’ work from the past 25 years. Comprehensive and richly illustrated, it contains more than 800 reproductions: studies, archival material and installation photographs, as well as 60 drawings and 100 paintings (including Tuymans’ new body of work, *The Arena*, created for the exhibition). Also included are texts by Jan Avgikos, Nicholas Cullinan, Jenevive Nykolak, Nicholas Serota and exhibition curator Lynne Cooke, offering new insights into Tuymans’ oeuvre from the past three decades.

LU Dion
9789491819353 U.S. \$85.00 CDN \$105.00
Hbk, 9.5 x 11.5 in. / 464 pgs / 300 color.
January/Art

EXHIBITION SCHEDULE
Doha, Qatar: Qatar Museums, 10/20/15–01/30/16

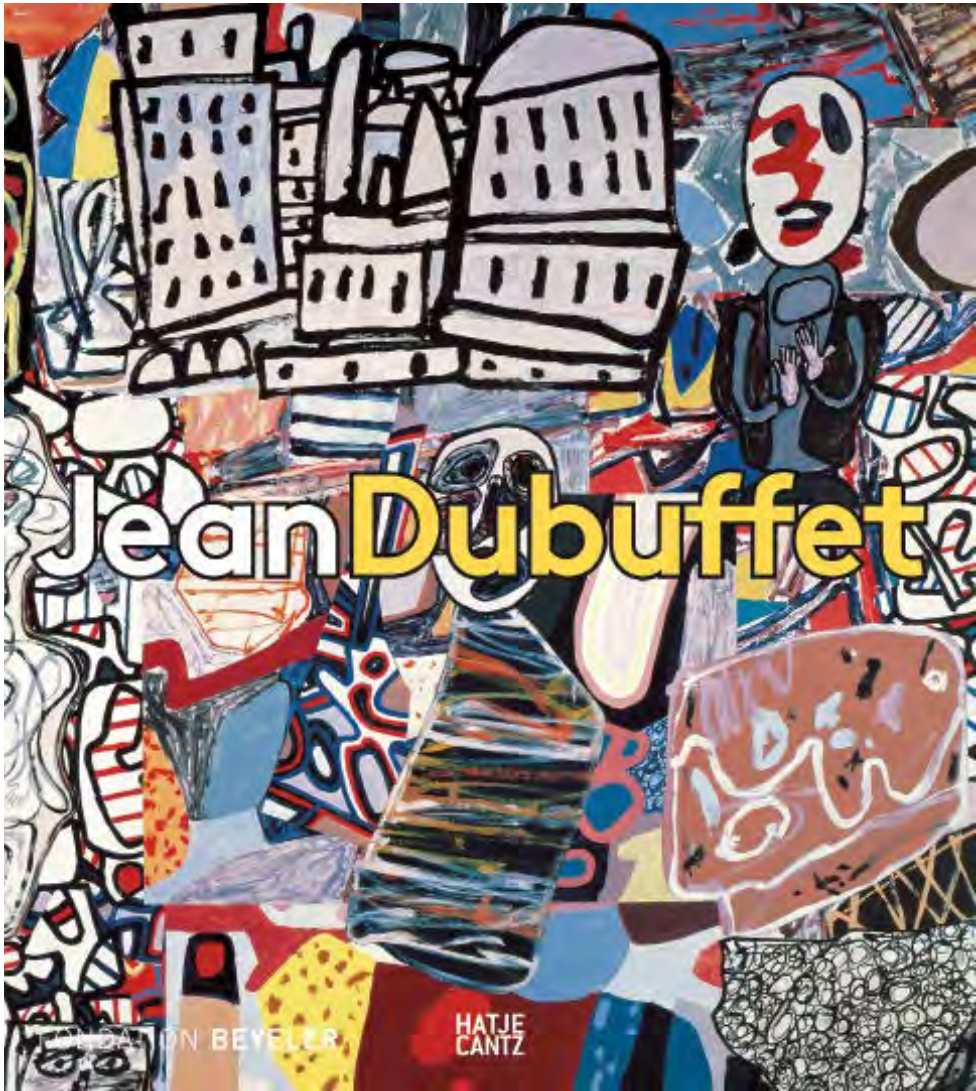


A major overview of the Belgian painter Luc Tuymans, with drawings, paintings and archival material

ALSO AVAILABLE
Luc Tuymans
9789077207185
Pbk, U.S. \$35.00
CDN \$45.00
Stockmans/De Vos

Luc Tuymans
9781933045986
Hbk, U.S. \$60.00
CDN \$78.00
San Francisco Museum of Modern Art/ Wexner Center for the Arts/D.A.P.

Luc Tuymans
Exhibitions at David Zwirner
9789461300720
Hbk, U.S. \$55.00
CDN \$70.00
Ludion/David Zwirner



“There is no art without intoxication. But I mean a mad intoxication! Let reason teeter! Delirium! The highest degree of delirium! Art must make you laugh a little and make you a little afraid.” —Jean Dubuffet

Jean Dubuffet: Metamorphoses of Landscape

Edited with text by Raphaël Bouvier. Text by Andreas Franzke, Catherine Iselin, Florence Queneau, Sophie Webel, et al. Preface by Sam Keller.

Jean Dubuffet is one of the most influential and versatile artists of the postwar period. With his novel aesthetic inspired by Art Brut (a term he coined), Dubuffet succeeded in breaking away from modernist conventions and redefining the concept of art, and in doing so leaving his mark on the second half of the 20th century and exercising a considerable influence on numerous young artists.

Jean Dubuffet: Metamorphoses of Landscape—the first substantial English-language Dubuffet monograph in decades—is published for a large-scale retrospective at the Fondation Beyeler, with around 100 major works from all of the artist’s important creative phases. It opens with an exploration of Dubuffet’s multilayered notion of landscape, which the artist transforms into bodies, faces or objects. Dubuffet experimented with new techniques and materials, and in the process created a completely independent, fascinating pictorial cosmos. Besides important paintings and sculptures from international museums and private collections, the book also presents the ensemble of figures from Dubuffet’s stage play *Coucou Bazar*, his unparalleled Gesamtkunstwerk synthesis of the arts.

The French painter, sculptor and writer **Jean Dubuffet** (1901–85) evolved his style of art from pictures created spontaneously by children, self-taught artists and the mentally ill. In 1948 he founded the Compagnie de l’Art Brut which advocated working artistically outside the bounds of art-canon norms and academic training. During this decade he developed a powerful reputation in the US, where his work was championed by Clement Greenberg and the Abstract Expressionists; he also forged close relationships with writers and artists such as Henri Michaux, Francis Ponge and Antonin Artaud. In 1962 he developed a semi-figurative, semi-abstract artistic idiom in a large series of works he called *Hourloupe*. In his later work Dubuffet returned to the gestural techniques of Art Informel.

HATJE CANTZ
9783775740999 U.S. \$65.00 CDN \$85.00
Hbk, 10.75 x 12.25 in. / 274 pgs / 160 color.
May/Art

William N. Copley

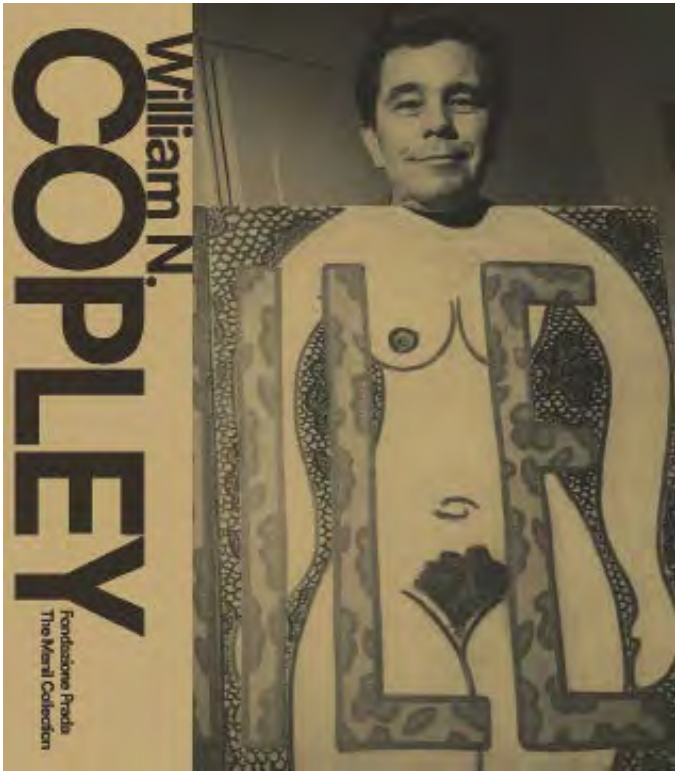
Edited with introduction by Germano Celant, Toby Kamps. Text by Gwen Allen, Paul R. Franklin, Alison Gingeras, Jonathan Griffin.

William N. Copley (1919–96) was a multifaceted American artist and art-world catalyst. Creator of madcap narrative paintings, drawings and installations, Copley was a unique figure in postwar art history well known for his humorous and sarcastic imagery. Known by his nom de plume CPLY, he was a self-taught artist pushing the limits of art-world decorum, as well as a collector, gallerist and connector of some of the most important artists of the 20th century, in particular European Surrealists and Dadaists such as Max Ernst, Man Ray and Marcel Duchamp, and American Pop artists.

William N. Copley assembles works from all phases of the artist’s creation, from the Parisian years to the last period spent mostly in solitude in his home in Sugarloaf Key, Florida, tracing the development of his painterly style and continual experiments with line, color, pattern and allegory. In Paris in the early 1950s, Copley developed a unique, ribald figurative style that bucked prevailing trends toward abstraction, taking inspiration from Surrealist painting, American, cartoon and silent-movie imagery. Throughout his career, he repeatedly returned to subjects like nudes, cars and nationalism; later works reveal his abiding interest in political and psychosexual themes, surrealist visual punning and vaudevillian Americana, making Copley a link between European Surrealist and American Pop circles. Featuring approximately 250 paintings and works on paper, the volume accompanies the first comprehensive presentation of the artist’s work in an American museum, also scheduled to travel to Italy.

FONDAZIONE PRADA
9788887029642 U.S. \$95.00 CDN \$120.00
Hbk, 8 x 11 in. / 400 pgs / illustrated throughout.
March/Art

EXHIBITION SCHEDULE
Houston, TX: The Menil Collection, 02/16–06/16
Milan, Italy: Fondazione Prada, 09/16–12/16



ALSO AVAILABLE
William N. Copley: Reflection on a Past Life
97838863354589
Pbk, U.S. \$22.00 CDN \$29.95
Walther König, Köln

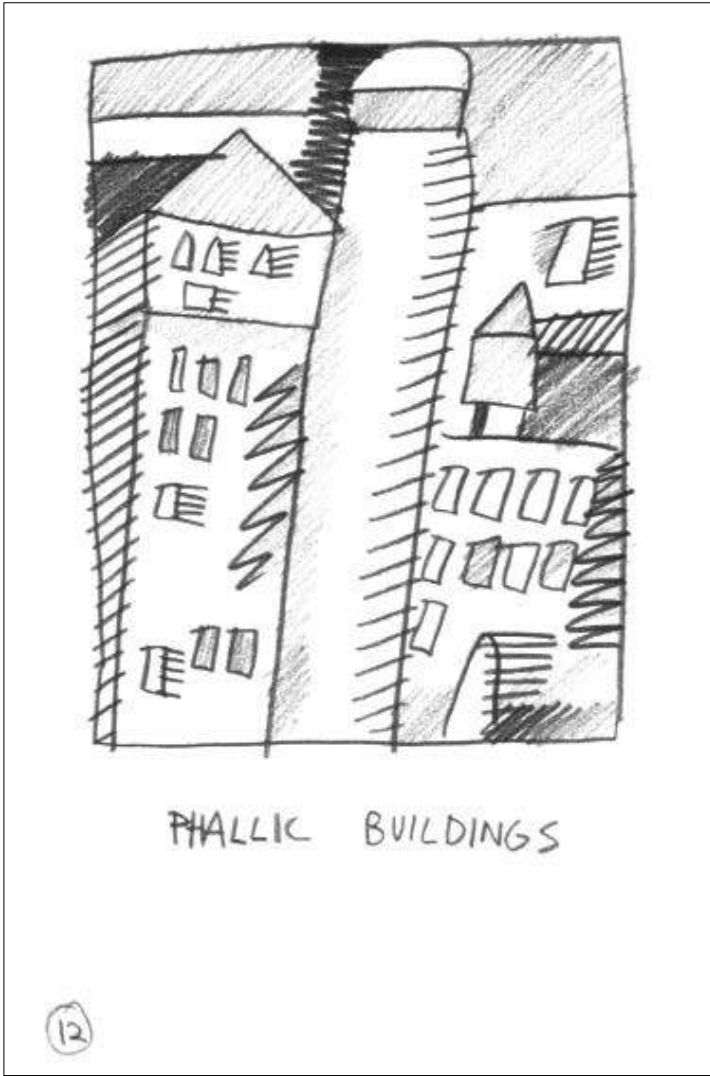


William N. Copley: An American Close to Paris Longpont-sur-Orge

Edited by Cay Sophie Rabinowitz, Nick Olney.

In the 1950s, William N. Copley (1919–96) and his partner Noma Rathner moved to Longpont-sur-Orge on the outskirts of Paris, where he engaged the British modernist architects Jane Drew and Maxwell Fry to design a small studio of local stone, with a sweeping curved roof, loft and skylight. This book features a series of photographic collaborations by Copley and Jaqueline Hyde wherein the ostensible subject—a painting by Copley, perfectly exposed and ready to be cropped for reproduction—also reveals a broader scene. Behind each Copley painting are works from his collection by Wifredo Lam, Joseph Cornell, Max Ernst, Man Ray and Francis Picabia, Mexican folk objects in shelves with stacks of books ranging from *Mad* magazine to surveys of Pre-Colombian and Cycladic art. The book also includes a selection of little-known photographs by Man Ray of the home interior and gatherings at Longpont, and never-before-published ephemera, from architectural renderings by Jane Drew to seating charts kept by Noma Rathner. All this surrounds and gives context to each painting Copley made there, situated for the camera’s lens in the center of it all. This first book about Copley’s home in Longpont invites readers and viewers to enter the residence as a thrilling avant-garde nexus.

OSMOS
9780986166549 U.S. \$55.00 CDN \$70.00
Hbk, 7.5 x 10 in. / 144 pgs.
June/Art



Haring’s humorous drawings envision New York as the city of the phallus



Keith Haring: Manhattan Penis Drawings for Ken Hicks

Synonymous with the 1980s downtown New York art scene and embraced by popular culture for his peppy line drawings of dancing figures, Keith Haring (1958–90) blended a cheery optimism and an active sense of humor with a populist, activist commitment in his work. Arriving in New York in 1978 to study at the School of Visual Arts, he experimented with performance, video, installation and collage, and found himself increasingly involved in an alternative art community that showed its work in the streets and night-clubs; Haring himself would find a uniquely effective platform for his drawings in the unused advertising panels scattered throughout the subway system.

Manhattan Penis Drawings for Ken Hicks collects one singular series of Haring’s drawings: a series of cartoonish penises inspired by the city of Manhattan, made in the late 1970s. Sometimes the inspiration is quite literal, as in a drawing of the Twin Towers reimagined as two erect penises. Other times, the relation is more atmospheric, as in the drawing of a frenzied mass of penises evoking the hustle and bustle of the city but also recalling the dynamism of Futurist painting, captioned “Drawing penises in front of The Museum of Modern Art.”

NIEVES
9783905999631 U.S. \$29.95 CDN \$37.50
Pbk, 5.5 x 7.75 in. / 72 pgs / 70 b&w.
June/Art/Erotica/Gay/Lesbian

NEW EDITION

Julian Schnabel: CVJ
Nicknames of Maitre D’s & Other Excerpts from Life, Study Edition

Text by Julian Schnabel. Epilogue by Petra Giloy-Hirtz.
In 1987, at age 36, Julian Schnabel (born 1951) was not only represented in some of the most important exhibitions of his time; retrospectives of his works were already being celebrated in major museums such as the Stedelijk Museum Amsterdam, the Tate Gallery in London and the Centre Pompidou in Paris. In 1987 Schnabel also wrote his book, *CVJ*, giving an account of his life: how he left Texas in 1973 to return to his hometown of New York City, hung out in Max’s Kansas City, met Sigmar Polke, Blinky Palermo, Ross Bleckner and numerous other people in the scene, and traveled to Europe to study the Old Masters—experiences and observations that are both poetic and fun to read. It is also fascinating to see the oeuvre he had produced up to that point: the *Plate Paintings* with their splintered surfaces, paintings in oil and wax, on velvet and tarpaulin, with “dirt” and cracks and found objects that project into space, as well as drawings and sculptures. *Julian Schnabel: CVJ, Study Edition* is an accessibly priced, reader-format facsimile edition of the 1987 book, offering a new opportunity to assess Schnabel’s influence on younger generations of artists and on the current debates on painting.

HATJE CANTZ
9783775740562 U.S. \$30.00 CDN \$40.00
Pbk, 6 x 8 in. / 240 pgs / 153 color.
February/Art

FACSIMILE EDITION

Julian Schnabel: CVJ
Nicknames of Maitre D’s & Other Excerpts from Life

Julian Schnabel: CVJ is a facsimile of the out-of-print Random House edition from 1987, offering a new opportunity to assess Schnabel’s influence on younger generations of artists and on the current debates on painting.

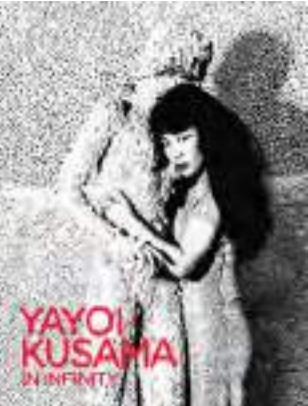
HATJE CANTZ
9783775740555 U.S. \$110.00 CDN \$145.00
Clth, 8.75 x 12 in. / 240 pgs / 153 color.
February/Art



A reader-format facsimile of Schnabel’s classic 1987 autobiographical artist’s book, with explosive illustrations and hilarious text



ALSO AVAILABLE
Julian Schnabel:
Draw a Family
9781938560569
Hbk, U.S. \$55.00 CDN \$70.00
Karma, New York



Yayoi Kusama:
In Infinity

Edited by Lærke Rydal Jørgensen, Marie Laurberg, Michael Juul Holm. Foreword by Poul Erik Tøjner, et al. Text by Marie Laurberg, Jo Applin, Stefan Würrer, Yayoi Kusama, Signe Marie Ebbe Jacobsen.

A non-Western female artist arriving in the US as Pop art and Minimalism were beginning to take shape, Yayoi Kusama (born 1929) was part of these milieus but also remained somewhat outside of them, developing a highly distinctive artistic universe.

Yayoi Kusama: In Infinity offers an extensive overview of the major stages of Kusama’s work: from her abstract, intensively hand-crafted *Infinity Net* paintings (which made Kusama’s initial reputation in New York) to the soft, eroticized furniture sculptures covered in hundreds of white, penis-like forms, ending with Kusama’s recent works that shape whole spaces as intense environments. This volume also includes new essays discussing Kusama’s artistic and literary work and four of Kusama’s own poems.

LOUISIANA MUSEUM OF MODERN ART
9788792877529
U.S. \$35.00 **CDN** \$45.00
Hbk, 8.5 x 10.25 in. / 128 pgs / 150 color / 50 b&w.
February/Art/Asian Art & Culture



2015 FALL–WINTER SUPPLEMENT
Paul McCarthy:
Chocolate Factory
Paris

Text by Paul McCarthy, Christophe Beaux, Chiara Parisi.

This publication by Paul McCarthy (born 1945) is a new edition of *Chocolate Factory, Paris*, which has been expanded by 128 pages. It documents the artist’s first major solo exhibition in France, illustrating both the concept of the exhibition as well as its reworking in response to an attack on McCarthy that occurred during the installation of his sculpture, “Christmas Tree,” in Place Vendôme in Paris. Besides the illustrations of McCarthy’s transformation of the magnificent exhibition spaces of Monnaie de Paris through his continuous production of chocolate Christmas trees, which were exhibited on ever-new shelves, this new edition also includes the video in which Paul McCarthy deals with both a physical and verbal attack (“Are you the fucking artist?”).

HATJE CANTZ
9783775740104
U.S. \$60.00 **CDN** \$78.00
Hbk, 9.5 x 12 in. / 192 pgs / 336 color.
Available/Art



Urs Fischer: Yes

Edited by Priya Bhatnagar, Abby Haywood.

Bound in a *tête-bêche* format as a reversible book with two front covers, *Urs Fischer: Yes* documents two iterations of the ongoing collaborative project of the same name orchestrated by Urs Fischer (born 1973), which has brought together thousands of collaborators from all walks of life—school-children and adults, artists and amateurs—to make objects out of clay. So far, *Yes* has populated two very different landscapes with clay figures: the warehouse-like space of the Geffen Contemporary at The Museum of Contemporary Art, Los Angeles, and the sun-washed terrain surrounding the Deste Foundation’s project space in a former slaughterhouse on the Greek island of Hydra. In this volume, installation photographs from both locations capture what entropy adds to the project: the unfired clay sculptures disintegrate over time, creating continuously changing landscapes of fragmented, crumbling forms.

DESTE FOUNDATION, KIITO-SAN, LLC
9780996413008
U.S. \$49.95 **CDN** \$64.95
Hbk, 10 x 12.25 in. / 198 pgs / 183 color.
January/Art



2015 FALL–WINTER SUPPLEMENT
Sylvie Fleury

Edited by Samuel Gross. Text by Alex Gartenfeld, Samuel Gross, Simon Lamunière.

Swiss artist Sylvie Fleury (born 1961) is known for her 1990s mises-en-scènes of glamour, fashion and luxury products. An affirmation of the consumer society and its values at first glance, the work simultaneously offers a different reading: by blurring codes and organizing the contamination of one sphere by another, her pieces are provocative and political, reflecting and anticipating her epoch just as they participate in it. In her attempt to come to terms with the fetishistic attachment to material goods that is the defining feature of the world of fashion, Fleury—after years exploring car culture, and creating bronze renderings of luxury clothing and cosmetics—turned to magic light phenomena: colorful rooms, glossy surfaces, auras, pendulums and crystals. These works from the 2000s are presented together for the first time with her classic pieces from the 1990s in this reference monograph.

JRP|RINGIER
9783037644287
U.S. \$55.00 **CDN** \$75.00
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color.
Available/Art

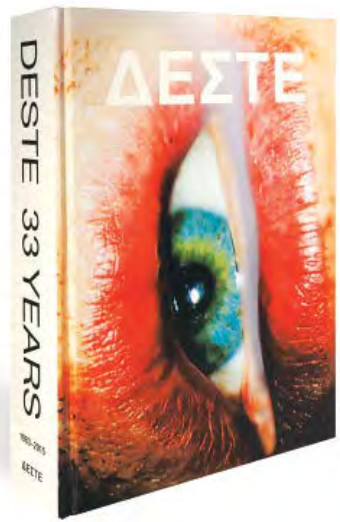
Deste 33 Years: 1983–2015

Edited by Karen Marta, Nell McClister, Eleni Michaelidi. Text by Germano Celant, Dakis Joannou.

A hybrid of archive and oral history, *Deste 33 Years: 1983–2015* tells the colorful and nontraditional story of Deste Foundation for Contemporary Art and its founder, Dakis Joannou, whose deeply personal approach has informed the foundation’s ability to embody a given cultural moment—all while defying convention. “Deste was always really about ideas,” Joannou says. “And the first idea was to create a museum of contemporary culture. Looking back, I’m not sure I was really collecting art. I think I was collecting relationships.”

Retracing more than three decades of one of the world’s most important contemporary art foundations through archival photographs, press clippings, critical reviews, correspondence and unabashed conversations with many main protagonists—Maurizio Cattelan, Jeffrey Deitch, Urs Fischer, Massimiliano Gioni and Jeff Koons, among others—this more than 850-page book walks the reader through not only the extraordinary, artist-centric work, but also through the recent and entertaining history of contemporary art itself.

DESTE FOUNDATION FOR CONTEMPORARY ART
9786185039172 U.S. \$85.00 **CDN** \$105.00
Hbk, 8.25 x 11.25 in. / 868 pgs / 1,080 color.
February/Art



ALSO AVAILABLE
Elad Lassry: 2000 Words
9789609931489
Pbk, U.S. \$22.00 **CDN** \$29.95
Deste Foundation for Contemporary Art



Fractured Figure, Volume I
9780977868674
Pbk, U.S. \$65.00 **CDN** \$85.00
Deste Foundation for Contemporary Art



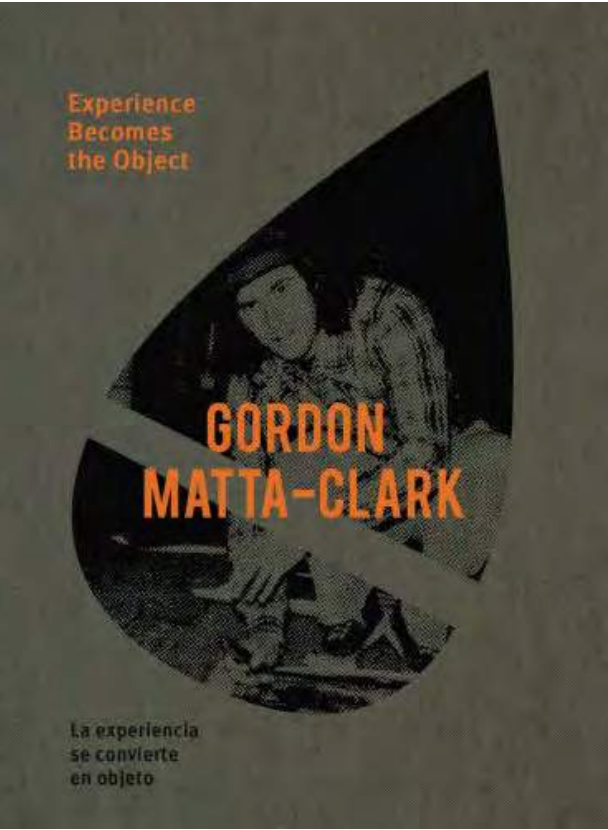
Hippias Minor or The Art of Cunning
9781936440894
Pbk, U.S. \$16.95 **CDN** \$22.00
Badlands Unlimited/ Deste Foundation for Contemporary Art



1968: Radical Italian Design
9786185039042
Hbk, U.S. \$80.00 **CDN** \$100.00
Deste Foundation for Contemporary Art/ Toilet Paper



From *Artificial Nature* to *Skin Fruit*, Koons to Cattalan: one of the world’s most important contemporary art foundations



Gordon Matta-Clark: Experience Becomes the Object

Edited by Pedro Donoso. Text by Caroline Goodden, Gerry Hovagimyan, Flor Bex, Carlos Navarrete, Gwendolyn Owens. Interviews by Carmen Beuchat, Jane Crawford, Jaime Davidovich, Jene Highstein, Les Levine, Malitte Matta, Ramuntcho Matta, Richard Nonas, Alan Saret, Ned Smyth. Afterword by Harold Berg.

Gordon Matta-Clark (1943–78) died at only 35 of pancreatic cancer and has since become a cult figure of late 20th-century art. Trained in architecture at Cornell, he went on to question the field’s conventions in vivid projects—performance and recycling pieces, space and texture works and word games—some of which excised holes into existing buildings or assembled deeds to New York City alleys and curbs. The artist used a variety of media to document his work, including film, video and photography. His work and words, while sophisticated enough to make him an “artist’s artist,” and colossal and outgoing enough to draw public attention and affection, were always also grounded in social or political convictions. In the early 1970s, Matta-Clark developed the idea of “anarchitecture,” which encompassed his interest in voids, gaps and left-over spaces.

Gordon Matta-Clark: Experience Becomes the Object collects five essays and ten individual interviews with various friends and family members of Matta-Clark’s. Together, they outline a biographical profile and offer an analysis of the historical period in which the artist developed his short but successful career. New, never-before-published material and photographs as well as an exclusive link to the documentary *Crosswords: Matta-Clark’s Friends* by Matias Cardone are also included.

POLÍGRAFA
9788434313552 u.s. \$45.00 **CDN \$57.50**
Hbk, 6.75 x 9.5 in. / 224 pgs / 24 color / 63 duotone.
February/Art

Seth Siegelaub: Beyond Conceptual Art

Edited by Sara Martinetti, Leontine Coelewijn.

Curator, writer and dealer Seth Siegelaub (1941–2013) is legendary for his promotion of Conceptual art in New York in the 1960s and ’70s. Acknowledging the unusual scope and essentially unclassifiable nature of his manifold interests and activities, this volume shows how Siegelaub’s projects and collections are underpinned by a deeper concern with printed matter and lists as ways of disseminating ideas.

The book’s chapters explore the various facets of and connections in Siegelaub’s work, from his groundbreaking projects with Conceptual artists and his research and publications on mass media and communications theories to his interest in handwoven textiles and non-Western fabrics. It also highlights his collecting activity, which culminates in a unique ensemble of books on the social history of textiles and a textile collection comprising over 750 items from around the world. The survey also reflects on current practices through contributions by contemporary artists, such as Mario Garcia Torres and writer Alan Page, who co-created a new work inspired by Siegelaub’s bibliographic project on time and causality. With essays by art historians and curators, a previously unpublished conversation between Siegelaub and artist Robert Horvit and an annotated chronology, this comprehensive survey pays homage to one of the most distinctive characters in 20th-century exhibition-making.

KOENIG BOOKS
9783863358242 u.s. \$59.95 **CDN \$76.50** **FLAT40**
Pbk, 6.75 x 9.5 in. / 600 pgs / illustrated throughout.
March/Art

EXHIBITION SCHEDULE
Amsterdam, Netherlands: Stedelijk Museum, 12/12/15–04/17/16



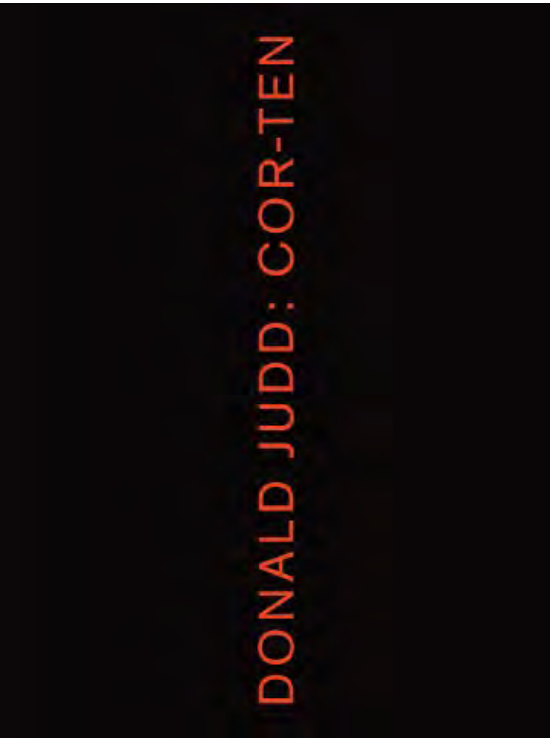
Donald Judd: Cor-ten

Text by Courtney Fiske.

The work of Donald Judd (1928–94), one of the most significant American artists of the post-war period, has come to define Minimalist art, a label to which the artist strongly objected. Wanting to create works that could assume a direct material and physical presence without recourse to grand philosophical statements, Judd eschewed classical ideals of representational sculpture and created works that relied on clear, definite objects. *Donald Judd: Cor-ten* represents the first-ever focused examination of Judd’s works in Cor-ten steel, which he began to produce in earnest in 1989 and would continue to elaborate on until his death in 1994. Cor-ten is an alloy that makes steel more resistant to corrosion, and eliminates the need for paint. With its distinctive red-brown patina, Cor-ten afforded Judd a new medium for exploring the relationship between surface and volume, as well as color and form. Prior to 1989, Judd executed a handful of works in Cor-ten primarily as outdoor commissions or site-specific works.

This volume is produced on the occasion of the 2015 exhibition at David Zwirner, New York, and includes scholarship by art historian Courtney Fiske that contextualizes these works within Judd’s oeuvre. Designed in close collaboration with Flavín Judd and Judd Foundation, *Donald Judd: Cor-ten* sheds new light on a body of work that represents the culmination of three decades of Judd’s output.

DAVID ZWIRNER BOOKS
9781941701195 u.s. \$45.00 **CDN \$57.50**
Hbk, 8 x 10.5 in. / 96 pgs / illustrated throughout.
May/Art



Richard Serra: Forged Sculpture

Text by Richard Serra, Richard Shiff.

Published on the occasion of Richard Serra’s (born 1939) 2015 exhibition *Equal* at David Zwirner, New York, this catalogue is the first in-depth overview of the artist’s works in forged steel. While he had already become known for his works in vulcanized rubber, lead and steel, Serra first began using forged steel after encountering a large-scale forge at a steel mill in Germany in 1977. Unlike casting, wherein steel is heated until molten and poured into a mold, forging is the process of changing metal’s shape while in a solid state, through extreme heat and pressure. Serra’s first forged sculpture was “Berlin Block for Charlie Chaplin” (1977), installed outside of the Mies van der Rohe–designed Neue Nationalgalerie in Berlin. Since then, he has continued to use this material in different configurations and formats to create works that use forged blocks, rounds or lintels.

Designed by McCall Associates in close collaboration with the artist, *Richard Serra: Forged Sculpture* presents a survey of Serra’s forged sculpture since 1977, featuring new scholarship by art historian Richard Shiff and an essay by Serra, along with beautifully illustrated photographs of the forging process. Bringing together over 40 detailed plates of forged works, this unique book not only introduces readers to an important aspect of Serra’s work, but uses these works to return to the eternal questions of weight, balance and perception in his practice.

DAVID ZWIRNER BOOKS
9781941701171
u.s. \$60.00 **CDN \$78.00**
Hbk, 9.5 x 12 in. / 144 pgs / illustrated throughout.
May/Art



ALSO AVAILABLE
Richard Serra: Early Work
9780989980906
Hbk, U.S. \$85.00 **CDN \$105.00**
David Zwirner/Steidl



Ron Nagle: Nagle, Ron

Foreword by Dave Hickey. Text by David Pagel, Joel Selvin, Jana Martin.
Years in the making, this definitive monograph presents nearly six decades of work by the pioneering San Francisco–based ceramic sculptor Ron Nagle (born 1939). The plates section features 51 sculptures made since 1958, all reproduced in full color. Critical essays by Joel Selvin and David Pagel and a foreword by Dave Hickey offer diverse perspectives on Nagle’s accomplishments as both an artist and a musician. An illustrated chronology provides an overview of his life and work, including his apprenticeship with ceramicist Peter Voulkos, his seminal role in San Francisco’s psychedelic music scene, his sound design for the film *The Exorcist*, and his obsessive devotion to intimately scaled sculpture. Nagle’s irrepressible personality comes through in the book’s innovative design, which includes a jacket that unfolds into a poster of the artist dressed as his film hero Charlie Chan. Also included is a CD of 21 songs spanning Nagle’s musical career, from the 1960s to the 2000s.

SILVER GATE, INC.
9780979178719 U.S. \$60.00 **CDN \$78.00**
Hbk, 9 x 11.5 in. / 232 pgs / 161 color / 53 b&w / CD.
March/Art

De Wain Valentine: Works from the 1960s and 1970s

Text by Robin Clark.
A key member of the Light and Space movement in Los Angeles during the 1960s and 1970s, De Wain Valentine (born 1936) is distinguished by his in-depth understanding of synthetic materials and his ability to transform industrial products into artworks that investigate the seductive power of light, transparency, reflection and surface. Published for his critically lauded 2015 exhibition at David Zwirner, New York, *Works from the 1960s and 1970s* focuses on the artist’s pioneering achievements in polyester resin and features new scholarship by Robin Clark. It includes color plates of Valentine’s *Columns*, corporeally scaled sculptures cast in colored polyester resins that recede from a wider base up to a narrow tip; his *Circles*, six-foot discs that display his mastery of geometrical form and his command of color; and a selection of his smaller forms—rings, discs and double pyramids. The catalogue also features extensive documentation of *Double Column Gray* (1975–76), two massive, identical 12-foot columns.

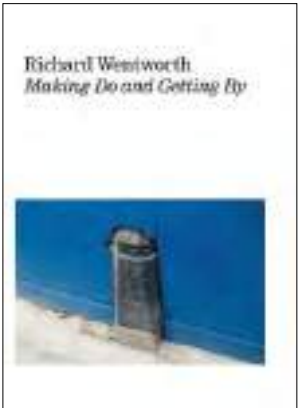
DAVID ZWIRNER BOOKS
9781941701201 U.S. \$45.00 **CDN \$57.50**
Hbk, 9.75 x 11.5 in. / 96 pgs / 45 color / 6 b&w.
April/Art



Jan Schoonhoven

Edited by Antoon Melissen.
Over the course of nearly 40 years, Dutch artist Jan Schoonhoven (1914–94) produced works on paper and sculptural reliefs, while maintaining his job as a civil servant employed by the Dutch Post Office. This new monograph places the artist, one of the most important Dutch artists of the 20th century, in an international context, arguing for his role as an influential player in European art after the Second World War. From his central position in the Netherlandish Informal Group, associated with Art Informel, to his later involvement with the Dutch Nul group, part of the international ZERO network, Schoonhoven participated in two of the most important currents of postwar European abstraction from his hometown of Delft. This volume features many hitherto unknown works and photographs, and sheds new light on the work of the “master of white.”

NAI010 PUBLISHERS
9789462082496 U.S. \$65.00 **CDN \$85.00**
Hbk, 9.5 x 11 in. / 192 pgs / 160 color.
May/Art



Richard Wentworth: Making Do and Getting By

Interview by Hans Ulrich Obrist.
A leading figure in the New British Sculpture movement of the early 1980s, Richard Wentworth (born 1947) uses photography to register chance encounters of oddities and discrepancies in the modern landscape, expanding the possibilities of sculpture into the public realm. Documenting Wentworth’s ongoing series *Making Do and Getting By*, the book’s 750 images document excess—a creativity beyond functionality, something transformative that lurks beneath the surface intention in acts of ordering and repair. In one image, a car door serves to mend a fence; in another, wooden crates are wedged into a doorway. Wentworth seizes on this rupture between object and intended function, object and meaning. In *Making Do and Getting By*, Wentworth redefines the art of the human hand with a light and witty touch.

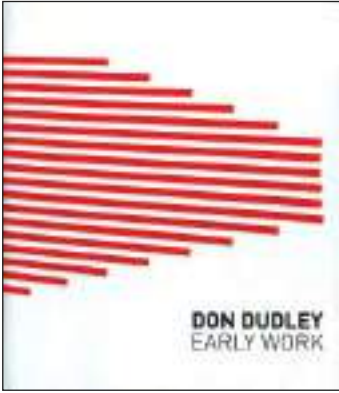
KOENIG BOOKS
9783863358433 U.S. \$55.00 **CDN \$70.00**
Hbk, 9 x 10.5 in. / 284 pgs / 750 color.
March/Art



B. Wurtz

Text by Bruce Hainley, Helene Winer. Interview by Laurence Sillars.
Featuring work from 1970 to the present, this eponymous volume is the first comprehensive collection published on the American artist B. Wurtz (born 1948). Working primarily with found materials to create formal sculptural assemblages, Wurtz has produced sculpture and wall pieces with quiet deliberateness for the past 40 years. As Wurtz puts it, “What I hope for in my pieces is a balance of seeing what the things really are and all that that implies—their use value, their history, their birth into the world—and, at the same time, recognizing the works’ very formal qualities in terms of color, composition and line, which is where my part as an artist comes in.” This nearly 500-page volume features a discussion between the artist and Laurence Sillars, curator at the Baltic Centre, as well as texts by writer Bruce Hainley and curator Helene Winer.

KARMA, NEW YORK
9781942607205 U.S. \$50.00 **CDN \$65.00**
Hbk, 7.25 x 9 in. / 496 pgs / 400 color.
February/Art



Don Dudley: Early Work

Edited by Thomas Zander. Text by Konrad Bitterli, Martin Germann, Thomas Lawson, Catherine Taft.
The work of New York–based artist Don Dudley (born 1930) represents a dialogue between the Minimalist practices of the American East and West Coasts in the 1960s and ’70s, while simultaneously speaking to a new generation of artists who are re-examining perfectionist surfaces and Minimalist practices. As *The New York Times* critic Ken Johnson wrote: “As if made for a Euclidean mystery cult, [Dudley’s work] is classically modern and modernistically timeless.” This publication, a substantial hardcover of almost 250 pages, is the first comprehensive monograph on the artist. It presents a rich selection of his wall installations, the aluminum and Homasote works, as well as works on paper and sketches, serving as a reminder of the relevance of Dudley’s minimalism, with its striking optical effects and its ongoing exploration of object, surface and color.

WALTHER KÖNIG, KÖLN
9783863357641 U.S. \$89.95 **CDN \$115.00 FLAT40**
Hbk, 9.75 x 10.75 in. / 240 pgs / 97 color / 8 b&w.
January/Art



Anne Truitt in Japan

Text by Anna Lovatt.
This catalogue focuses on the formative drawings that Anne Truitt (1921–2004) made while living in Tokyo from 1964 to 1967—a pivotal moment for her, both artistically and intellectually. Though she later destroyed the sculptures she produced there (all in aluminum, a material she ultimately found unsuited to her intentions), this process of discovery was essential to the clarification of her sculptural vision. The innovations she developed in Japan, many in the form of drawings, would profoundly inform her lifelong practice. This book presents the full range of these works on paper, from hard-edge polygons to veil-like fields of color. An illustrated chronology provides a detailed account of her experiences in Japan and its impact on her subsequent work. Also reproduced for the first time are photographs of the 23 sculptures she made in Japan, all since lost or destroyed.

MATTHEW MARKS GALLERY
9781880146927 U.S. \$50.00 **CDN \$65.00**
Hbk, 8.75 x 10.75 in. / 140 pgs / 95 color / 20 b&w.
March/Art

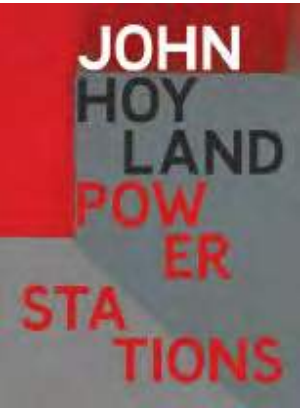


Lucian Freud:
A Closer Look

Edited by Michael Juul Holm, Anders Kold, Stephen McCoubrey. Preface by Stephen McCoubrey. Foreword by Poul Erik Tøjner. Text by Anders Kold, Richard Cork. This catalogue focuses on the artist’s graphic production from the period after 1982 with works from the UBS Art Collection. Freud’s (1922–2011) portraits—often of the same subjects he painted—manage to encompass his own psyche, the models’ responses and our own reactions. “My work,” he said, “is purely autobiographical. It is about myself and my surroundings.” In an etching, the subject is scored into a metal plate covered with a wax mixture, which, after immersion in an acid bath, exposes the scorings, which are left as black lines in the finished print. Readers get even closer access to this involved and nontraditional print-making process, as the volume is supplemented with ten stages of a print from a private collection in England.

LOUISIANA MUSEUM OF MODERN ART
9788792877437
U.S. \$35.00 **CDN \$45.00**
Clth, 8.75 x 9.75 in. / 112 pgs / 5 color / 57 duotone.
February/Art

OTHER CRITERIA
9781906967758
U.S. \$80.00 **CDN \$100.00**
Hbk, 9 x 12 in. / 120 pgs / 74 color / 10 b&w.
February/Art



John Hoyland:
Power Stations

Edited by Jason Beard, Damien Hirst. Foreword by Nicholas Serota. Text by Barry Schwabsky, Gordon Burn. Interview by Damien Hirst. Published on the occasion of the inaugural exhibition at Newport Street Gallery, built to house work from Damien Hirst’s art collection, *John Hoyland: Power Stations* provides a fascinating insight into the life and work of one of Britain’s leading abstract painters. Renowned for his intuitive manipulation of color, form and texture, John Hoyland (1934–2011) saw nonfigurative imagery as offering “the potential for the most advanced depth of feeling and meaning.” Including work drawn from a pivotal period in Hoyland’s career—1964 to 1982—*Power Stations* shows an artist equally comfortable with geometric and gestural abstraction, combining elements of both in vividly hued, large-scale paintings. The first extensive survey of Hoyland’s work since the artist’s death, this volume reaffirms Hoyland’s status as a major innovative force within the pantheon of international abstraction.



Hugh Steers:
The Complete Paintings

Introduction by Dale Peck. Text by Cynthia Carr, James Smalls. Preface by Nelson Santos. *Hugh Steers: The Complete Paintings* is the first publication on the career of American figurative painter Hugh Steers (1962–95), who died of AIDS at the age of 32. Committed to figurative painting at a time when it had fallen out of favor, Steers painted expressionist-realist narratives of a life shadowed by isolation and mortality, yet infused with wry humor, camp and what Steers himself called a “gorgeous bleakness.” Steers consciously merged AIDS, intimacy and the body into the traditional vocabulary of painting. With his vulnerable subjects depicted in hospital rooms, bedrooms and bathrooms, Steers engaged with radical ideas about male intimacy, queer politics, fragility and health care at the height of the AIDS crisis. Featuring more than 600 full-color images of Steers’ paintings on canvas and paper, this volume provides a long-overdue, expansive view of the artist’s career and impact.

VISUAL AIDS
9780967842561
U.S. \$45.00 **CDN \$57.50**
Hbk, 8.5 x 11 in. / 248 pgs / 630 color.
February/Art/Gay/Lesbian



Enrique Martínez
Celaya: 1992–2015

A Monograph from the Studio Archive In 1990 Enrique Martínez Celaya (born 1964) left a promising career in physics for art, an interest he had been pursuing since childhood. Since then, he has pursued his singular vision through diverse means: painting, sculpture, installation, poetry, prose, video and photography. *Enrique Martínez Celaya: 1992–2015* offers a unique perspective on the artist’s expansive career. The product of original research from the studio’s archive, this monograph documents the development of Martínez Celaya’s thought through rare and previously unpublished photographs; sketches and drawings for his public projects and exhibitions; plans for the construction of his studios in Southern California and South Florida; notes and writings; and the critical reception of his work. Organized chronologically, the book traces the development of the artist’s exploration into the complexities and ambiguities of experience, feeling and thinking through his primary and abiding commitment to painting.

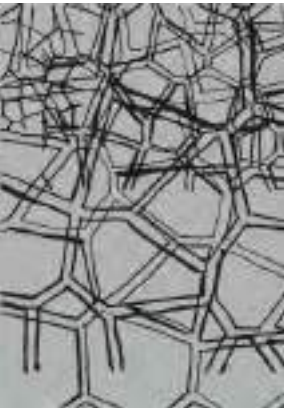
RADIUS BOOKS
9781942185055
U.S. \$65.00 **CDN \$85.00**
Hbk, 9 x 12 in. / 320 pgs / 160 color.
February/Art



Brice Marden

Interview by Matt Connors. Brice Marden (born 1938) first incorporated gesture in his paintings and drawings in the mid-1980s. Inspired by Chinese calligraphy, the wandering lines were a departure from the planes of color that had characterized his prior work. In recent years the monochrome has returned, but in a different form, subtly altered by the artist’s ongoing engagement with gesture. This catalogue presents Marden’s first new body of work since 2012. It includes 12 paintings—calligraphic and monochrome, with multiple panels and single panels—and 43 drawings, all illustrated in full color. Photographs of his studios in Tivoli and Nevis offer a view of his tools and techniques, while a conversation with painter Matt Connors sheds light on Marden’s continuing evolution and influence.

MATTHEW MARKS GALLERY
9781880146941
U.S. \$40.00 **CDN \$52.50**
Hbk, 9 x 11.25 in. / 96 pgs / 66 color / 1 b&w.
April/Art



Terry Winters:
The Pencil of Nature

Text by John Corbett, Jim Dempsey, Terry Winters. Since the 1980s, New York-born Terry Winters (born 1949) has been one of the foremost American painters, enjoying equal renown for both his prints and drawings. Published to accompany his show at Corbett vs. Dempsey, *The Pencil of Nature* covers drawings Winters created between 2006 and 2014, ranging from small-scale, heavily worked graphite drawings to large ones incorporating charcoal, ink and gouache. One suite titled *Difference Surface* involves 20 related panels, each one juxtaposing pattern against pattern, creating augmentations and interferences where broken symmetries are pushed into a new, wondrous realm. With their shimmering black surfaces, cellular forms and stretched nets, these drawings reach deep into the act of mark-making. This volume features all works included in the exhibition and a selection of collages, as well as fragments from an ongoing dialogue between Winters, Corbett and Dempsey on drawing and improvisation.

CORBETT VS. DEMPSEY
9780996351027
U.S. \$30.00 **CDN \$40.00**
Hbk, 6.25 x 8.25 in. / 72 pgs / 45 color.
February/Art



Raoul De Keyser:
Drift

Text by Ulrich Loock. *Raoul De Keyser: Drift*, published on the occasion of the eponymous show curated by Ulrich Loock at David Zwirner, is organized around a group of 23 paintings that De Keyser (1930–2012) completed shortly before his death, which have become known collectively as *The Last Wall*. Imposing stark material and formal limitations, De Keyser was able to revisit in this body of work many of the major themes that occupied him throughout his nearly 50-year career: inconspicuous things close at hand, the landscape of the low lands where he lived all his life and the partition of the picture plane. This elegant catalogue presents plates and details of a selection of paintings, beginning in the 1970s, that emphasizes the tentative way De Keyser chose to explore his themes. *Drift* reveals an uncompromising artist who continued to pose new aesthetic problems for himself—even at the end of his life—and managed to come up with original and deeply moving solutions.

DAVID ZWIRNER BOOKS
9781941701287
U.S. \$40.00 **CDN \$52.50**
Hbk, 7.5 x 10 in. / 112 pgs / 50 color.
April/Art

EXHIBITION SCHEDULE
New York: David Zwirner,
03/18/16–04/30/16



Etel Adnan:
La joie de vivre

Text by Etel Adnan, Sabine Schaschl. Lebanese artist, poet, filmmaker, publisher and writer Etel Adnan (born 1925) is often described as a wanderer between cultures, places, languages and forms of expression. In 1959, while working as a writer, she began to pursue painting and drawing, later going on to produce fold-out books, tapestries and Super 8 films. From the very start, her painting was possessed of a strong inner structure and organization: rectangles and cubes, laid on top of and beside each other, constitute her architectural vocabulary, often rendered in gorgeous pastels. She produces her work in one painterly flow, without making any corrections or painting over anything later. Her painting style is strict, earnest and sensitive, without any sensationalism or superfluous embellishment. Published in the wake of her huge success at Documenta 13, this volume accompanies a major show at the Museum Haus Konstruktiv.

KOENIG BOOKS
9783863358426
U.S. \$45.00 **CDN \$57.50** **FLAT40**
Hbk, 8.75 x 11 in. / 124 pgs / 60 color.
January/Art

EXHIBITION SCHEDULE
Zurich, Switzerland: Museum Haus
Konstruktiv, 10/29/15–01/31/16



Oscar Murillo:
Frequencies

Text by Clara Dublanc, Oscar Murillo, Belisario Caicedo.

How do communities define themselves, and how can a single individual—an artist—help facilitate communication between them and the larger world? *Frequencies* is a long-term project conceived by Oscar Murillo (born 1986) in collaboration with writer Clara Dublanc that begins to offer answers to these questions through painting and drawing. In 2013 Murillo began sending squares of raw canvas to selected schools in over 20 countries around the world, with the sole requirement that they be affixed to desks and illustrated by students. The canvases would stay there for a period of time and then be re-collected by the artist. Within weeks of their arrival, children from places as disparate as China and Slovenia began to draw, paint, write and communicate, creating documents of their experiences. *Frequencies* catalogues the first year of Murillo’s exploration, with photographs of the participants and the project’s myriad stages.

DAVID ZWIRNER BOOKS
9781941701225
u.s. \$50.00 CDN \$65.00
Hbk, 6.5 x 9.5 in. / 608 pgs / 516 color.
April/Art/Latin American/Caribbean Art & Culture



Sam Falls:
Plein Air

Text by Aram Moshayedi.

Los Angeles–based artist Sam Falls’ (born 1984) newest publication, *Plein Air*, documents a year the artist spent outdoors making his large-scale pigment-on-canvas paintings in four separate locations around the world: Hartland, Vermont; Venice, California; Hudson, New York; and Sarvisalo, Finland. Nature has always been a principle theme in Falls’ work and the splendor and unpredictability with which the seasons change is transferred directly onto his canvases through the use of saturated pigments and the natural elements. The resulting paintings are lush, familiar silhouettes of ferns, flowers and the boughs of native trees. Four concise texts—naturalist and analytical in turn—by Hammer Museum curator Aram Moshayedi accompany each location and body of work.

KARMA, NEW YORK
9781938560972
u.s. \$30.00 CDN \$40.00
Hbk, 8.5 x 11 in. / 176 pgs / 150 color.
February/Art

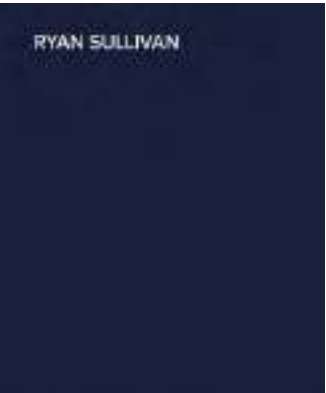


Spencer Sweeney

Text by Alex Bag, Larry Clark, Abel Ferrara, John Giorno, et al.

Painter, DJ and nightlife promoter Spencer Sweeney (born 1973) has been an indelible and essential part of New York City’s cultural landscape for almost two decades, connecting to longstanding roots in the city’s music, art and life after dark. While many mourn the loss of the NYC they love, Sweeney has never fallen out of love with his city. This huge but affordable volume is filled with the evidence: pages of fascinating interviews with fellow faithfuls such as Alex Bag, Larry Clark, Abel Ferrara, John Giorno, Mary Heilmann, Harmony Korine, Johan Kugelberg, Jim Lambie, Glenn O’Brien, Will Oldham, Elizabeth Peyton, Rob Pruitt and Tony Shafrazi; archival photos documenting the countless moments, both legendary and obscure; and of course, hundreds of Sweeney’s colorful paintings that synthesize life in New York in the second decade of the new century.

KIITO-SAN
9780984721085
u.s. \$50.00 CDN \$65.00
Hbk, 9.75 x 12.25 in. / 502 pgs / 261 color / 30 b&w.
January/Art

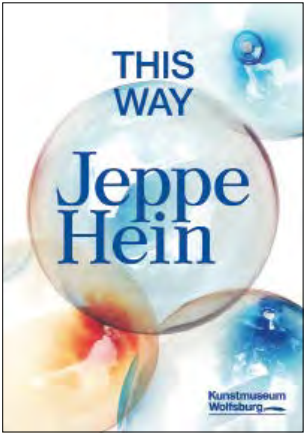


Ryan Sullivan

Edited by Karen Kelly, Barbara Schroeder. Text by Alex Gartenfeld, Tim Griffin, Christian Scheidemann. Interview by Laura Owens.

The first full-scale monograph on the work of New York–based artist Ryan Sullivan (born 1983), this book explores the relationships his abstract paintings propose between image and object. Staging complex interactions of materials, Sullivan produces images that are seemingly in motion, alive and contingent in their embodiment and description of material flows. Published on the occasion of Sullivan’s exhibition at ICA Miami, the book focuses on a group of large-scale works that are distinguished by noncompositional forms and alternately vivid, murky and sublime palettes. Ultimately transcendent of medium and process, Sullivan’s works offer critical solutions to a world in which abstraction has taken on a life of its own.

ICA MIAMI/DANCING FOXES PRESS
9780996690607
u.s. \$35.00 CDN \$45.00
Hbk, 8.25 x 10 in. / 96 pgs / 36 color.
April/Art



Jeppe Hein:
This Way

Text by Ralf Beil, Dan Graham, Lisa Grolig, Peter Høeg, Finn Janning, Uta Ruhkamp.

We consciously and subconsciously travel various kinds of distance every day—distance both literal and figurative, physical and spiritual. The work of Danish artist Jeppe Hein (born 1974), and its staging at the Kunstmuseum Wolfsburg, address this theme. In a labyrinth of spaces, paths, intersections and squares, visitors not only encounter the minimally, kinetically and socially oriented works by Hein, but are also surprised by new and site-specific works.

After his burnout in December 2009, the artist expanded his spectrum of material: sound, resonance, silence, scents or breath characterize his new works and reflect his examination of Eastern philosophies and practices such as Buddhism, yoga and meditation. The catalogue is as personal as his watercolor journal in the exhibition, as Hein becomes palpable as both artist and person in a very open conversation with curator Uta Ruhkamp, as well as in essays by Finn Janning and Peter Høeg.

HATJE CANTZ
9783775740852
u.s. \$60.00 CDN \$78.00
Hbk, 9.5 x 13.5 in. / 184 pgs / 240 color.
March/Art



Ramin Haerizadeh,
Rokni Haerizadeh,
Hesam Rahmanian

Edited with text by Tina Kukielski, Christopher Lord. Text by Daniel Baumann.

The collaborative work of Ramin Haerizadeh (born 1975), Rokni Haerizadeh (born 1978) and Hesam Rahmanian (born 1980) calls for a radical redefinition of the artists’ collective, encompassing the collective and individual efforts of the three artists. The first comprehensive monograph on the group, *Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian*, details the three artists’ collaborative activities since 2009, from the chaotic creative centrifuge of their shared home in Dubai to their exuberant, more-is-more exhibitions that blur the lines between their individually produced works and further expand their sphere to incorporate friends, works by other artists and spontaneous interventions. Published on the occasion of the collaborators’ first institutional exhibition in Europe, *Slice a Slanted Arc into Dry Paper Sky* at Kunsthalle Zürich, this volume is a curated introduction to the artists’ world, thought and, most importantly, their particular brand of humor.

MOUSSE PUBLISHING
9788867491353
u.s. \$39.95 CDN \$50.00
Hbk, 7.5 x 10.5 in. / 112 pgs / illustrated throughout.
February/Art



Anicka Yi:
6,070,430K of
Digital Spit

Edited by Alise Upitis. Text by Johanna Burton, Caroline A. Jones, Anicka Yi, Alise Upitis.

South Korean artist Anicka Yi (born 1971) has embedded tempura-fried flowers, acrylic paint and vinyl tubing in glycerin soap and resin; floated a cow’s stomach in hair gel inside a transparent Longchamp handbag; and created a perfume from the bacteria of 100 women. Intertwining the seemingly permanent and the perishable, Yi’s work reorders the chemical and cultural forces that privilege containment over leakage, apathy over empathy, and elevate sight above all other senses.

Published in conjunction with the exhibition *Anicka Yi: 6,070,430K of Digital Spit* at the MIT List Visual Arts Center, the book includes an exchange between Caroline A. Jones and Yi on scent, ethnicity and symbiotic microorganisms; an essay by Johanna Burton on networks and extravisual means; and an essay by Alise Upitis on the irreducible ambiguity of Yi’s work. *Anicka Yi: 6,070,430K of Digital Spit* is the artist’s first monograph.

MOUSSE PUBLISHING
9788867491315
u.s. \$29.95 CDN \$37.50
Pbk, 8 x 9.5 in. / 106 pgs / illustrated throughout.
February/Art/Asian Art & Culture



2015 FALL–WINTER SUPPLEMENT

Sterling Ruby:
CHRON

CHRON is an approximately 500-page publication that collects over 300 collages and works on paper from a decade of Los Angeles–based artist Sterling Ruby’s (born 1972) practice. Vivid backgrounds and a variety of media compose the intricate, geometric collages and reference the artist’s painting and sculptural work.

Ruby’s *DRFTRS* and *EXHM* series are also collected here. The latter, massive pieces of cardboard originally used as a shell for the studio floor, are painted in deep hues of primary colors and exhibit the continued accrual of urethane and studio debris, a technique the artist continues to explore today. Proclaimed “one of the most interesting artists to emerge in this century” by *New York Times* art critic Roberta Smith, Ruby—with his graffiti-based spray paint drawings, nail-polish abstractions and inscribed Formica sculptures—has perfected a sort of anti-minimalism, here compiled in this massive new volume.

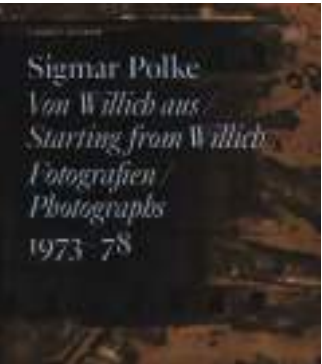
KARMA, NEW YORK
9781938560965
u.s. \$50.00 CDN \$65.00
Hbk, 7.25 x 9 in. / 496 pgs / 450 color.
Available/Art



Gerhard Richter: Birkenau

Gerhard Richter’s (born 1932) 2014 series *Abstrakte Bilder 937/1–4*, known as the *Auschwitz Cycle*, are based on four photographs that prisoners took of an execution in Birkenau concentration camp in 1944. These images have preoccupied Richter for years, and making photos of details of works that are important to the artist has long been crucial for his working method. This book arose as a consequence of the artist’s photographic engagement with the *Auschwitz Cycle*. For this volume, Richter photographed numerous details and laid them out on tables in his atelier. He then chose 93 photos which he arranged, cut as full pages, as single or double pages. The flow and dramaturgy of the book were created following personal choices rather than a specific concept.

WALTHER KÖNIG, KÖLN
9783863357757
u.s. \$65.00 **CDN** \$85.00
Hbk, 9.75 x 12.5 in. / 144 pgs / 93 color.
January/Art



2015 FALL–WINTER SUPPLEMENT

Sigmar Polke: Starting from Willich

Photographs 1973–78

Text by Laszlo Glozer.
In 1972, Sigmar Polke (1941–2010) moved into the Gaspelshof in Willich on the Lower Rhine, which soon became an artist commune. This place had a tremendous influence on Polke’s output; from Willich he set off on numerous journeys with his wife, Katharina Steffen, and lived and worked among a group of friends. *Starting from Willich* provides special insight into Polke’s photographic work from the 1970s. With over 100 images, many never before published or exhibited, the volume offers a glimpse into Germany’s ‘70s alternative scene and Polke’s experimentation in the dark room, his forays into multiple exposure, solarisation and chemical processing yielding seemingly unreal, almost transcendental images. Many of these photographs feature masquerade scenes: friends in clownlike getups, and Polke himself spontaneously captured on film. This volume, with an essay by Laszlo Glozer, is a superb compendium of a pioneering body of photography.

WALTHER KÖNIG, KÖLN
9783863357740
u.s. \$39.95 **CDN** \$50.00 **FLAT40**
Clth, 9.5 x 10.5 in. / 144 pgs / 98 color / 7 b&w.
Available/Art/Photography



2015 FALL–WINTER SUPPLEMENT

Jenny Holzer: War Paintings

Edited by Thomas Kellein. Foreword by Gabriela Belli. Introduction by Christian Boehringer. Text by Joshua Craze.

Jenny Holzer (born 1950) became known in the 1980s with her billboards, projections and LED installations that often used text to deliver social critique. *Jenny Holzer: War Paintings* is a significant departure from the works for which she is known. It draws from declassified and US government documents concerning the War on Terror and military operations in Afghanistan and Iraq. Holzer transforms these redacted documents—memoranda, planning maps, diplomatic communiqués, interrogation records, autopsy reports and the handwritten *cris de coeur* of detainees themselves—into ravishing silkscreened and handpainted oil-on-linen paintings several times the document’s original size. Holzer embarked on the war paintings in an effort to end the normalization of torture. This volume compiles over 200 images—full-bleed reproductions and installation views—of some of the most important political art of our time.

WALTHER KÖNIG, KÖLN
9783863357542
u.s. \$55.00 **CDN** \$70.00
Clth, 9.5 x 11.75 in. / 264 pgs / 200 color.
Available/Art



Robert Longo

Text by Andrew Durbin.
This catalogue focuses on Robert Longo’s (born 1953) recent series of charcoal drawings of well-known Abstract Expressionist paintings. The original paintings are immediately recognizable, but it is the overlooked or imperceptible details of the complex surface, the tactility of the paint, the brushstrokes and the pattern of the canvas that Longo has made visible in his translation from color to black and white, paint to charcoal. Exploring his ambivalence toward painting, Longo’s drawings address the historical magnitude of Abstract Expressionism in art-historical and cultural contexts. Along with the Abstract Expressionist drawings, the book includes Longo’s enormous seven-panel drawing of the US Capitol building and a 17-foot high black wax-surfaced sculpture of an American flag that appears to collapse into or fall through the floor.

HATJE CANTZ
9783775741071
u.s. \$55.00 **CDN** \$70.00
Pbk, 7.5 x 10.5 in. / 320 pgs / 300 color.
April/Art

Michaël Borremans: Black Mould

Michaël Borremans: Black Mould documents the artist’s first exhibition at David Zwirner, London in 2015 and his first solo presentation in the city in ten years. This intimately scaled catalogue, which has been designed by the artist in collaboration with Kim Beirnaert, includes 32 small- and large-scale paintings from his new series, most of which feature anonymous, black-robed characters. Alone or in groups, they perform mysterious acts within monochromatic spaces reminiscent of an artist’s barren studio. Seemingly behaving according to a symbolic language of their own, they pose alone or interact in communal dances, with some figures holding torches and others exposed naked from the waist down. Their facelessness opens up ambiguous narrative possibilities, as if they were empty canvases with which to construct meaning. Like archetypes capable of embodying shifting meanings, the blank figures become a mold for the human condition, at once satirical, tragic, humorous and above all, contradictory.

DAVID ZWIRNER BOOKS
9781941701164 u.s. \$30.00 **CDN** \$40.00
Hbk, 6.5 x 9.5 in. / 48 pgs / 35 color.
Available/Art



Luc Tuymans: Birds of a Feather

Edited by Tommy Simoons. Text by Will Self, Colin Chinnery.

This book compiles the most recent work by Luc Tuymans (born 1958), one of Belgium’s most eminent painters. Accompanying a 2015 exhibition, *Luc Tuymans: Birds of a Feather*, it shows the artist’s fascination with the Scottish Enlightenment and its thinkers, who believed in the ability of humans to shape their future rationally and whose influence extended as far as the US. Stimulated by a visit to the art collection of the University of Edinburgh, Tuymans created three small portraits of Scottish philosophers, originally painted by the 18th-century portrait artist Henry Raeburn. The theme of the Enlightenment is combined with menacing horror, such as in a monumental dark work, “The Shore,” which alludes to Goya’s *pinturas negras*, or in the portrait of the murderer and cannibal Issei Sagawa. Acclaimed British novelist Will Self provides a remarkable short story for the publication, while art critic Colin Chinnery contributes an explanatory essay.

LU Dion
9789491819391 u.s. \$45.00 **CDN** \$57.50
Hbk, 8.5 x 10.5 in. / 112 pgs / illustrated throughout.
January/Art

Bridget Riley: Works 1981–2015

Text by Richard Shiff, Robert Kudielka.

Published on the occasion of her 2015 solo exhibition at David Zwirner, *Bridget Riley: Works 1981–2015* presents detailed spreads of paintings from the last 34 years of her career, including images of “Rajasthan,” a wall painting previously shown in Germany and England, and exhibited for the first time in New York. These dynamic reproductions begin with stripe paintings from the 1980s and end with her return to black and white that ties back to her work from the 1960s, but bear traces of Riley’s deep engagement with color in the interim. Also included is a selection of the artist’s works on paper; together, these complementary aspects of her practice over the past four decades reveal the astonishing variety she has achieved by developing and re-discovering different forms. An essay by art historian Richard Shiff contextualizes the developments in Riley’s practice since the early 1980s, and further emphasizes her influence and lineage as a painter. Rounding out the publication are biographical notes by Robert Kudielka, one of the artist’s foremost critics.

DAVID ZWIRNER BOOKS
9781941701232 u.s. \$50.00 **CDN** \$65.00
Hbk, 9 x 12 in. / 120 pgs / 80 color.
May/Art





John Stezaker:
Unassisted
Readymade

Edited by Markus Bosshard, Lionel Bovier, Jürg Trösch. Text by David Campany.

English artist John Stezaker (born 1949) reexamines various relationships to the photographic image—as documentation of truth, purveyor of memory and symbol of modern culture. In his collages, Stezaker appropriates images found in books, magazines and postcards, and uses them as “readymades.” Through his elegant juxtapositions, Stezaker adopts the content and contexts of the original images to convey his own witty and poignant meanings. In this new volume, Stezaker started with found images from Hollywood’s golden era. Using publicity shots of classic film icons, the artist splices and overlaps famous faces, creating hybrid stars that dissociate the familiar and take on an uncanny quality, destabilizing our idealization of celebrity through work both surreal and grotesque. The volume includes an essay by writer, curator and artist David Campany.

JRP|RINGIER
9783037644492
u.s. \$75.00 CDN \$95.00
Hbk, 9.5 x 13.5 in. / 132 pgs / 79 color.
April/Art



Camille Henrot:
Elephant Child

Edited by Michael Connor, Clara Meister, Kristina Scepanski. Text by Camille Henrot, Monique Jeudy-Ballini.

French-born, New York–based Camille Henrot (born 1978) works in digital media, video installation and sculpture, exploring such themes as human bodies and information media. In this hybrid artist’s book and exhibition catalogue, the artist reconsiders source material and ideas found and developed during her Artist Research Fellowship at the Smithsonian, the making of her 2013 video, *Grosse Fatigue*, and the subsequent installation, *The Pale Fox* (2014–15). A text by Henrot, in collaboration with curators Clara Meister and Michael Connor, forms the core of the publication, while an interview between the artist and social anthropologist Monique Jeudy-Ballini offers insight into Henrot’s critical fascination with anthropology. *Elephant Child* combines research materials, photographic fragments, preparatory notes and sketches alongside color photographs of sculptures, video stills and installation images.

KOENIG BOOKS
9783863358303
u.s. \$49.95 CDN \$64.95 **FLAT40**
Hbk, 7.5 x 12 in. / 208 pgs / 332 color.
January/Art



Marianne Vitale:
Train Wreck

Marianne Vitale: Train Wreck is the artist’s wry look at the infancy of the American railroad, an age mythologized even in its own time as a period of industrial progress and the heroic conquest of the American frontier. But this progress was fitfully achieved, punctuated by incredible, shocking disasters. In a new artist’s book, New York–based artist Marianne Vitale (born 1973) reproduces black-and-white archival photographs of train wreckage on soft, plastic pages, creating an incongruous merger of content and container in a sculptural, compulsively tactile object. Each of the waterproof, pliable plastic pages of this book features a different locomotive carcass or caboose skeleton for readers to re-contort at their leisure. The contrast between the indestructibility of this playtime “bath” book and its imagery depicting the tragic frailty of industrial America’s iron workhorses is at once striking and amusing.

KIITO-SAN
9780984721061
u.s. \$15.00 CDN \$19.95
Hbk, 10 x 10 in. / 10 pgs / 10 b&w.
January/Art



Bastienne
Schmidt: Typology
of Women

For her latest publication, *Typology of Women*, German-born, Hamptons-based mixed-media artist Bastienne Schmidt (born 1961) has created a series of hand-painted orange cutouts of different types of women as they have been represented in different historical periods, in popular culture and in literature. The clarifying, codifying logic of the typology—the systematic classification of types that have characteristics in common—is undermined by Schmidt’s spare, enigmatic silhouettes. Referencing ancient Greek pottery, Japanese woodcuts, American pop culture and fairy tales, Schmidt’s figures are vaguely familiar and recognizably female but often seem to dodge exact classification. Also inspired by the rigorous systematic method of Bernd and Hilla Becher and the politics of Simone de Beauvoir’s *The Second Sex*, *Typology of Women* expresses both the reduction of the represented female form and its almost infinite diversity.

JOVIS
9783868593884
u.s. \$30.00 CDN \$40.00
Hbk, 7.5 x 9.5 in. / 112 pgs / 40 color.
July/Art

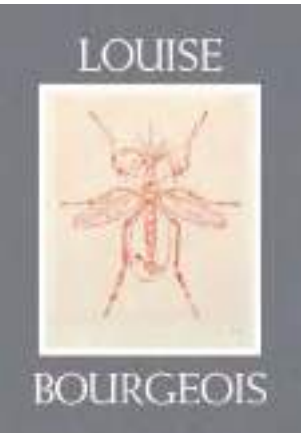


Anselm Kiefer:
The Woodcuts

Edited by Antonia Hoerschelmann, Klaus Albrecht Schröder. Text by Antonia Hoerschelmann.

Unlike almost any other contemporary German artist, Anselm Kiefer (born 1945) has rendered the horrors of recent history and created profound works of art with mythological, religious and philosophical themes, in subtle layers that alternately cover as well as uncover one another—that contain the knowledge of the inevitable transformation and dissolution of all matter, at once monumental and material-related. These fundamental elements also inform his woodcuts. This catalogue, accompanying the retrospective of the same name at the Albertina, Vienna, deals with these for the first time. More than 35 major works comprise the most important cycles and thematic groups and demonstrate their variety, from the earliest works in traditional book format and the fascinating large-format works titled *Brunhilde: Grane*, to the *Ways of Worldly Wisdom: Arminius’s Battle* and the *Rhine* woodcuts.

HATJE CANTZ
9783775741019
u.s. \$60.00 CDN \$78.00
Hbk, 9.5 x 11.5 in. / 160 pgs / 71 color.
June/Art



Louise Bourgeois:
Autobiographical
Prints

Text by Juliet Mitchell.

Featuring two print series by one of the most influential artists of recent decades, *Louise Bourgeois: Autobiographical Prints* presents highly personal, dreamlike expressions of this formidable figure. A prolific printmaker, Louise Bourgeois (1911–2010) created the *Autobiographical* series in 1994, capturing her deepest thoughts and memories. The accompanying collection of *11 Drypoints*, which were created in 1999, offers a more abstract perspective, using motifs and themes to conjure representations of her past. Intriguing and highly immersive, both sets of prints open a window into the mind of the artist. All of the prints are reproduced with arresting clarity, accompanied by a text exploring the prints in the context of Bourgeois’ psychological biography, by celebrated psychoanalyst Juliet Mitchell. These works from the end of the artist’s life are a crucial expression of her vulnerability, and an exploration of the themes that form the crux of her practice: memory, childhood trauma and sexuality.

HAYWARD PUBLISHING
9781853323430
u.s. \$18.00 CDN \$23.95
Pbk, 6.5 x 9.5 in. / 96 pgs / 25 b&w.
March/Art



Isa Genzken:
Mach dich hübsch!

Created in Berlin around 15 years ago, this large-format collage book by Isa Genzken (born 1948) is both a personal diary and artistic manifesto. In it are portraits of the artist and her friends; clippings from advertisements and glamour magazines; male pinups; illustrations of fences and grates from animal enclosures; mostly bare trees, bushes and forests; columns, faces and strange details from the artist’s work and installations; postcards of historical paintings and handwritten notes. Genzken uses brown sticky tape and silver textured textile tape; black, blue, red and vibrant green neon papers give the book a dramatic structure, creating windows and doors with views in and out. The format of the pages gradually becomes larger throughout the course of the book, giving it an astounding physicality.

WALTHER KÖNIG, KÖLN
9783863357764
u.s. \$65.00 CDN \$85.00 **FLAT40**
Hbk, 12 x 16 in. / 76 pgs / illustrated throughout.
February/Art



Sophie Calle:
My All

Over the past 30 years, artist Sophie Calle (born 1953) has orchestrated small moments of life as art, each time establishing a game, then setting its rules for herself and for others. Calle’s work springs up around “the association of an image and a narrative around a game or autobiographical ritual, which strives to summon up the angst of absence while creating a relationship to others that is controlled by the artist,” as curator and art critic Christine Macel puts it. Calle has carried out and documented these melancholy games in books, photographs, videos, films and performances. *Sophie Calle: My All* finds the artist experimenting with yet another medium—the postcard set. Taking stock of her entire oeuvre, this set of postcards functions as a beautiful portfolio of Calle’s work, as well as a new investigation of it, in an appropriately nomadic format.

ACTES SUD
9782330053697
u.s. \$35.00 CDN \$22.00 **SDNR50**
Hbk, 4 x 6 in. / 50 pgs / illustrated throughout.
February/Art



Karl Wirsum:
The Hard Way

Selections from the 1970s

Edited with text by Dan Nadel.

This catalogue compiles the drawings, sculptures and paintings created by Karl Wirsum (born 1939) in the 1970s—the artist’s most restless period geographically and artistically, as he moved back and forth from Chicago to Sacramento and experimented with materials, formats and visual languages. With the close of the 1960s and the final Hairy Who exhibition, Wirsum began moving away from conventional art objects and into puppets, display signage, kites and mannequins. His visual language changed too, forsaking curvilinear forms and high-key color paintings for a hard-edged geometric language with fewer colors and a focus on the possibilities of working with the entire human form, not just the bust. The works included here—in over 40 images—range from a series of “cardbroads,” full-figured malleable chipboard humanoids held together by grommets; to hand-crafted painted wood marionettes; to paintings and drawings of ice skaters possessed of bulbous appendages.

DEREK ELLER GALLERY
9780977900251
U.S. \$24.95 **CDN** \$29.95
Pbk, 7.5 x 11 in. / 96 pgs / 71 color.
January/Art



2015 FALL–WINTER SUPPLEMENT

Hairy Who & The
Chicago Imagists

Directed by Leslie Buchbinder.
Text by Robert Storr.

In the mid 1960s, Chicago was an incubator for an iconoclastic group of artists collectively known as the Imagists. A cousin to the contemporaneous phenomenon of Pop art, Chicago Imagism took its own weird, wondrous, in-your-face approach. The Imagist artists—including Roger Brown, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg and Karl Wirsum—each had his or her own unmistakable style: scatological, meticulous, comical and absurd. *Hairy Who & The Chicago Imagists* is the first film to tell the Imagists’ whole story, from their notoriety in the 1960s to their 21st-century resurgence in popularity. Almost 50 years after their first show, the Imagists have influenced generations of artists, from Jeff Koons to Chris Ware. With a wealth of archival footage and photographs, the film also includes over 40 interviews with critics, curators, collectors, artists and the Imagists themselves.

PENTIMENTI PRODUCTIONS
9780692481400
U.S. \$45.00 **CDN** \$57.50 **SDNR50**
Pbk, 2 vols, 6.25 x 8 in. / 34 pgs / DVD.
Available/Art/Film & Video



ALSO AVAILABLE
The Collected Hairy Who Publications
1966–69
9781880146965
Hbk, U.S. \$50.00 **CDN** \$65.00
Matthew Marks



Mel Ramos:
Superman at the
Supermarket

Edited by Thomas Levy. Text by Konstantin Jacoby.

In the early 1960s, Mel Ramos (born 1935), one of the first artists to embrace Pop art, abandoned Abstract Expressionism and began to produce the work for which he is best known: glossy, flat paintings of idealized, voluptuous female nudes emerging from banana peels, lounging on top of cigars or caressing bottles of ketchup. Taking advertising’s enduring maxim “sex sells” to its most extreme ends, Ramos poses the nude female figure in erotic, occasionally even vulgar, positions on top of the most banal consumer goods. Beauty queens, martini glasses, nude Hollywood starlets and hamburgers are given equal attention in Ramos’ artistic universe; if Ramos has been criticized for commodifying the female form it must also be acknowledged that he eroticizes the commodity. *Mel Ramos: Superman at the Supermarket* is a homage to Ramos, published in celebration of his 80th birthday.

KERBER
9783735601667
U.S. \$29.95 **CDN** \$37.50
Hbk, 6.5 x 9.25 in. / 96 pgs / 59 color / 9 b&w.
March/Art



Mel Ramos:
Exceptional
Editions

Edited with text by Anke Wiedmann. Text by Ernst Hilger.

Exceptional Editions compiles all of the special editions produced by the great American Pop artist Mel Ramos (born 1935), including sculptures, works on enamel, backlit frames and bas-relief works, as well as all of the prints published since 2013 (thus updating the previous volume *Mel Ramos: New Prints*). Like his fellow painters Roy Lichtenstein and Andy Warhol, Ramos adopts motifs from mass media and advertising. In the early 1960s he attracted attention with painted appropriations of comic book heroes such as Batman and Superman. In the mid-60s, he began to incorporate pin-ups into his paintings, which he juxtaposed comically and revealingly with American consumer products.

VERLAG FÜR MODERNE KUNST
9783903004443
U.S. \$45.00 **CDN** \$57.50
Hbk, 9.25 x 12 in. / 72 pgs / 35 color.
January/Art

Prints in Britain

Text by Julia Beaumont-Jones.

Prints in Britain is a highly illustrated volume that presents a substantial selection of key works of printmaking made in Britain. Using the Arts Council Collection as a platform, *Prints in Britain* spans a broad selection of styles and movements and represents the wealth of print works in the collection, from the geometric lines of Kenneth Martin and the striking graphics of Michael Craig-Martin to the arresting and abstract work of Howard Hodgkin. This attractive and accessible compendium of highlights includes an essay by Julia Beaumont-Jones, who gives an informative overview of the development and significance of the medium. Featuring over 250 works taken from the collection, *Prints in Britain* provides a long-overdue, affordable and engaging selection featuring masters of the medium alongside lesser-known practitioners. Artists represented include Patrick Caulfield, Peter Blake, Paula Rego, Ralph Steadman, Chris Ofili, Gary Hume, Bridget Riley, John Minton, Francis Hoyland, Patrick Hughes, William Tucker, Rachael Whiteread, Antony Gormley, Ian Hamilton Finlay, Helen Chadwick, John Minton, Joe Tilson, Henry Moore and many more.

HAYWARD PUBLISHING
9781853323454 U.S. \$30.00 **CDN** \$40.00
Pbk, 6.5 x 9.5 in. / 302 pgs / 250 color.
May/Art



Drawn from Life
People on Paper

Foreword by Jill Constantine. Text by Martin Herbert.

Drawn from Life: People on Paper brings together over 50 masterpieces of drawing from the Arts Council and British Council collections, celebrating images of people captured on paper. The selection spans over a century of British art, from Vorticist master Wyndham Lewis and Eduardo Paolozzi’s animated line drawings inspired by Rembrandt to postwar Henry Moore and Lucian Freud’s somber figure studies. This survey includes numerous works by some of the biggest names of 20th- and 21st-century British art, including Frank Auerbach, Peter Blake, Elizabeth Frink, Antony Gormley, Richard Hamilton, Barbara Hepworth, David Hockney, Howard Hodgkin, Gwen John, Walter Sickert, Stanley Spencer and Euan Uglow, among many others. A foreword by Jill Constantine, Head of the Arts Council Collection, introduces the collection’s holdings in figurative art while an engaging and insightful essay by Martin Herbert explores the multitudinous themes within the works as well as the development of figurative drawing throughout the period. *Drawn from Life: People on Paper* is a curious and compact volume covering an exciting array of styles from some of the world’s best-known artists.

HAYWARD PUBLISHING
9781853323423 U.S. \$25.00 **CDN** \$32.50
Pbk, 6.25 x 9.5 in. / 106 pgs / 50 color.
March/Art



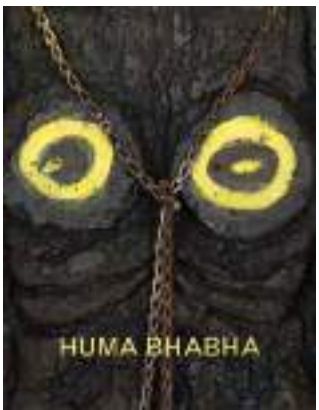
ALSO AVAILABLE
Drawing People: The Human Figure in Contemporary Art
9781938922688
Pbk, U.S. \$45.00 **CDN** \$57.50
D.A.P./Distributed Art Publishers, Inc.



Something to Take My Place: The Art of Lonnie Holley

Edited by Mark Sloan, Lizz Biswell. Text by Bernard L. Herman, et al. Lonnie Holley (born 1950), acclaimed by *The New York Times* as “the Insider’s Outsider,” is best known for his assemblage sculptures incorporating natural and man-made materials, often cast off or discarded; he has recently also begun to make music, through the Dust-to-Digital label. Legendary for his environmental assemblage that spread over two acres of his property in Birmingham, Alabama—now destroyed—Holley scavenges and repurposes found objects in the service of a personal philosophy of renewal and rejuvenation. This is the first monograph on Holley’s work in more than a decade. Illustrated with reproductions of more than 70 of Holley’s sculptures, it provides a comprehensive overview of Holley’s art, life and philosophy, with essays by Mark Sloan, Leslie Umberger, Bernard L. Herman and an “as-told-to” autobiography recorded by noted oral historian Theodore Rosengarten.

HALSEY INSTITUTE OF CONTEMPORARY ART, COLLEGE OF CHARLESTON
9781467574488
u.s. \$39.95 CDN \$50.00
Hbk, 10 x 11 in. / 215 pgs / 114 color / 3 b&w.
January/Art/African American Art & Culture



Huma Bhabha

Introduction by Jeanne Greenberg Rohatyn. Text by David Levi Strauss, Seamus Heaney. Published to accompany her exhibition at Salon 94, Huma Bhabha’s (born 1962) latest catalogue includes sculpture and works on paper from the past three years, including images of the artist’s presentation at MoMA PS1 in 2012, *Unnatural Histories*, and at the Venice Biennale in 2015. A sculptor first and foremost, the Pakistan-born, New York-based artist creates her works out of materials such as Styrofoam, clay, wire and scraps of construction material, combining figuration with abstract motifs to create post-apocalyptic-looking creatures. Bhabha’s works on paper are an equally haunting combination of modernist abstraction and representation; in vibrant colors, her figures are both fantastical and Picasso-esque. With nearly 250 images and essays by Jeanne Greenberg Rohatyn and David Levi Strauss, this new hardcover is an essential monograph on Bhabha, whose concerns with war, colonialism and displacement are increasingly felt across borders.

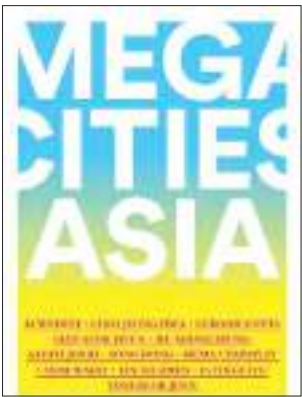
SALON 94
9781942607069
u.s. \$60.00 CDN \$78.00
Hbk, 8 x 11 in. / 206 pgs / 246 color.
January/Art



Song Dong

Text by Feng Boyi, Song Dong, Leng Lin, Barbara London, Sarina Tang, Philippe Vergne, et al. Square feet of empty toothpaste tubes and bottles of cleaning solution, pencils, balls of wool or shoes—these objects, arranged in neat rows, could be seen at *Waste Not*, a spectacular installation by Song Dong (born 1966) comprising more than 10,000 individual items, which traveled around the world, inspiring countless exhibition visitors. During the Cultural Revolution, the artist’s mother fell into poverty and compulsively collected everyday objects. The installation arranges everything she accumulated, cataloguing and documenting her life. Song Dong has also arranged old doors and windows from demolished buildings to create new living spaces, and in *Doing Nothing Garden* at Documenta 12, he transformed a mountain of garbage into an attractive recreation area, while in *Eating the City* he created modern cityscapes out of candy. This is the first volume to survey all of the projects by the Chinese conceptual artist, in which he deals with issues such as consumption, sustainability, memory and spirituality.

HATJE CANTZ
9783775740630
u.s. \$60.00 CDN \$78.00
Hbk, 10 x 11.25 in. / 304 pgs / 548 color.
February/Art/Asian Art & Culture



Megacities Asia

Text by Ai Miner, Laura Weinstein. More than half of the world’s megacities—cities with populations of ten million or more—are in Asia. This compact and dynamically designed book introduces the work of several artists from the megacities of Seoul, Beijing, Shanghai, Delhi and Mumbai who are fueling their practices with materials found in those places and responding with large, immersive sculptures indelibly marked by their urban contexts. Like the cities in which they were conceived, the towering accumulations of stainless steel vessels, plastic wares, discarded architectural elements, grocery products and other found objects by artists Ai Weiwei, Choi Jeong Hwa, Subodh Gupta, Han Seok Hyun, Hu Xiangcheng, Aaditi Joshi, Song Dong, Hema Upadhyay, Asim Waqif, Yin Xiuzhen and the collective flyingCity dazzle us with their sheer mass and strange transformative power, and envelop us in complex global issues of migration, consumption, sustainability and cultural heritage.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780878468355
u.s. \$20.00 CDN \$26.00
Pbk, 7 x 9.5 in. / 120 pgs / 68 color.
April/Art/Asian Art & Culture

EXHIBITION SCHEDULE
Boston, MA: Museum of Fine Arts,
Boston, 04/03/16–07/17/16



Goeritz Guide

Preface by Daniel Garza Usabiaga. Text by Christian del Castillo, David Miranda. Painter and sculptor Mathias Goeritz (1915–90) studied arts and crafts, art history and philosophy in interwar Berlin before arriving in Guadalajara in 1949, after stints in Spain and North Africa. It was in Mexico, at the founding of his El Eco Experimental Museum in Mexico City, that Goeritz put forward his principle of “emotional architecture,” which would become a driving force of his subsequent work and an important concept in the development of modern art in postwar Latin America—a theory of architecture, objects and spaces that would stir the emotions rather than resting on bland functionalism and austere aestheticism. *Goeritz Guide*, the first guide to Goeritz’s work, explores Goeritz’s art through an itinerary of 41 of his public works in Mexico, including monumental sculptures, stained glass windows and murals in Guadalajara, Cuernavaca, Monterrey, Toluca, Acapulco, Mérida and three zones of Mexico City.

ARQUINE
9786077784951
u.s. \$25.00 CDN \$32.50
Hbk, 4.75 x 6.75 in. / 192 pgs / 82 color / 20 b&w.
February/Art/Latin American/Caribbean Art & Culture



Antonio Dias

Edited by Alexandra Garcia Waldman, Antonio Dias. Text by Achille Bonito Oliva, Paulo Sergio Duarte, Ileana Pradilla.

Antonio Dias serves as a monumental compendium that surveys the Brazilian artist’s almost 50-year career. Edited and designed by Dias (born 1944), the volume moves through the many phases of his varied practice, from his early experimentation at age 19 with visual representations of protest—before the 1964 military coup and at Brazil’s political and social climax—to his conceptual production in Milan, his early film work, his works on paper developed in Nepal and the painting practice that has continued throughout his life. One of Brazil’s most versatile artists, Dias creates work that transcends borders and nationalities—as he himself states, having worked in Rio, Milan and Paris, “anywhere is my land”—and yet, few books are available on him in English. This hardcover volume, with over 400 images, changes that, offering an introduction to a canonical Brazilian artist.

APC/COSAC NAIFY
9788540509917
u.s. \$45.00 CDN \$57.50
Hbk, 11.00 x 10.50 in. / 384 pgs / 400 color / 40 b&w.
January/Art/Latin American/Caribbean Art & Culture



Paulo Bruscky: Poesia Viva

Edited by Antonio Sergio Bessa, Paulo Bruscky. Text by Antonio Sergio Bessa. *Paulo Bruscky: Poesia Viva* explores the poetic grounding of the oeuvre of Brazilian conceptual artist Paulo Bruscky (born 1949). Bruscky, long considered a pioneer in mail art and Xerox art, has always stated that “poeisis” is at the core of his extremely diverse practice. A rebel poet of sorts, he has continuously sought to question the status quo through his art—a thoroughly political aspiration during years of military dictatorship. Through a unique selection of Bruscky’s works, carefully chosen by editor Antonio Sergio Bessa and the artist, this volume shows the poetic basis of Bruscky’s long-standing interests in the metalinguistic and the performative, and explores Bruscky’s artistic debt to concrete poetry, and more specifically to the experimental work of the Brazilian Poema/Processo movement and the Poesia Práxis group. *Paulo Bruscky: Poesia Viva* investigates the poetic process and sensibility across five decades of Bruscky’s work.

APC/COSAC NAIFY
9788540509405
u.s. \$40.00 CDN \$52.50
Hbk, 6.25 x 9.00 in. / 248 pgs / 147 color / 5 b&w.
January/Art/Latin American/Caribbean Art & Culture



Resistance Performed

An Anthology on Aesthetic Strategies under Repressive Regimes in Latin America

Edited by Heike Munder. Text by Rodrigo Alonso, Cornelia Huth, et al. This publication addresses performative artistic strategies as a lived practice of resistance in Latin American countries such as Argentina, Brazil and Chile, from the 1960s on. At its core are those artists who have contested repressive political systems, often jeopardizing their own lives: for example, 3Nós3, Elías Adasme, Sonia Andrade, Martha Araújo, Lenora de Barros, Paulo Bruscky, Colectivo Acciones de Arte, Luis Camnitzer, Graciela Carnevale, Antonio Caro, Antonio Dias, Eugenio Dittborn, León Ferrari, Nicolás Franco, Anna Bella Geiger, Grupo de Arte Callejero, Graciela Gutiérrez Marx, Voluspa Jarpa, Gastão de Magalhães, Anna Maria Maiolino, Antonio Manuel, Cildo Meireles, Pedro Reyes, Lotty Rosenfeld, Yeguas del Apocalipsis, Horacio Zabala and Sergio Zvallos. Essays discuss topics such as gender issues, Chile’s dictatorship and mail art.

JRP|RINGIER
9783037644461
u.s. \$59.95 CDN \$76.50
Hbk, 8.25 x 10.75 in. / 220 pgs / 205 b&w.
March/Art/Latin American/Caribbean Art & Culture



Lynn Hershman Leeson: Civic Radar

Edited by Peter Weibel. Text by Andreas Beitin, Pamela Lee, Peggy Phelan, Ruby Rich, Jeffrey Schnapp, Kyle Stephan, Kristine Stiles, Tilda Swinton, Peter Weibel. Interview by Hou Hanru, Laura Poitras.

American artist and filmmaker Lynn Hershman Leeson (born 1941) is among the first and most influential of media artists. During the past five decades she has achieved pi-oneering work in the fields of photography, video, film, performance, installation, and interactive and net-based media art. Her works have been shown in over 200 large-scale exhibitions, and constitute parts of noteworthy museum and private collections. First working in drawing and sculpture, Hershman Leeson turned to performance and conceptual art in the late 1960s and early 1970s. Her most influential performance work is *Roberta Breitmore* (1973–78)—the fictional character that she, and then three subsequent female personas, enacted in real time and space, using various artifacts of the period. Roberta Breitmore’s conceptual idea of fractured identity and multiplicity of contemporary life anticipated the exploration of surrogate identities that flourished in the digital and virtual worlds several decades later. Hershman Leeson’s investigation of identity and various modes of surveillance devel-oped into a variety of works, ranging from *Lorna* (1983–84), one of the first interactive projects on video disc, to *Teknolust* (2002), which addressed cyber-identity, artificial intelligence, cloning, and the decoupling of sexuality and human reproduction. In her most recent works, Hershman Leeson includes robots, mass communication media such as smart-phones, as well as the latest scientific developments in the fields of genetics and regenerative medicine, including 3D bioprinters that create human body parts. This first comprehensive monograph on Hershman Leeson’s work is compiled in close collaboration with the artist.

HATJE CANTZ
9783775741026 U.S. \$70.00 CDN \$90.00
Hbk, 8.25 x 10.5 in. / 352 pgs / 430 color.
May/Art/Film & Video

Michael Snow: Sequences

A History of His Art

Edited by Gloria Moure. Text by Bruce Jenkins, Michael Snow.

Canadian artist Michael Snow (born 1929) has been a central figure in North American postwar art; his influential films, such as *Wavelength*, rank alongside those of avant-garde auteurs such as Stan Brakhage and Gregory Markopoulos.

Sequences is a complete monograph of this contemporary Renaissance man, who characterizes his oeuvre thus: “my paintings are done by a filmmaker, sculpture by a musician, films by a painter, music by a filmmaker, paintings by a sculptor, sculpture by a filmmaker, films by a musician, music by a sculptor.” Accordingly, Snow’s texts ac-knowledge the difficulties an artist faces in approaching multiple disciplines. Across 17 chapters, the artist offers a complete overview of his own work—an editorial task with which he is intimately familiar after having produced several remarkable artists’ books. At almost 400 pages, this hardcover is a tour- de-force on and by one of the most out-standing artists of our time.

POLÍGRAFA
9788434313521 U.S. \$75.00 CDN \$95.00
Hbk, 8.75 x 10.25 in. / 376 pgs / 288 color.
January/Art/Film & Video



Paul Sharits: Catalogue Raisonné 1962–1992

A Retrospective

Edited by Susanne Pfeffer. Text by Paul Chan, Tony Conrad, Birgit Hein, Bruce Jenkins, Branden W. Joseph, Helen Marten, Jonas Mekas, Melissa Ragona, Paul Sharits.

American avant-garde filmmaker Paul Sharits (1943–93)—a protago-nist of the “structural film” move-ment, alongside Michael Snow, Tony Conrad and others—was internationally acclaimed for his installations of endless film loops, multiple projections and experi-mental soundtracks. This volume spans his oeuvre, from his early structural films of the 1960s and ‘70s, and his unique film spaces and graphic works, to the little-known paintings, through a large-format image section and essays by theorists, artists and Sharits’ contemporaries. Including previously unpub-lished works and new research, *Paul Sharits: Catalogué Raisonné 1962–1992* is completed with an illustrated catalogue raisonné of Sharits’ work between 1965 and 1992.

WALTHER KÖNIG, KÖLN
9783863356811
U.S. \$65.00 CDN \$85.00
Pbk, 8 x 11.5 in. / 616 pgs / 807 duotone / 7 b&w.
March/Film & Video

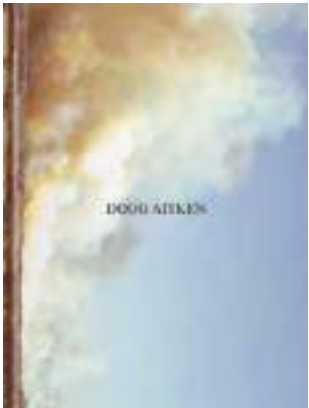


Stan Douglas: The Secret Agent

Foreword by Dirk Snauwaert. Text by Eric C.H. De Bruyn, Jason E. Smith. Afterword by Séamus Kealy.

Stan Douglas: The Secret Agent surveys three recent works by Stan Douglas (born 1960), all dealing with the politics and culture of the turbulent 1970s. The video installa-tion *The Secret Agent*, which lends this monograph its title, transposes Joseph Conrad’s 1907 novel to Lisbon during the upheaval fol-lowing the Carnation Revolution of 1974. *Disco Angola* compares two roughly simultaneous moments—the hedonistic glamour of New York nightlife in the ‘70s and the Angolan Civil War—in a series of eight staged historical photographs set in New York and Angola. The third work, *Luanda-Kinshasa*, is a six-hour jazz film set in 1974, con-structed around 11 songs recorded at the legendary 30th Street Studio where the likes of Miles Davis and Glenn Gould worked. *Stan Douglas: The Secret Agent* includes original scripts, film stills, produc-tion shots and extensive archival material to illustrate these crucial works from Douglas’ oeuvre.

LUDION
9789491819384
U.S. \$45.00 CDN \$57.50
Hbk, 8.5 x 10.5 in. / 192 pgs / 300 color.
January/Art/Photography/Film & Video



2015 FALL–WINTER SUPPLEMENT

Doug Aitken

Edited by Matthias Ulrich, Max Hollein. Text by Matthias Ulrich, Martin Herbert, April Lamm, Jörg Heiser, Dominic Eichler, et al.

The spectacular film and sound pieces of Doug Aitken (born 1968) take visitors on a synaesthetic journey around the world and into themselves, in a maelstrom of expressive images and rhythmic landscapes. Published to accompany an ex-hibition at the Frankfurt Schirn, this book includes over 250 im-ages—of sculptures, site-specific sound installations and more—of-fering an overview of the artist’s heterogeneous oeuvre. Aitken’s kaleidoscopic universe revolves around life’s existential questions, without supplying simple answers. Instead, the artist lends expression to an almost naive fascination with being human and people’s sense of collectivity and cooperation. Consequently, the recent projects by the Los Angeles–based art-ist have redefined the exhibition format. With essays by leading curators and art writers, this ac-cessible hardcover documents the interactive and varied work of this contemporary giant.

VERLAG FÜR MODERNE KUNST
9783903004184
U.S. \$50.00 CDN \$65.00
Hbk, 9.5 x 12.75 in. / 200 pgs / 150 color.
Available/Art/Film & Video



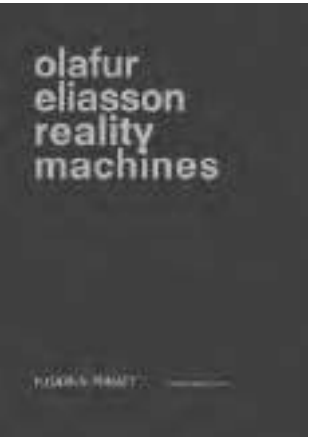
AL and AL: Incidents of Travel in the Multiverse

Text by Marina Warner, Brian Greene, Grant Morrison, AL & AL.

Incidents of Travel in the Multiverse focuses on three films directed by the acclaimed British artists and filmmakers AL and AL. The first story travels to the edge of a black hole, as superstring physicist Brian Greene and composer Philip Glass bring Einstein’s general theory of relativity to life. The second story sees thinking machines from the future travel back in time in search of their creator, Alan Turing, while the final story, made with nano-biophysicist Bart Hoogenboom, travels across the universe on a mission to find the origins of life and a cure for death.

This book brings the creative pro-cess of AL and AL’s filmmaking to life through previously unseen ma-terial from their archives, including photographs, drawings, corre-spondence, screenplays and notes. Texts by Marina Warner, celebrated science writer Brian Greene and best selling graphic novelist Grant Morrison examine the theory of the multiverse.

HAYWARD PUBLISHING
9780992952464
U.S. \$35.00 CDN \$45.00
Pbk, 6.5 x 9.25 in. / 160 pgs / illustrated throughout.
March/Art/Film & Video



Olafur Eliasson: Reality Machines

Edited by Matilda Olof-Ors. Foreword by Daniel Birnbaum, Ann-Sofi Noring, Kerstin Brunnberg. Introduction by Matilda Olof-Ors. Text by Daniel Birnbaum, Olafur Eliasson, Timothy Morton.

Olafur Eliasson (born 1967) engages the public sphere through sculpture, photography, film, installation and site-specific pieces that explore perception, movement and embodied experience. This superbly produced overview of his three-decade-long practice offers a full account of his numerous projects, from early pieces such as *Beauty* (1993), in which a spotlight shines on the mist produced by thousands of droplets, to the ambitious works produced from his Berlin studio, where he collaborates with architects, art historians, technicians, engineers, designers and cooks. With essays by Eliasson, Daniel Birnbaum and Timothy Morton, and spectacular production including mylar paper changes, *Olafur Eliasson: Reality Machines* is the new definitive account of this artist’s prolific oeuvre.

KOENIG BOOKS
9783863358624
u.s. \$65.00 CDN \$85.00
Pbk, 8 x 11.5 in. / 300 pgs / 75 color.
March/Art

EXHIBITION SCHEDULE
Stockholm, Sweden: Moderna Museet, 10/03/15–01/03/16



Ernesto Neto

Edited with text by Hans-Peter Wipplinger. Text by Verena Gamper, Thomas Miessgang.

“I am sculpture and think as sculpture,” said Brazilian artist Ernesto Neto (born 1964). Neto aims to create an equally absorbing, boundary-blurring experience for his audiences, soliciting interaction and multisensory engagement from viewers of his engrossing biomorphic sculptural environments; he seeks nothing less than to create and to tap into a universal language of the senses. *Ernesto Neto*, published to accompany an exhibition-cum-Gesamtkunstwerk at the Kunsthalle Krems, is conceived as a retrospective and an opportunity to offer new insights into Neto’s biosculptural cosmos of sensuousness, intimacy and interrelationships (both human and material). Particular attention is paid in this volume to the roots of Neto’s work in the art history and culture of Brazil, from the Neo-Concrete art of Lygia Clark and Hélio Oiticica to the Tropicália theater, poetry and music of the late 1960s.

WALTHER KÖNIG, KÖLN
9783863357863
u.s. \$39.95 CDN \$50.00 **FLAT40**
Hbk, 8 x 10 in. / 192 pgs / 142 color / 36 b&w.
January/Art/Latin American/Caribbean Art & Culture

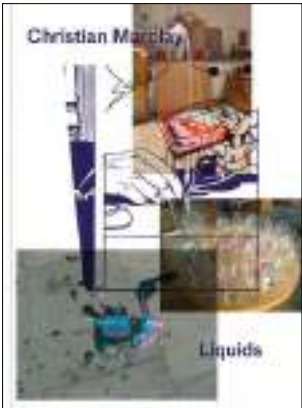


Christian Marclay: Action

Edited with introduction by Madeleine Schuppli. Text by Allen S. Weiss, Gilda Williams.

When his 24-hour film *The Clock* was awarded the Golden Lion at the 54th Venice Biennale in 2011, Christian Marclay’s hour had struck. Yet as an artist, performer and pioneer of turntablism, the Swiss-American Christian Marclay (born 1955) had already been famous for his complex oeuvre for more than 30 years, translating sounds and music into visual forms in his performances, installations, collages, sculptures and photographs, creating new sensory experiences that his viewers had never before experienced. Comic books and mangas are the source material for Marclay’s most recent works: the immersive video animation “Surround Sounds” (2014–15) and the series of *Onomatopoeia* paintings and works on paper inspired by the wet, liquid sounds of painting. *Christian Marclay: Action*, an extensive monographic survey, covers the entire spectrum of the artist’s multimedia and synaesthetic oeuvre, from previously little-known early works to his most recent paintings and video.

HATJE CANTZ
9783775740418
u.s. \$70.00 CDN \$90.00
Hbk, 8.25 x 11 in. / 176 pgs / 154 color.
February/Art



Christian Marclay: Liquids

Edited by Honey Luard. Text by Tom Morton.

The recent paintings of Christian Marclay (born 1955) take as their point of departure wet sounds suggestive of the action of painting. These paintings, winkingly bridging Abstract Expressionism and Pop art, represent a continuation of the artist’s longstanding experimentation with the relationship between images and sounds.

Christian Marclay: Liquids, published to accompany the artist’s solo exhibition at White Cube, includes these recent *Onomatopoeia* paintings, the recent films “Pub Crawl” (2014) and “Surround Sounds” (2014) and an installation of found glassware. Revered in the worlds of art and music for a body of work that bridges both camps, Marclay planned a lively program of collaborative musical performances led by the London Sinfonietta to accompany his exhibition and set up facilities for the on-site recording, pressing and screenprinting of vinyl records in the gallery, also documented in this volume.

WHITE CUBE
9781906072957
u.s. \$65.00 CDN \$85.00
Hbk, 8.5 x 11.75 in. / 152 pgs / 226 color / 26 b&w.
January/Art



Brandon LaBelle: Overheard and Interrupted

Text by Brandon LaBelle, Fred Dewey, Edit Molnár, Jeremy Woodruff. Interview by Elena Biserna.

Compiling works and writings from the last 13 years, this comprehensive monograph on American artist, writer and theorist Brandon LaBelle (born 1969) captures the artist’s expansive practice. Originally from Los Angeles and currently based in Berlin, LaBelle has been at the forefront of the sound arts since the mid-1990s, developing projects that adopt methods of intervention and spatial practice, that work with voice and modes of address, and that stage scenes of public gathering based on notions of interruption and radical sharing. LaBelle is a highly unique artist and writer, engaged in collaborative and public work, and the monograph documents his diverse activities in a range of international contexts. It includes a CD of a recent line performance by Labelle, essays on the artist by writer Fred Dewey, curator Edit Molnár, and cultural theorist Jeremy Woodruff, along with an interview with the artist by Elena Biserna.

LES PRESSES DU RÉEL/ERRANT BODIES PRESS
9782840668206
u.s. \$37.00 CDN \$47.50
Hbk, 8.5 x 11.5 in. / 380 pgs / 120 color / Audio CD.
March/Art

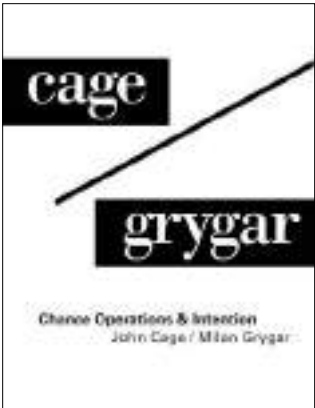


E.A.T.: Experiments in Arts and Technology

Edited by Sabine Breitwieser. Text by Kathy Battista, Simone Forti, Billy Klüver, Michelle Kuo, Catherine Morris, Zabet Patterson, John Tain, Sabine Breit.

Based in New York, Experiments in Art and Technology (E.A.T.) was a unique association of engineers and artists that included Robert Rauschenberg, Robert Whitman, Billy Klüver and Fred Waldhauer. The initiative was launched to realize works of art in unprecedented collaborative ventures, employ cutting-edge technology and to create artworks that would not have been possible without the expertise of scientists. Among these works were Jean Tinguely’s *Homage to New York* (1960) and David Tudor’s *Rainforest* (1973), as well as the legendary *9 Evenings* (1966) and *ARTCASH* (1971). This comprehensive overview offers a chronology of E.A.T.’s projects from 1960 to 1973, examining each project with a range of installation shots, archival photographs and ephemera, and essays by Simone Forti, Catherine Morris and others.

WALTHER KÖNIG, KÖLN
9783863357832
u.s. \$40.00 CDN \$52.50 **FLAT40**
Pbk, 9.5 x 11 in. / 240 pgs / 88 color / 89 b&w. January/Art



John Cage/Milan Grygar: Chance Operations & Intention

Edited by Beate Reifenscheid. Text by Jean-Yves Bosseur, Hana Larvová, Suzana Leu.

This book brings together the work of American composer and artist John Cage (1912–92) and Czech artist Milan Grygar (born 1926), both of whom experiment with performance, sound and chance in their art. Cage’s explorations at the borders of sound and image are well known; less familiar to an American audience are Grygar’s “acoustic drawings” and “living drawings” that expand the definition of drawing to include the visualization of sound and directly incorporate space, time and performance.

The works of Cage and Grygar have occasionally been shown together since the 1970s, and the two artists had been planning a collaborative performance shortly before Cage’s death in 1992. This volume investigates the convergences between the works of these two artists for the first time.

KERBER
9783735601551
u.s. \$47.50 CDN \$60.00
Pbk, 9.5 x 11.75 in. / 180 pgs / 62 color / 26 b&w.
March/Art/Music

EXHIBITION SCHEDULE
Houston, TX: Contemporary Arts Museum, 12/12/15–03/27/16



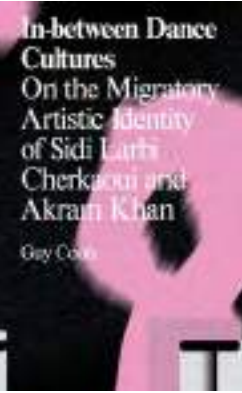
Jennie C. Jones: Compilation

Edited and text by Valerie Cassel Oliver. Foreword by Bill Arning. Text by Hilton Als, Huey Copeland, George E. Lewis.

The work of Jennie C. Jones (born 1968) spans multiple mediums, from paintings, sculptures and works on paper to audio collages and immersive sound installations. Jones employs the visual languages of abstraction and minimalism to draw out the parallels and disjunctions between the history of modernism and the history of African American music, particularly jazz. This volume documenting the artist’s midcareer survey at Contemporary Arts Museum Houston includes many of her best-known works alongside new paintings and a site-specific installation. The book, whose stunning design references the formal qualities of Jones’ work, includes an extensive plate selection alongside essays by Valerie Cassel Oliver, Hilton Als and George Lewis, and an interview between Jones and art historian Huey Copeland.

GREGORY R. MILLER & CO.
9781941366080
u.s. \$50.00 CDN \$65.00
Cloth, 8.25 x 10.5 in. / 156 pgs / 70 color.
January/Art/African American Art & Culture

EXHIBITION SCHEDULE
Houston, TX: Contemporary Arts Museum, 12/12/15–03/27/16



In-between Dance Cultures
On the Migratory Artistic Identity of Sidi Larbi Cherkaoui and Akram Khan
By Guy Cools.

The work of Belgian-Moroccan choreographer Sidi Larbi Cherkaoui (born 1976) and British-Bengali choreographer Akram Khan (born 1974), two of today’s most prolific choreographers, has in many ways defined the first decade of 21st-century dance. Both choreographers have extensively discussed identity as a significant concern, and both artists have positioned themselves biographically and in practice as working between dance cultures. Critic Guy Cools, who has followed the careers of both choreographers since their emergence, explores Cherkaoui and Khan’s work in this volume within larger critical debates about postmodern and post-migrant identity. Connecting the dancer’s awareness and knowledge of the body to the overdetermined identity of the “migrant body,” Cools offers in-depth readings of some of Cherkaoui and Khan’s most iconic dance pieces as critical engagements with the choreographers’ migratory experiences.

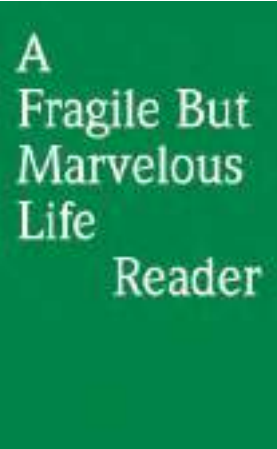
VALIZ/ANTENNAE SERIES
9789492095114
U.S. \$25.00 **CDN** \$32.50
Pbk, 5.25 x 8.25 in. / 160 pgs.
February/Nonfiction Criticism/
Performing Arts



Merce Cunningham: Beyond the Perfect Stage
Photographs by Stephanie Berger

In *Beyond the Perfect Stage*, Stephanie Berger captures the Merce Cunningham Dance Company performing in a series of site-specific “Events” from 2008 to 2011 from a multiplicity of perspectives, creating a photographic choreography that combines the “Events” in a new way. The Cunningham dancers warm up and then perform in various situations—as Cunningham called the galleries and the especially constructed stages for each “Event”—including Richard Serra’s steel sculptures, Dan Flavin’s neon light installations, Sol LeWitt’s Minimalist white boxes and the vast Drill Hall of the Park Avenue Armory. Berger captures Cunningham’s evanescent art, constructing a new experience while at the same time preserving the original, thus operating very much within the aesthetic framework Cunningham himself proposed. Vivid, immediate, unmediated yet curated, her photographic “Event” contextualizes the dances in a personal but entirely available form.

DAMIANI
9788862084659
U.S. \$50.00 **CDN** \$65.00
Hbk, 9 x 9 in. / 96 pgs / illustrated throughout.
April/Photography/Performing Arts



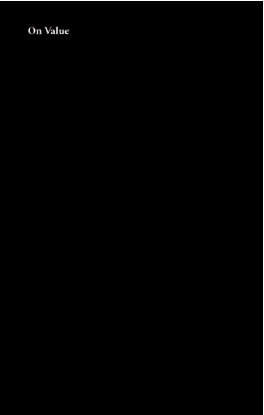
A Fragile But Marvelous Life
Reader

Text by Jason Dodge, Courtenay Finn, Allan Kaprow, Emily Roysdon, Cally Spooner, et al.

Taking its inspiration from Allan Kaprow’s “happenings,” which he described as “something spontaneous, something that just happens to happen,” the exhibition *A Fragile But Marvelous Life* presents a series of works that investigate the relationship between everyday movement and performance. Rather than a traditional catalogue, the accompanying publication functions as a reader on the thinking and conversations that took place leading up to the presentation of the exhibition itself. With the current resurgence of interest in experiential and performative practices, and the status of “liveness” as a prime value within contemporary culture, *A Fragile But Marvelous Life* includes texts by artists such as Robert Breer, Jason Dodge, Allan Kaprow, William Pope L., Emily Roysdon and Cally Spooner that address how performance can be a generative force.

ASPEN ART MUSEUM
9780934324724
U.S. \$28.00 **CDN** \$37.50
Pbk, 5 x 8 in. / 120 pgs / 10 b&w.
February/Art

EXHIBITION SCHEDULE
Aspen, CO: Aspen Art Museum,
11/20/15–02/07/16



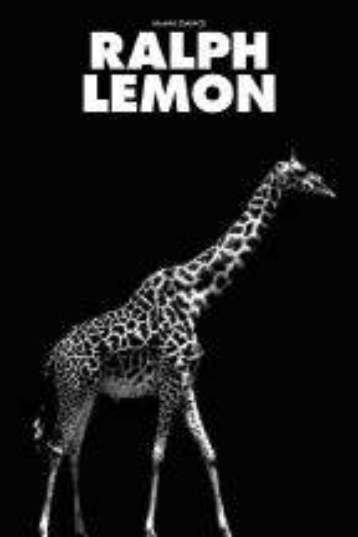
Triple Canopy and Ralph Lemon: On Value

Edited by Triple Canopy, Ralph Lemon. Introduction by Ralph Lemon. Text by Kevin Beasley, Claire Bishop, Philip Bither, Paula Court, Adrienne Edwards, Tom Finkelpearl, Ana Janevski, Claudia La Rocco, Thomas Lax, Glenn Ligon, Glenn Lowry, Sarah Michelson, Fred Moten, Adam Pendleton, Yvonne Rainer, Will Rawls, David Velasco, Nari Ward.

On Value is a collaboration between Triple Canopy and choreographer/artist Ralph Lemon. The book is a multifarious conversation about the value of artworks and the labor and bodies that make them, especially as defined by institutions with whom artists have often had fraught relationships. In essays, poems, interviews and artworks, 19 contributors consider artworks that resist institutional parameters; how and why performers, choreographers and dancers might go about making art institutions into proper venues for their works; and how race figures into assessments of value. *On Value* emerges from Value Talks, a series of private conversations organized by Lemon in 2013 and 2014 at MoMA.

TRIPLE CANOPY
9780984734665
U.S. \$20.00 **CDN** \$26.00
Pbk, 4.25 x 6.5 in. / 276 pgs / 48 color / 47 b&w.
January/Nonfiction Criticism/
Performing Arts/African American Art & Culture

MoMA DANCE is a new series exploring dance-makers in the 21st century. Each volume focuses on a single choreographer, presenting newly commissioned texts along with a definitive catalogue of the artist’s projects. Accessible, informative and inspiring, they are indispensable guides to contemporary dance for fans and scholars alike.



Ralph Lemon
MoMA Dance

Edited with text by Thomas J. Lax. Text by Doryun Chong, Adrienne Edwards, Saidiya Hartman, Deborah Jowitt, Ralph Lemon, André Lepecki, Fred Moten, Okwui Okpokwasili, Katherine Profeta, Will Rawls.

Born in Cincinnati in 1952 and raised in Minnesota, Ralph Lemon is one of the most significant figures to emerge from New York’s downtown dance community in the 1980s. His politically resonant and deeply personal projects are investigations of race, identity, memory and mourning. A polymath and self-described conceptualist, he combines dance with visual art, film and ethnography, creating works that live on the theater stage, in print and in the museum. The book features texts by scholars and performers, an original photo essay by Lemon and an extensive chronology, greatly enhancing the understanding and appreciation of Lemon’s boundary-pushing body of work.

THE MUSEUM OF MODERN ART
9781633450073 U.S. \$29.95 **CDN** \$37.50
Pbk, 6.5 x 9.75 in. / 144 pgs / 60 color.
June/Performing Arts/African American Art & Culture



Boris Charmatz
MoMA Dance

Edited with text by Ana Janevski. Text by Gilles Almavi, Jérôme Bel, Cosmin Costinas, Bojana Cvejic, Tim Etchells, Mark Franko, Gabriella Giannochi, Adrian Heathfield, Noémi Solomon, Peter Tolmie, Christophe Wavelet, Catherine Wood.

Since shocking audiences in 1993, at age 19, with his radically sparse *À bras le corps*, Boris Charmatz (born 1973) has emerged as one of France’s leading choreographers. Whether he’s creating a dance composed solely of everyday actions, working with an ensemble of children or running a “dancing museum,” Charmatz’s work experiments with the body as a vessel for subjectivity, history and collective action. Featuring original essays and interviews and an oral history by Charmatz’s contemporaries, this book is the first to explore the many facets of his career—as choreographer, writer and director of France’s Musée de la danse.

THE MUSEUM OF MODERN ART
9781633450066 U.S. \$29.95 **CDN** \$37.50
Pbk, 6.5 x 9.75 in. / 160 pgs / 40 color.
June/Performing Arts



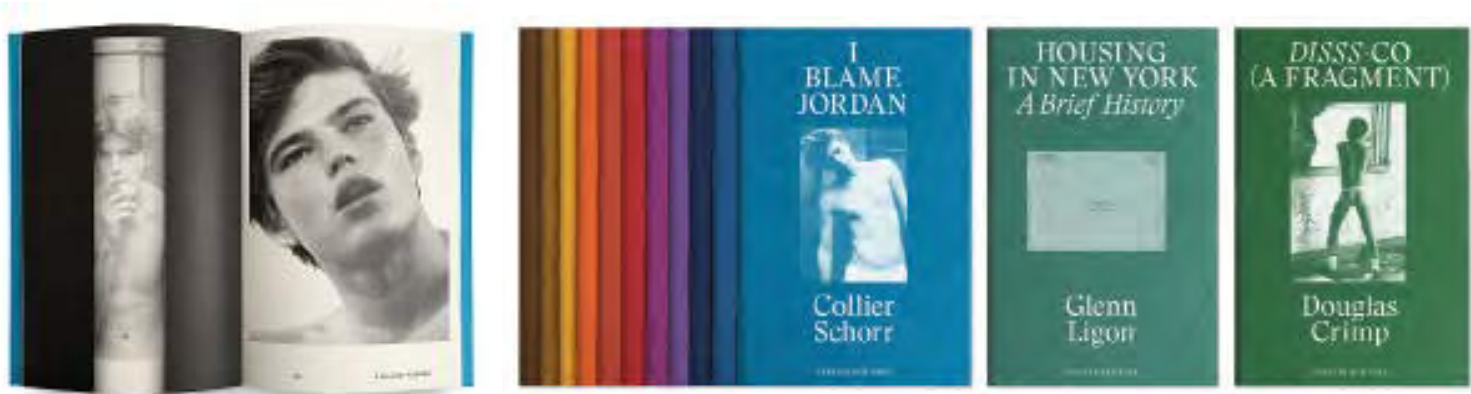
Sarah Michelson
MoMA Dance

Edited with text by David Velasco. Text by Ralph Lemon, Gia Kourlas, Jay Sanders, Debra Singer.

Born in Manchester, England, in 1964, Sarah Michelson has lived and worked in New York since 1991, where she has become a fixture of the downtown dance community. Her works are known for their athleticism, rigor, beauty and attention to architectural space. Her choreography, she has written, “risks rejection” and “denies safety”; deliberately difficult, it inspires both adoration and debate. This book—featuring original essays, an interview with Michelson and a cultural history of her oeuvre written by her peers—explores the concepts and content of the choreographer’s work, bringing it vividly to life.

THE MUSEUM OF MODERN ART
9781633450080 U.S. \$29.95 **CDN** \$37.50
Pbk, 6.5 x 9.75 in. / 160 pgs / 40 color.
June/Performing Arts

In conjunction with the fourth edition of GREATER NEW YORK, MoMA PS1 is publishing a series of readers, edited by Jocelyn Miller, to be released throughout the run of the exhibition. Featuring essays, facsimiles, conversations and urban histories, this series complements and expands upon the show, revisiting older histories of New York while also speculating on its future.



EXHIBITION SCHEDULE: NEW YORK: MOMA PS1, 10/11/15–03/07/16

**Greater New York:
Curatorial Roundtable**

Text by Douglas Crimp, Peter Eleey, Thomas J. Lax, Mia Locks.

MOMA PS1
9780996893053 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 36 pgs.
April/Nonfiction Criticism

**Greater New York:
Performance**

Text by Mark Beasley, Catherine Damman, David Grubbs.

MOMA PS1
9780989985925 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs.
February/Art

**Fia Backström:
Lesser New York**

MOMA PS1
9780989985987 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs.
February/Art

**Gregg Bordowitz:
Tenement**

MOMA PS1
9780989985918 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 44 pgs.
January/Art

**Susan Cianciolo:
RUN 4 Book**

**An Excerpt
MoMA PS1**
9780989985970 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs / 40 color.
January/Art

**Douglas Crimp:
DISS-CO
(A Fragment)**

**From Before Pictures, A
Memoir of 1970s New York
MOMA PS1**
9780989985949 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 36 pgs.
January/Nonfiction Criticism

Angie Keefe

MOMA PS1
9780996893008 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs.
March/Art

**Aidan Koch:
Little Angels**

MOMA PS1
9780996893015 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs / 40 color.
January/Art

**Gordon Matta-Clark:
Doors, Floors, Doors**

MOMA PS1
9780996893022 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs.
January/Art

**Glenn Ligon:
Housing in New York
A Brief History**

MOMA PS1
9780989985963 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 28 pgs.
January/Nonfiction Criticism

Claudia Rankine

MOMA PS1
9780996893039 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 40 pgs.
March/Fiction & Poetry/African American Art & Culture

Sukhdev Sandhu

MOMA PS1
9780996893046 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 36 pgs.
March/Nonfiction Criticism

**Collier Schorr:
I Blame Jordan**

MOMA PS1
9780989985956 u.s. \$10.00 CDN \$12.50
Pbk, 5.75 x 8.75 in. / 44 pgs.
January/Nonfiction Criticism

Each book in the SWISS INSTITUTE SERIES adds retrospective context to exhibitions at Swiss Institute in New York through essays, archival materials, event transcripts, artist portfolios and exhibition documentation, as well as reprints and new translations of important texts.



Heidi Bucher

Edited by Karen Marta, Simon Castets. Text by Indigo Bucher, Mayo Bucher, Bice Curiger, Heike Munder, Beatrix Ruf, Christian Scheidemann, Philip Ursprung.

Although Heidi Bucher's (1926–93) oeuvre remained mostly overlooked after her death, a recent revitalization around her idiosyncratic practice has opened the conversation on this pioneer in the feminist dialogue of the 1970s. Born in Switzerland, Bucher moved to California in the 1960s where she collaborated with her husband Carl on *Bodyshells*, a series of wearable sculptures exhibited at the Los Angeles County Museum of Art in 1972. She returned to Switzerland in the mid-1970s and began her most iconic body of work, latex casts of objects and rooms.

This volume includes a conversation with Christian Scheidemann on conserving contemporary materials; essays from the catalogue of the seminal 2004 *Migros* exhibition; memories from Beatrix Ruf and curator Bice Curiger; as well as a walk through the Swiss Institute exhibition with her sons and collaborators Mayo and Indigo.

SWISS INSTITUTE/KARMA, NEW YORK
9781942607144 u.s. \$25.00 CDN \$32.50
Hbk, 6 x 8.75 in. / 116 pgs / 50 color / 20 b&w.
January/Art

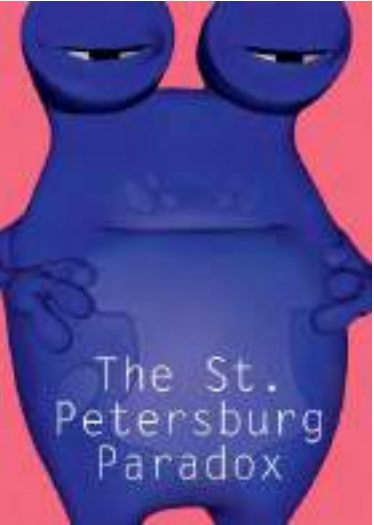


**Allyson Vieira:
The Plural Present**

Edited by Karen Marta, Simon Castets. Text by Joe Fyfe, Amelia Groom, William Hanley, Adam Szymczyk.

This first-ever in-depth look at New York artist Allyson Vieira (born 1979) investigates the contextual variations that occurred when her exhibition *The Plural Present* moved from Kunsthalle Basel to Swiss Institute in New York. Focusing on material, process and structure, Vieira surveys the continuity between the art of antiquity and the art of today—evoking Polykleitos and Robert Smithson in equal measure—and possesses a conscious understanding of the importance of time as it relates to place. In this eponymous publication, artist Joe Fyfe maps Vieira's relationship to antiquity; William Hanley uses the language of materials as he parses through the works; Amelia Groom, drawing on George Kubler's radical approach to history in *The Shape of Time* (1962), considers Vieira's "four-dimensional" approach to sculpture; and the curators of both exhibitions discuss the site specificity of their iterations with the artist.

SWISS INSTITUTE/KUNSTHALLE BASEL/KARMA, NEW YORK
9781942607137 u.s. \$25.00 CDN \$32.50
Hbk, 6 x 8.75 in. / 120 pgs / 130 color / 7 b&w.
January/Art

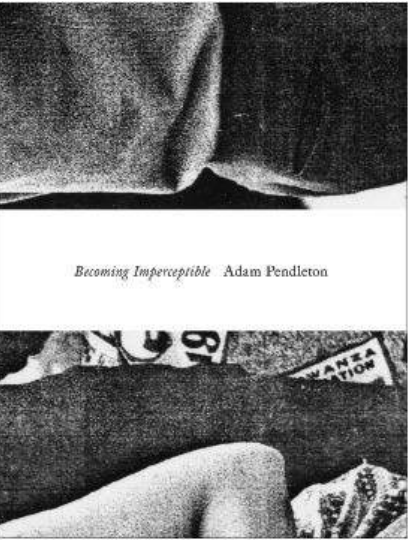


**The St. Petersburg
Paradox**

Edited by Karen Marta, Simon Castets. Text by Ericka Beckman, A.E. Benenson, Walter Benjamin, Fredric Brandt, Vitalik Buterin, Alex Mackin Dolan, Hugh Scott Douglas, Cooper Francis, Sam Frank, Konstantin Genin, Remco Heesen, Nicolas Langlitz, Scott Lyall, Tabor Robak, Ben Schumacher, Emily Segal, Amalia Ulman, Douglas Wilson, Eric Zimmerman.

In the "St. Petersburg gamble," the house offers to flip a coin until it comes up heads. The payoff doubles each time tails appears. By conventional definitions, the St Petersburg gamble has an infinite potential return; nonetheless, most players feel that they should not risk more than a few dollars each time. Explaining why people offer such small sums for something with infinite potential remains contentious in both economics and philosophy. *The St. Petersburg Paradox* embodies Swiss Institute's longstanding dedication to producing inventive group exhibitions, putting artists across a century (Marcel Duchamp, Ericka Beckman, Hans Arp, Amalia Ulman, Tabor Robak) in dialogue with each other to explore the precarious nature of gaming and the impulses that underlie the way risk is calculated.

SWISS INSTITUTE/KARMA, NEW YORK
9781942607151 u.s. \$25.00 CDN \$32.50
Hbk, 6 x 8.75 in. / 168 pgs / 37 color.
January/Art/Nonfiction Criticism



Adam Pendleton:
Becoming Imperceptible

Reframed, reconditioned and perpetually reoccurring, found images have served as Adam Pendleton’s (born 1984) primary tools and source material throughout his practice. *Becoming Imperceptible* follows the logic of Pendleton’s museum installations, constructing social and aesthetic histories, comprised of images in process and inscribed in the structure of their container. Drawing on a diverse archive that traverses European, African and American avant-gardes and civil rights movements of the last century—from Dada and Bauhaus to Black Lives Matter literature, from Language poetry to Black Power poetics, from Conceptual art to African Independence movements—*Becoming Imperceptible* frames a complex dialogue between culture and system. This artist’s book, the first in a Siglio collection accompanying exhibitions at the Contemporary Arts Center, New Orleans, embodies Pendleton’s practice by inviting the reader in an unfolding conversation about race and history, art and form.

SIGLIO
9781938221132
u.s. \$29.95 **CDN \$37.50**
Pbk, 7.25 x 9.25 in. / 144 pgs.
April/Art/African American Art & Culture

EXHIBITION SCHEDULE
New Orleans, LA: Contemporary Arts Center,
04/01/16–06/16/16



Marcel Broodthaers
An Attempt to Retell the Story
By Jürgen Harten.

The *Project for a Discourse of all Figures in Three Parts*, previously unpublished and documented here in facsimile, is based on one of the blue school exercise books that Marcel Broodthaers (1924–76) worked on in Autumn 1970, after moving from Brussels to Düsseldorf. Tucked away in each of these originals is an envelope containing a 100 mark note from which the eagle has been cut out. The project recalls the founding of the legendary *Musée d’Art Moderne Département des Aigles* in 1968 and formulates ideas which Broodthaers would go on to realize in 1972 in the Kunsthalle in Düsseldorf in the “Section des Figures” of his institutional fiction. Curator and art historian Jürgen Harten describes his collaboration with Broodthaers on this project in this unique artist’s book and narrative hybrid, addressing the artistic and art-critical questions with which Broodthaers’ project confronted us.

WALTHER KÖNIG, KÖLN
9783863357870
u.s. \$49.95 **CDN \$64.95** **FLAT40**
Clth, 5.5 x 8.5 in. / 148 pgs / 20 color / 11 b&w.
January/Art/Artists’ Books



2015 FALL–WINTER SUPPLEMENT

Larry Johnson:
Commie Pinko Guy

Edited by Bruce Hainley. Text by Morgan Fisher, Bruce Hainley, Antony Hudek, Larry Johnson, Wayne Koestenbaum, et al.

Part of a generation of artists that emerged in the US in the early 1980s, Larry Johnson (born 1959) is the artist’s artist par excellence, but little known outside the art world. This volume addresses the glaring bibliographic gap by offering an accessible overview of Johnson’s work through analyses of some of his main preoccupations: queer politics and the urban landscape of LA and Hollywood mythologies. Featuring newly commissioned essays by Morgan Fisher, Bruce Hainley, Antony Hudek, Wayne Koestenbaum and Lisa Lapinski alongside other writings, this volume spans the artist’s career from the early ’80s to the present, heavily illustrated with text-based imagery and later cartoon-esque pieces. The glossy surfaces of Johnson’s works are often combined with penetrating references to celebrity or gay culture, their look echoing the worlds of advertising and graphic design while evoking a variety of artistic traditions.

KOENIG BOOKS
9783863357825
u.s. \$29.95 **CDN \$37.50** **FLAT40**
Pbk, 6 x 8.75 in. / 224 pgs / 40 color / 20 b&w.
Available/Art/Gay/Lesbian

Fluxbooks

Fluxus Artist Books from the Luigi Bonotto Collection

Edited with text by Giorgio Maffei, Patrizio Peterlini. Text by Harry Ruhé, Angela Vettese.

Dispensing with the official role and elitist nature of the conventionally conceived art object, Fluxus artists’ books sought to occupy more clandestine, subversive positions by shirking conventional modes of conception and distribution, breaking all commercial ties and operating as salvos in the struggle to bridge art and life. These books offered artists fuller autonomy in the production of their own work and opportunities for broader distribution, and became central to the amorphous movement.

Using inexpensive printing processes such as stenciling, photocopying and offset printing, Fluxus artists became their own publishers, gallerists and curators. As books took on the character of events, expected to do more than merely contain thoughts and images, they exceeded the structure of the traditional book format and mutated into boîtes, containers, binders and boxes.

Fluxbooks, the first detailed study of the artist’s book within the Fluxus movement, presents Fluxus as the site of some of the most productive and irreverent transformations of the book medium in art history. Drawing on the Luigi Bonotto Collection and including works by George Maciunas, Wolf Vostell, John Cage, Alison Knowles, Dick Higgins, George Brecht, Allan Kaprow, Jackson Mac Low, György Ligeti and many others, this extensively illustrated volume presents the publications with minimal critical commentary, allowing the books themselves to narrate their nature and development.

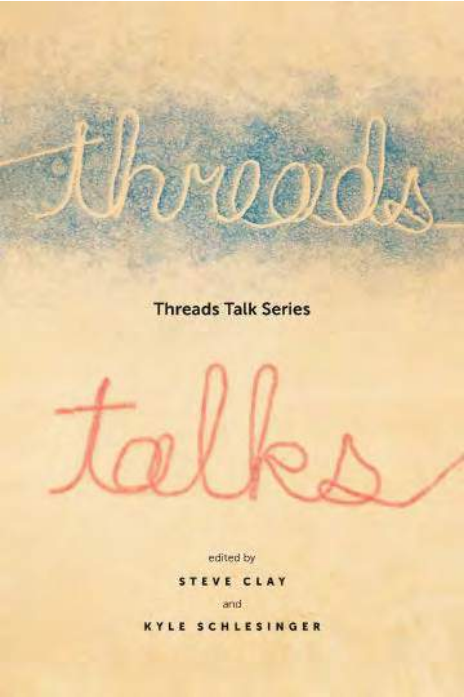
MOUSSE PUBLISHING
9788867491148 u.s. \$35.00 **CDN \$45.00**
Pbk, 6.5 x 9.5 in. / 295 pgs / illustrated throughout.
February/Art/Artists’ Books



ALSO AVAILABLE
Jackson Mac Low:
Doings
9781887123709
Pbk, U.S. \$50.00
CDN \$65.00
Granary Books



John Cage:
Diary
9781938221101
Hbk, U.S. \$32.00
CDN \$42.50
Siglio



Threads Talk Series

Edited by Steve Clay, Kyle Schlesinger.

Threads, a series of talks devoted to the art of the book, includes poets, scholars, artists and publishers. It explores and enriches relationships between various strands of book culture that are often approached in isolation—poetry and writing, visual and performing arts, collaboration, design, printing, independent publishing, literary history, critical theory and material culture. The premise for the series was very similar to the kind of interdisciplinary approach to the book that has interested Granary Books and Cuneiform Press all along. A book is never more successful than the relationship between its parts; the philosophical and material connections between the writing, art, design, typography, translation and distribution are more significant than excellence in any isolated area. *Threads* began in March 2009 and concluded in October 2012. There were 12 speakers: Alan Loney, Charles Alexander, Simon Cutts, Buzz Spector, Jerome Rothenberg, Cecilia Vicuña, Jen Bervin, Kathleen Walkup, Johanna Drucker, Keith Smith, Richard Minsky and Emily McVarish.

GRANARY BOOKS/CUNEIFORM PRESS
9781887123846 u.s. \$24.95 **CDN \$29.95**
Pbk, 6 x 9 in. / 194 pgs / 17 color.
March/Nonfiction Criticism/Artists’ Books



ALSO AVAILABLE
The Century of
Artists’ Books
9781887123693
Pbk, U.S. \$29.95
CDN \$37.50
Granary Books



Interrupting the City
 Artistic Constitutions of the Public Sphere

Edited by Sander Bax, Pascal Gielen, Bram Leven. Text by Sander Bax, Bojana Cvejić, Lieven De Cauter, Pascal Gielen, Odile Heynders, Bram Leven, Vanessa Joosen, Jenniffer Miller, et al.

Interrupting the City explores the ways in which artistic practices and interventions intersect with the public sphere. The tactics by which an intervention is achieved may vary, ranging from a media offensive to a riot in the streets, but each time these activities affect the flow or circulation of urban public space, they also reconstitute it. *Interrupting the City*, edited by Sander Bax, Pascal Gielen and Bram Leven, proposes the public sphere as a network of social, political and economic forces in constant flux, and attempts to chart the conditions under which art can contribute to or interrupt this process of the construction of public space. This volume brings together a range of internationally renowned theorists and artists to consider the relations between artistic activity and public space, and proposes how artists can develop their voices in the public sphere.

VALIZ/ANTENNAE SERIES
 9789492095022
 U.S. \$28.95 CDN \$37.50
 Pbk, 5.25 x 8.25 in. / 328 pgs.
 February/Nonfiction Criticism/Art

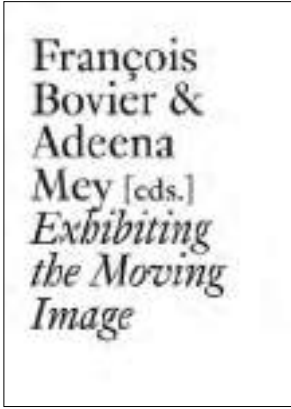


Mobile Autonomy
 Exercises in Artists’ Self-Organization

Edited by Nico Dockx, Pascal Gielen. Text by A Dog Republic, Nico Dockx, Jef Geys, Pascal Gielen, Erik Hagoort, Thomas Hirschhorn, et al.

Autonomous labor and its attendant values have now become familiar tools of neoliberal capitalism: work has become freelance, flexible, mobile, project-based, hybrid and temporary. If these conditions are novel to the general economy, this way of working is not new to artists, who began experiencing these precarious conditions long before Post-Fordism was a buzzword. The contributors to *Mobile Autonomy*, drawn from a variety of disciplines including art, political philosophy and sociology, examine the alternate working methods and economic models developed, in theory and in practice, by artists and other creative professionals to make artistic work viable in contemporary social, economic and political conditions. As Nico Dockx and Pascal Gielen put it in their introduction to this volume: “We need to stay mobile to keep our autonomy alive, and we need to develop new autonomous practices to keep our mobility alive.”

VALIZ/ANTENNAE SERIES
 9789492095107
 U.S. \$28.95 CDN \$37.50
 Pbk, 5.25 x 8.25 in. / 256 pgs / 10 b&w.
 February/Nonfiction Criticism/Art



Exhibiting the
 Moving Image

Edited by François Bovier, Adeena Mey. Text by Erika Balsom, François Bovier, Giuliana Bruno, Maeve Connolly, Greg de Cuir, Jr., Kate Mondloch, Julie Reiss, Maya Zoller.

Since the 1990s, a “cinematographic turn” has taken place in contemporary art, paralleled by the emergence of a “cinema of exhibition.” This collection of new essays investigates the relationships between the “white cube” and the “black box,” focusing mainly on the 1970s, a decade in which film practices and moving images were integrated into museums and art spaces. The authors analyze multiple modalities of presenting the moving image through historical case studies: the anatomy of video art, expanded cinema, artists’ films and installations, and the moving image in the public sphere. Exploring examples from the 1930s to the present, these contributions address commercial, spectacular or advertising forms of moving images, artists’ performative practices, installations in large museums, exhibitions devoted to projections and festivals of experimental films.

JRP|RINGIER
 9783037643884
 U.S. \$29.95 CDN \$37.50
 Pbk, 6 x 8.25 in. / 160 pgs / 8 b&w.
 March/Nonfiction Criticism/Film & Video



Cinema in the
 Expanded Field

Edited by François Bovier, Adeena Mey. Text by Xavier García Bardón, François Bovier, Érik Bullot, et al.

Part of the *Documents* series, this volume explores the history, theory and practice of exhibiting artists’ cinema, video installations and advertising films, focusing on the domains of performance and of the “expanded arts.” Together with its companion volume, *Exhibiting the Moving Image*, the book offers case studies of “exhibitions,” understood as events whose singularities emerge through the problematics they raise, toward the formation and redefinition of larger “exhibitionary complexes.” The intention is to sketch alternative archaeologies of film exhibitions and complicate their histories as indexed either to the black box or to the white cube. Instead, *Cinema in the Expanded Field* maps situations of cross-pollination and hybridization, as well as exclusions between these devices, while accounting for the singularity—resulting from the relationship between the aesthetic domain, technical apparatuses, discourses and audiences in their spatial settings—of each of the events studied.

JRP|RINGIER
 9783037644331
 U.S. \$29.95 CDN \$37.50
 Pbk, 6 x 8.25 in. / 184 pgs / 7 b&w.
 March/Nonfiction Criticism/Film & Video



The Image-Matter
 Emerging Materials and Imaginary Metamorphosis
 By Chris Cheney, Amy Lawless.

It is now possible for scientists to control the structure of matter at a scale so minute that previously unimaginable properties emerge. Organic matter may even be hybridized with nonorganic matter, as the border between the inert and the living increasingly blurs. Consequently, we need to rethink our relation to, and apprehension of, the world. With the advance of materials science, the artist need not sculpt the external form but the internal substructures of matter, not the object but its properties. In *The Image-Matter*, scientist and artist Dominique Peysson offers tools to help us comprehend the new vision of the world proposed by materials science, and encourages us to perform the necessary transformation of our imaginations.

DIS VOIR
 9782914563802
 U.S. \$24.00 CDN \$29.95
 Pbk, 6.5 x 8.5 in. / 128 pgs / 20 color / 20 b&w.
 April/Nonfiction Criticism



I Cry: The Desire
 to Be Rejected
 By Chris Cheney, Amy Lawless.

I Cry: The Desire to Be Rejected is a collaborative, hybrid composition by Chris Cheney and Amy Lawless: part essay, part poem and part social media collage. In the composition of this book, the authors cannibalized traditional research methods for a more personalized, technology-based process. Meditating upon Kurt Schwitters’ notion that “the medium is as unimportant as I am myself,” they confront historical traumas through the body of real and virtual environments. Establishing online personas on Myspace, Yelp and Twitter, they explore the feelings that attach themselves to these expressions of self, the real sense of desire, connection, affirmation and friendship, as well as possibilities of destruction and loss. The relationship to the mother, a candlepin bowling league and an online Korean roleplaying group are the social environs through which the authors grapple with their own sense of isolation and otherness in the digital age, the blind energy of desire and the strangeness of tears.

PIONEER WORKS PRESS
 9780990593553
 U.S. \$20.00 CDN \$26.00
 Pbk, 4.75 x 7.25 in. / 110 pgs / 1 duotone / 31 b&w.
 February/Nonfiction Criticism



2015 FALL–WINTER SUPPLEMENT
 Today We Should
 Be Thinking About

Jo Baer, Thomas Baylre, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel

Edited and text by Anthony Huberman.
 The Artist’s Institute in New York dedicates each six-month season to a single artist, whose work becomes the occasion for a series of exhibitions, public programs and graduate seminars with contemporary thinkers in art, music, film, literature, science, art history, philosophy and other creative pursuits. The first six seasons, which took place between 2010 and 2013, were dedicated to artists Robert Filliou, Jo Baer, Jimmie Durham, Rosemarie Trockel, Haim Steinbach and Thomas Baylre. In each context, the Institute convened private and public forums to reflect on each artist by reading relevant texts, displaying artworks and programming related events. *Today We Should Be Thinking About Jo Baer, Thomas Baylre, Jimmie Durham, Robert Filliou, Haim Steinbach, and Rosemarie Trockel* compiles these reflections.

KOENIG BOOKS
 9783863357047
 U.S. \$40.00 CDN \$52.50 **FLAT40**
 Pbk, 7.5 x 11.5 in. / 638 pgs / illustrated throughout.
 January/Writings

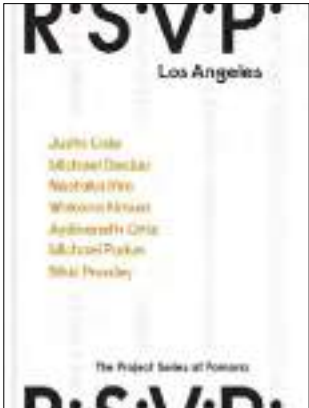


33 Texts: 93,614
 Words: 581,035
 Characters

Selected Writings (2003–2015)
 By Walead Beshty.

Edited by Lionel Bovier. Introduction by George Baker.
 Los Angeles–based artist Walead Beshty (born 1976) has long maintained an active writing career alongside his work in the visual arts. Writing on a variety of media, including essays on cinema, painting, sculpture and photography, and texts on artists such as Jay DeFeo, Sharon Lockhart, Kelley Walker, Luisa Lambri, Annette Kelm and Michael Asher, among others, Beshty has been widely published in both books and magazines. This book, the latest in JRP|Ringier’s *Positions* series copublished with Les presses du réel, gathers together a selection of these essays, often hard to find, in partially reedited forms. Together these texts appear as a parallel production to Beshty’s artistic work: they reflect on the conditions of the realization and circulation of images, undermining distinctions between media, abstraction and figuration, and proposing new aesthetic criteria for the works examined.

JRP|RINGIER
 9783037644423
 U.S. \$29.95 CDN \$37.50
 Pbk, 6 x 8.25 in. / 336 pgs / 24 b&w.
 March/Nonfiction Criticism/Art



R.S.V.P. Los Angeles
The Project Series at Pomona

Edited by Rebecca McGrew, Terri Geis. Introduction by Rebecca McGrew. Foreword by Kathleen Stewart Howe. Text by Lisa Anne Auerbach, Terri Geis, Doug Harvey, Glenn Phillips, Sarah Wang, et al. *R.S.V.P. Los Angeles: The Project Series at Pomona* celebrates the 50th Project Series at Pomona College with a milestone exhibition connecting the extraordinary artists who have participated in the *Project Series* to a new generation of artists working in Southern California. The accompanying catalogue features seven artists—Justin Cole, Michael Decker, Naotaka Hiro, Wakana Kimura, Aydinaneth Ortiz, Michael Parker and Nikki Pressley—and is unified by a unique curatorial process. *R.S.V.P. Los Angeles* contextualizes the art of the late 20th and early 21st centuries in Los Angeles through the lens of the *Project Series*. This volume includes essays on the history of the series, the artists, the themes connecting them and an annotated chronology of the *Project Series* exhibitions 1 through 50.

POMONA COLLEGE MUSEUM OF ART
9780985625177
U.S. \$39.95 CDN \$50.00
Hbk, 7.5 x 10 in. / 248 pgs / 77 color / 212 b&w.
January/Art



Brilliant Dilletantes
Subculture in Germany in the 1980s

Introduction and text by Mathilde Weh. Text by Diedrich Diederichsen, et al. *Geniale Dilletanten*, or in English, *Brilliant Dilletantes*, was the deliberately misspelled title of a music festival that took place at the Tempodrom in Berlin in 1981 and which became a synonym for a brief era of artistic awakening. An avant-garde blossomed, particularly in the context of art schools, that was characterized by artistic vehemence, cross-genre experimentation and the desire for self-organization. Bands such as Einstürzende Neubauten, Deutsch Amerikanische Freundschaft, Ornament und Verbrechen, Der Plan, Palais Schaumburg, Die Tödliche Doris and Freiwillige Selbstkontrolle committed themselves to these principles. Illustrated with hundreds of images, *Brilliant Dilletantes* follows the bands, artists, filmmakers and designers through the clubs, bars and galleries of their day.

HATJE CANTZ
9783775740340
U.S. \$40.00 CDN \$52.50
Pbk, 8.25 x 11 in. / 160 pgs / 126 color.
February/Music



Access Moscow
The Art Life of a City Revealed

Edited by Kate Fowle, Ruth Addison. Introduction by Kate Fowle. Text by Valentin Diaconov, Andrei Kovalev, Sasha Obukhova, Elena Selina, et al. In 1986 the Soviet government created a statute enabling citizens to form associations and clubs for the first time since the 1920s. This gave rise to the first official organizations created by unofficial artists, as well as the beginning of a vibrant gallery scene. Run by artists, curators and cultural entrepreneurs, these spaces unleashed the creative energy that now characterizes early post-Soviet Russia. *Access Moscow* examines the key role the first independent galleries played in the emergence of Moscow's art scene in the 1990s. Through historical texts from leading practitioners of the time, as well as new essays, the book provides a first-hand account of an art community in formation, accompanied by a chronology of key events that defined the era and a gallery-by-gallery list of important exhibitions.

GARAGE MUSEUM OF CONTEMPORARY ART
9785905110603
U.S. \$35.00 CDN \$45.00
Pbk, 8.25 x 11 in. / 384 pgs / 200 color / 100 b&w.
June/Art



British Black Art Works

Debates on the Western Art History
By Sophie Orlando.

The conditions of development of British Black Art are tied up with a social and cultural history of Europe, especially the anti-immigration policies of Margaret Thatcher and their consequences, such as the Brixton riots of the early 1980s. *British Black Art Works* suggests new narratives about canonical artworks of the British Black Art movement, such as Lubaina Himid's 1984 "Freedom and Change," Eddie Chambers' 1980 "Destruction of the National Front" and Sonia Boyce's 1986 "Lay Back Keep Quiet and Think of What Made Britain So Great," interrogating their critical agency from an art-historical perspective. These artworks, art historian Sophie Orlando argues, imply a critical analysis of Western art history. This volume introduces readers to an important, long-marginalized movement and recontextualizes it with groundbreaking scholarship.

DIS VOIR
9782914563765
U.S. \$24.00 CDN \$29.95
Pbk, 6.5 x 8.5 in. / 128 pgs / 30 color / 15 b&w.
April/Nonfiction Criticism/Art



South as a State of Mind

Documenta 14 #1, Fall/Winter 2015

Edited by Quinn Latimer, Adam Szymczyk. For the first time in its history, Documenta, traditionally held in Kassel, Germany, will be bilocated as it expands to Athens, Greece. *South as a State of Mind*, a biannual journal founded in Athens in 2012, will publish four Documenta 14 editions semiannually, edited by American poet and critic Quinn Latimer and Director of Documenta 14, Adam Szymczyk, until the exhibition's opening in 2017. Compiling research, critique and literature, *South as a State of Mind* parallels the work on the exhibition and helps frame its concerns. Writing and publishing are an integral part of Documenta 14, and this journal, a site of essays, projects, interviews and features, heralds that process. With writing by artists, poets, scholars, architects and filmmakers, the first volume examines forms of displacement and dispossession, and the modes of resistance found within them.

WALTHER KÖNIG, KÖLN
9783863358440
U.S. \$15.00 CDN \$19.95 **FLAT40**
Pbk, 9 x 11.75 in. / 260 pgs / illustrated throughout.
February/Journal

EXHIBITION SCHEDULE
Kassel, Germany: Documenta 14, Summer 2017



When Art Meets Money

Encounters at the Art Basel

Text by Stephan Egger, Thomas Mazzurana, Franz Schultheis, Erwin Single. Art Basel is more than just a fair in the commercial sense of the word, more than a concentrated gathering of dealers offering their goods for sale to interested buyers. It is the site of display of holy goods in the presence of thousands and thousands of believers, a mecca for the ritualized adoration of modern and contemporary art. It is also the decisive witness of the upheaval marking a radical change in the relationship between art and money, with all of the consequences—not least, the evaluation of what is to be regarded as "genuine" art.

When Art Meets Money offers a sociological study in the vein of Pierre Bourdieu, the result of several years of field work, attempting to draw a picture of this change as perceived by the participants, fair organizers, gallerists, collectors, curators, art consultants and artists as a central problem of the contemporary art scene.

WALTHER KÖNIG, KÖLN
9783863357443
U.S. \$39.95 CDN \$50.00
Pbk, 6.75 x 10 in. / 258 pgs / 52 color.
January/Nonfiction Criticism/Art



Curating & Politics

Edited by Gerd Elise Mørland. Text by Heidi Bale Amundsen, Ekaterina Degot, T.J. Demos, Reesa Greenberg, Gerd Elise Mørland, Andrea Phillips, Cecilia Sjöholm.

Since the 1990s, exhibition discourse has revolved around the figure of the professional curator. Consequently, curatorial politics is usually considered the direct outcome of a curator's acts and intentions. Now, however, new institutional models and modes of exhibition practice, together with key shifts in funding and collecting strategies, have revealed aspects of curatorial politics over which the exhibition-maker has in fact very little or no control. The present volume presents a series of essays by noted art theorists and cultural scientists such as Heidi Bale Amundsen, Ekaterina Degot, T.J. Demos, Reesa Greenberg, Gerd Elise Mørland, Andrea Phillips and Cecilia Sjöholm, that go beyond the perspective of the individual curator to reveal these previously unexplored levels of curatorial politics.

HATJE CANTZ
9783775740791
U.S. \$35.00 CDN \$45.00
Pbk, 6 x 8.5 in. / 128 pgs / 30 color.
March/Nonfiction Criticism/Art



What's the Use?
Constellations of Art, History and Knowledge: A Critical Reader

Edited by Nick Aikens, Thomas Lange, Jorinde Seijdel, Steven ten Thije. Text by Nick Aikens, Christina Aushana, Zdenka Badovinac, Manuel Borja-Villel, Tania Bruguera, John Byrne, Jesús Carrillo, Christina Clausen, constructLab, et al.

Is art only art insofar as it refuses to be useful? At a moment when the boundaries between public and private have been radically redrawn—politically, economically and culturally—how do we understand art's ability to know the world, to develop our ethics, to express our sense of historical belonging and to be, in different ways to different people, useful? *What's the Use?* takes as a starting point the premise that art is best understood in dialogue with the social sphere, and examines how the exchange between art, knowledge and use has historically been set up and played out. Propositional and speculative—and deliberately inconclusive—the theorists and artists included in this volume seek an answer to a familiar question: how can art know, and change, the world?

VALIZ
9789492095121
U.S. \$35.00 CDN \$45.00
Pbk, 6.75 x 9.5 in. / 512 pgs / 100 color / 200 b&w.
February/Nonfiction Criticism/Art



Art Basel | Year 46

Edited by Lionel Bovier, Marc Spiegler. Introduction by Seth Price. Text by Suzanne Cotter, Cao Fei, Alexie Glass-Kantor, Jitish Kallat, Omar Kholeif, Ute Meta Bauer, Heike Munder, Patrizia Sandretto, Rirkrit Tiravanija, Li Zhenhua, et al.

Art Basel’s official annual publication continues to capture the shows in Basel, Miami Beach and Hong Kong, and goes beyond them, featuring interviews, essays on contemporary art and personal highlights from artists, curators, collectors and museum directors. The publication has an A–Z format that maps the world of Art Basel alongside profiles on each of the 500 galleries that participated across the three shows in 2015. It features works from all sectors of the different shows, offering vivid and varied perspectives on the global art world as seen through the eyes of Art Basel.

JRP|RINGIER
9783037644485
u.s. \$80.00 **CDN** \$100.00
Hbk, 8.25 x 11.5 in. / 784 pgs / 610 color / 550 b&w.
May/Art



Collecting Lines
Drawings from the Ringier Collection

Edited by Beatrix Ruf, Arthur Fink. Published to document the exhibition of the same name, curated by Beatrix Ruf and Arthur Fink, *Collecting Lines* compiles the Ringier Collection’s range of drawings. The collection of works on paper by the early Russian and Western European avant-garde has been consistently extended over the past two decades with works from early Conceptual artists such as John Baldessari, Douglas Huebler, Vito Acconci, Robert Barry, Joseph Kosuth and Alighiero Boetti to oeuvres by leading contemporary artists such as John Armleder, Peter Fischli & David Weiss, Matt Mullican, Urs Fischer, Jim Shaw, Richard Phillips, Mike Kelley, Karen Kilimnik, Jack Pierson, Joe Bradley, Wade Guyton, Trisha Donnelly, Lutz Bacher and Rosemarie Trockel, among many others. Many of the artists represented in the collection have explored drawn formats extensively, questioning the status of the genre and conceiving new forms of drawing.

JRP|RINGIER
9783037644577
u.s. \$65.00 **CDN** \$85.00
Hbk, 8 x 10.5 in. / 304 pgs / 400 color / 100 b&w.
August/Art



BACK IN PRINT
Collection agnès b.

Edited by agnès b. Text by Édouard Glissant, Felix Hoffmann. Contributions by Hans Ulrich Obrist, André Magnin, Clément Dirié, Kenneth Anger, Futura, Jonone, Harmony Korine, Jonas Mekas.

Collection agnès b. offers a unique view into the creative universe and artistic circle of French fashion designer agnès b., surveying the highlights of the art collection she has amassed over the decades. Her collection revolved initially around modern photography, including major ensembles by Brassai, Diane Arbus, Helen Levitt and Weegee, as well as classic pieces by Eugène Atget and Walker Evans. But the collection soon developed to encompass contemporary art and photography, adding works by William Eggleston, Andy Warhol, Larry Clark, Jean-Michel Basquiat, Nan Goldin, Seydou Keita, Richard Billingham, Martin Parr, Cameron Jamie, Mona Hatoum, Jim Shaw, Frédéric Bruly Bouabré and Malick Sidibé. Major works from the collection are spotlighted in this volume, alongside contributions from Kenneth Anger, Jonas Mekas, Jonone, Futura, Édouard Glissant, Harmony Korine and Hans Ulrich Obrist.

JRP|RINGIER
9783037644379
u.s. \$49.95 **CDN** \$64.95
Hbk, 7.25 x 9.25 in. / 352 pgs / 241 color / 63 b&w.
April/Art/Photography



The Sense of
Movement: When
Artists Travel

BWM Art Journey is a new global art initiative by Art Basel and BMW. Its goal is to support young international artists. As a “mobile studio,” the award enables the selected artists to set out on a creative research journey to the place of their choice—in order to work there, establish contacts and produce new works. While subsequent volumes will be devoted to each of the individual winners of the BWM Art Journey, the first publication invites readers to explore the history of the artist on his or her journeys. Artists opened up new markets abroad as early as the Renaissance, and this volume includes works by Max Beckmann, Joseph Beuys, Albert Bierstadt, Julius von Bismarck, Sophie Calle, Daniel Dencik, Paul Gauguin, Olafur Eliasson, Robert Frank, Tehching Hsieh, Leandro Katz, Richard Long, Paul Klee, August Macke, Anna Mendieta, Maria Sibylla Merian, Eduard Spelterini and Qiu Zhije.

HATJE CANTZ
9783775740654
u.s. \$45.00 **CDN** \$57.50
Pbk, 6.85 x 9.5 in. / 200 pgs / 90 color.
April/Art

Could Have, Would Have, Should Have
Inside the World of the Art Collector

By Tiqui Atencio.

Illustrations by Pablo Helguera.

What does it take to be a serious art collector? What drives someone to go after a particular work, regardless of the cost? Tiqui Atencio has been collecting since she was 18 years old; decades later, she is one of the most prominent collectors of contemporary art. For *Could Have, Should Have, Would Have*, Atencio has interviewed more than 80 of the world’s most influential collectors—from financiers to artists—and asked them to tell their own story of how they started collecting and what continues to motivate them. What emerges is a frank and honest, surprising and eye-opening account of a lifelong dedication that is described by some as a heroic commitment and by others as a crazy sickness. Cartoons throughout the book by celebrated artist and satirist Pablo Helguera complement the humorous and anecdotal tone of the text.

ART / BOOKS
9781908970244 u.s. \$35.00 **CDN** \$45.00
Hbk, 6 x 9 in. / 240 pgs / 25 b&w.
May/Art/Non Fiction Criticism



Great Masters and Unicorns

From the Life of an Art Dealer Dynasty
By Konrad O. Bernheimer.

According to legend, the horn of the unicorn could counteract poison and purify water. The collector Lehmann Bernheimer used to cite this myth regarding an item in his collection, which for centuries had been treasured as an actual horn of a unicorn. In 1954, when Konrad O. Bernheimer was four years old, Lehmann, his grandfather, brought him back from Venezuela, where the family had fled from Nazi persecution, to Munich. The Bernheimers had been renowned art antique dealers in this city, and the time had come to start all over again. In the grandfather’s salon there was a narwhale tusk, a family talisman, which had accompanied them through highs and lows. In this vivid and fascinating narrative, Konrad O. Bernheimer tells the history of his family, a German-Jewish dynasty of art dealers, and gives insights into the exciting and unusual life of an art dealer.

HATJE CANTZ
9783775740692 u.s. \$45.00 **CDN** \$57.50
Hbk, 5.75 x 8.75 in. / 344 pgs / 46 color.
February/Biography/Art

River Crossings

Contemporary Art Comes Home

By Jason Rosenfeld. Preface by Stephen Hannock. Text by Marvin Heiferman, Maurice Berger.

In a groundbreaking presentation of contemporary art rarely seen in the Hudson River Valley, the Thomas Cole National Historic Site and Olana—Frederic Edwin Church’s Persian-inspired mansion—showcased the work of 30 contemporary American artists, among them Chuck Close, Cindy Sherman, Maya Lin, Martin Puryear and Gregory Crewdson. In addition to more than 60 works with artist biographies and narratives, this catalogue features co-curator Stephen Hannock’s preface detailing the development of this remarkable exhibition, while co-curator Jason Rosenfeld reveals the show’s importance relative to historical perception as he considers Cole’s and Church’s support of contemporary art in their time. Maurice Berger analyzes the realities of race and gender from the 19th-century Hudson River Valley to the present, and Marvin Heiferman examines photography in the exhibition and its connections to Church’s work. Award-winning architectural and landscape photographer Peter Aaron provides the stunning installation, exterior and landscape photographs.

THE ARTIST BOOK FOUNDATION
9780988855793 u.s. \$50.00 **CDN** \$65.00
Hbk, 11 x 10 in. / 120 pgs / 91 color / 17 b&w.
January/Art





In Search of 0,10
The Last Futurist Exhibition of Painting

Foreword by Sam Keller. Text by Matthew Drutt, et al.
This exhibition celebrates that groundbreaking moment in the history of modern art when Kazimir Malevich debuted his new nonobjective paintings—including the “Black Square”—under the banner of Suprematism and Vladimir Tatlin introduced his revolutionary counter-relief sculptures. Malevich and Tatlin were bitter rivals and diametrically opposed in their creative thinking, so when the exhibition *0,10: The Last Futurist Exhibition of Painting*, organized by fellow artist Ivan Puni, was launched in Petrograd in 1915, the other 12 artists in the show (Ivan Puni, Liubov Popova, Ivan Kliun, Ksenia Boguslavskaya, Olga Rozanova, Nadezhda Udaltsova, Nathan Altman, Vasily Kamen-sky, Vera Pestel, Maria Ivanovna Vasileva, Anna Michailovna Kirillova and Mikhail Menkov) chose sides. It was a stylistically diverse exhibition, with Cubist-inspired works and the first nonobjective paintings and reliefs. *In Search of 0,10* accompanies a show at the Fondation Beyeler, which includes a large number of the works from the original exhibition. The catalogue features essays by exhibition curator Matthew Drutt and other leading scholars, as well as documents gathered together and translated for the first time.

HATJE CANTZ
9783775740333 U.S. \$95.00 CDN \$120.00
Hbk, 9.5 x 12 in. / 271 pgs / 188 color.
February/Art

EXHIBITION SCHEDULE
Basel, Switzerland: Fondation Beyeler, 10/04/15–01/17/16

Proportio

Introduction by Walter Hartsarich. Foreword by Axel Vervoordt. Text by Daniella Ferretti, Francesco Poli, Tatsuro Miki, Jorgen Hempel, Eddi De Wolf, Ludovika Lumer, Susan Sherkow, Gira Gratier, Daniel De Belder, Spyros Papapetros, Giulio d’Alessio, Marina Abramović, Mireille Capelle. Contributions by René de Bartiral, Tatsuro Miki, Axel Vervoordt.
Proportio examines the ways in which we experience proportion in our lives and the complex universe in which we live. Proportion—not only a question of numbers, but of balance—emerges in this volume as a universal human pursuit. Throughout the course of known human history, the knowledge of proportions has been applied across civilizations for thousands of years. The sophisticated knowledge of sacred geometry was considered closely linked to secretive spiritual wisdom and religious traditions. This volume elegantly connects these ancient notions to works by artists such as Le Corbusier, Albrecht Dürer, Sol LeWitt, Anselm Kiefer, Tomas Saraceno, Marina Abramović, Anish Kapoor and Michaël Borremans. Beautifully produced and presenting objects drawn from art, nature, physics, economics, his-tory, science, music, medicine and many other sources, *Proportio* uncovers the natural patterns that are used to organize and create the material world.

MER PAPER KUNSTHALLE
9789491775833 U.S. \$72.00 CDN \$90.00
Hbk, 11.5 x 11.5 in. / 440 pgs / 250 color.
February/Art



ALSO AVAILABLE
Words and Coins
9789490693640
Hbk, U.S. \$75.00
CDN \$95.00
MER. Paper Kunsthalle



The Shadow of the Avant-garde
Rousseau and the Forgotten Masters

Edited with text by Falk Wolf, Kasper König. Text by Daniel Baumann, Tobia Bezzola, Laszlo Glozer, Robert Jones, Veit Loers, Katharina Neuburger, Maria Anna Potocka, Nina Schallenberg, Barbara Schellewald, Robert Storr, Manja Wilkens.
Difficult to categorize and branded as “naïve,” the oeuvres of the great autodidact paint-ers of the late 19th and early 20th centuries continue to pose problems for art history. Artists such as Henri Rousseau, André Bauchant, Morris Hirshfield, Bill Traylor, Alfred Wallis and Séraphine Louis are far too often isolated in the light of an exotic primitivism, so to speak. Instead, this publication and the exhibition it accompanies at the Museum Folkwang contextualize their powerful creations with key works from the modern era, by artists such as Honoré Daumier, Paul Gauguin, Pablo Picasso and, more recently, Blinky Palermo and Mike Kelley. It is not by chance that many of the autodidacts fascinated the canonical modernist artists with their paintings and sculptures, who often publically sup-ported them. From this perspective, even contemporaries such as Miroslav Tichý make a contribution to the development of art and are no longer merely its antagonists.

HATJE CANTZ
9783775740593 U.S. \$45.00 CDN \$57.50
Pbk, 8.25 x 11 in. / 328 pgs / 254 color.
February/Art



ALSO AVAILABLE
The Alternative Guide
to the Universe
9781853323164
Hbk, U.S. \$35.00 CDN \$45.00
Hayward Publishing

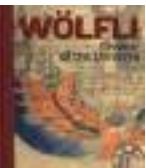


Art Brut in America
The Incursion of Jean Dubuffet

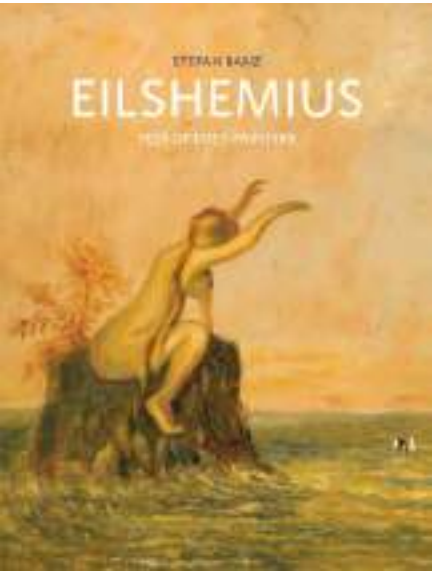
By Valérie Rousseau. Foreword by Anne-Imelda Radice. Text by Jean Dubuffet, Sarah Lombardi, Kent Minturn, Jill Shaw.
Art Brut in America: The Incursion of Jean Dubuffet traces the influence of Art Brut in the US through works from Dubuffet’s art brut collection. The exhibition and its accompanying catalogue are organized around two seminal art-historical moments: the display of Dubuffet’s collection at the home of artist and collector Alfonso Ossorio in the 1950s, and Dubuffet’s provocative speech “Anticultural Positions” delivered at the Arts Club of Chicago in 1951. Including both little-known and canonical works—such as drawings, annotated manuscripts, letters, paintings, embroideries and sculptures—created by 38 artists, including Aloïse Corbaz, Heinrich Anton Müller, Francis Palanc, Jeanne Tripiier and Adolf Wölfli, as well as artworks by anonymous artists and children, this volume points to the influence of Art Brut on the burgeoning American style of Abstract Expressionism, as well as on individual artists and collectors.

AMERICAN FOLK ART MUSEUM
9780912161266
U.S. \$45.00 CDN \$57.50
Pbk, 9.5 x 10.5 in. / 248 pgs / 130 color / 25 b&w.
January/Art

EXHIBITION SCHEDULE
New York: American Folk Art
Museum: 10/13/15–01/10/16



ALSO AVAILABLE
Adolf Wölfli: Creator
of the Universe
9788087164952
Hbk, U.S. \$55.00
CDN \$70.00
Arbor Vitae



Louis Michel Eilshemius: Peer of Poet-Painters

Text by Stefan Banz, Louis Michel Eilshemius.

Louis Michel Eilshemius (1864–1941) was practically unknown to the general public until Marcel Duchamp discovered him in the famous first exhibition of the Society of Independent Artists at the Grand Central Palace in New York in 1917. Duchamp and Katherine Drier organized the painter’s first solo exhibitions in New York in 1920 and 1924 at the Société Anonyme, and suddenly Eilshemius’ name was on the lips of influential critics and collectors. Eilshemius himself, frustrated by years of failure, and having grown in-creasingly eccentric, gave up painting in 1921. Although today many US museums and collectors possess works by Eilshemius, the artist has faded into obscurity. Eilshemius perfectly exemplifies—in the age of biennials and art fairs—the resolute individualist. This massive volume compiles over 500 works, providing the reader with a profound insight into the oeuvre of this unusual artist and examining Eilshemius’ influence on Duchamp’s artistic thinking.

JRP|RINGIER
9783037644355 u.s. \$100.00 CDN \$130.00
Hbk, 9.5 x 12.25 in. / 768 pgs / 476 color / 53 b&w.
March/Art

2015 FALL–WINTER SUPPLEMENT

Robert Motherwell: The Making of an American Giant

By Bernard Jacobson.

In *Robert Motherwell: The Making of an American Giant*, published to coincide with Motherwell’s centenary, author Bernard Jacobson examines Motherwell’s art in the context of 20th-century American culture. America’s music and literature were indigenous triumphs, while its art was slowly learning to become American. Imitation metamorphosed into resistance, soon to be named Abstract Expressionism. A painter, teacher and theorist, Motherwell had a slower-burning career than most of his colleagues, many of whom died young. He was always the intellectual, an Apollonian among Dionysians, and was able to create a considerable body of work that is only now, 25 years after his death, beginning to be unraveled, understood and fully appreciated. This biography, interspersed with illustrations, is an accessible introduction to Motherwell’s legacy.

21 PUBLISHING
9781901785159 u.s. \$30.00 CDN \$40.00
Clth, 7.75 x 9.5 in. / 120 pgs / 6 color / 3 duotone / 5 b&w.
Available/Biography/Art

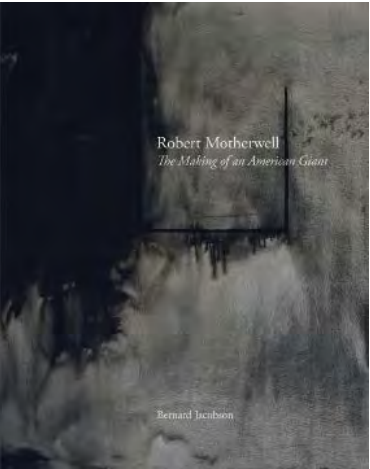


Robert Motherwell: In the Studio

By John E. Scofield.

In 1975, in the midst of a series of European retrospectives, Robert Motherwell (1915–71) hired a young man named John E. Scofield to be his first full-time studio assistant. Now, in honor of Motherwell’s centenary, Scofield—an artist and designer himself—has written a poignant and tender memoir which conveys the life and thought of a leader of the Abstract Expressionist school a generation ago. Intensely personal, the narrative brings the 1970s to life: Scofield writes of art, intellectual conversation, road trips and male bonding with affection and honesty. *Robert Motherwell: In the Studio* discusses the booze the artist preferred, the cars he drove, the artists he admired and the New York art scene that swirled around him. Well told and evocative, this page-turner offers a unique insight into a pivotal figure of American painting.

BERNARD JACOBSON GALLERY
9781872784564 u.s. \$15.00 CDN \$19.95
Pbk, 5.5 x 7.75 in. / 47 pgs / 10 color / 5 duotone.
March/Nonfiction Criticism/Art



ALSO AVAILABLE
Robert Motherwell:
Early Collages
9780892074976
Hbk, U.S. \$45.00 CDN \$57.50
Guggenheim Museum



Max Beckmann and Berlin

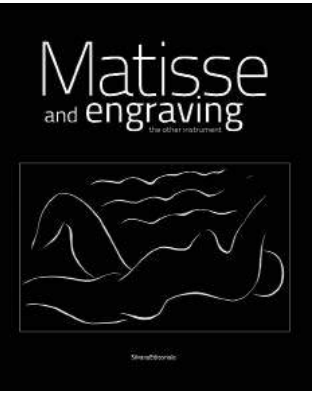
Text by Barbara C. Buenger, Anna-Maria Heckmann, Stefanie Heckmann, Catherin Klingsöhr-Leroy, Thomas Köhler, et al.

Though he is perhaps more com-monly associated with the city of Frankfurt, where he held a teach-ing position until he was dismissed by the National Socialist regime, German painter and printmaker Max Beckmann (1884–1950) spent many formative years in Berlin. He lived in Berlin as a young artist during his Expressionist period, between 1904 and 1914, and again between 1933 and 1937. Even during his Frankfurt years, Beck-mann often traveled to Berlin and remained an active presence in the Berlin art scene, which he had helped to establish.

Max Beckmann and Berlin is the first publication to examine the im-portance of Berlin to Beckmann’s formation and work as an artist. In addition to presenting work Beck-mann created while living in Berlin, this volume also includes pieces which reference the city in subject matter and works which were shown in major Berlin exhibitions.

KERBER
9783735601438
U.S. \$59.95 CDN \$76.50
Flexi, 9 x 10.75 in. / 280 pgs / 137 color / 17 b&w.
March/Art

EXHIBITION SCHEDULE
Berlin, Germany: Berlinische Galerie, 11/20/15–02/15/16



Henri Matisse: Matisse and Engraving

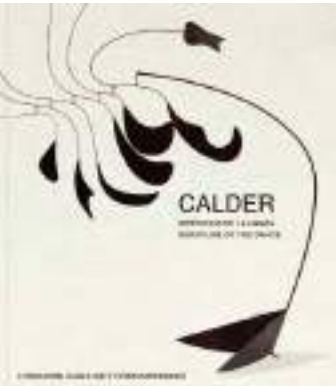
The Other Instrument

Edited with text by Patrice Deparpe. Text by Claude Duthit, C  line Chicha-Castex, Marie-Th  r  se Pulv  nis de S  ligny.

Matisse and Engraving explores all of the engraving techniques used by Henri Matisse (1869–1954) from 1900 until the end of his life. Though Matisse is known primarily for his mastery of color, engrav-ing was essential to his overall practice. The artist placed equal importance on engraving, drawing, painting and sculpture, with the representation of the human figure essential across all these mediums. This catalogue finally makes ac-cessible this important aspect of her father’s work. For the very first time, the matrices—woodcut, lith-ograph, drypoint, etching, linocut and more—accompany the works, allowing readers to glimpse the process behind the resulting prints.

SILVANA EDITORIALE
9788836632459
U.S. \$45.00 CDN \$57.50
Pbk, 9.5 x 11 in. / 256 pgs / 259 color.
March/Art

EXHIBITION SCHEDULE
La Cateau-Cambr  sis, France:
Mus  e d  partemental Matisse, 10/18/15–03/06/16

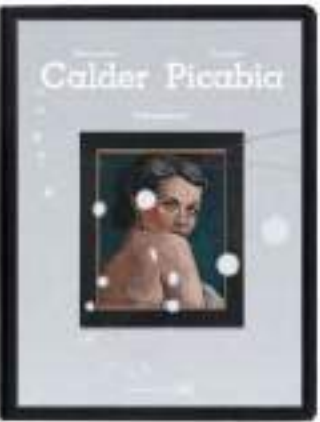


Alexander Calder: Discipline of the Dance

Text by Alexander S. C. Rower, Jos   Esparza Chong Cuy, Juan Garc  a Ponce, Jos   Revueltas.

Published to accompany the Museo Jumex exhibition of the same name, *Discipline of the Dance* focuses on the experiences of Alexander Calder (1898–1976) in Latin America—particularly his par-ticipation in the Cultural Olympiad, organized by artist Mathias Goeritz on the occasion of the 1968 Olym-pic Games in Mexico City—as a window onto his wide-ranging sculptural production. This well-illustrated volume includes nearly 100 works from the 1920s through the 1970s, including Calder’s sig-nature wire mobiles and stabiles as well as paintings and jewelry, and documentation from the Interna-tional Meeting of Sculptors held within the framework of the Olym-piad. Particular attention is paid to the design process, fabrication and installation of “El sol rojo,” a sculp-ture by Calder that was part of the “Route of Friendship,” built to cel-ebrate the Mexico 68 Games.

RM/FUNDACI  N JUMEX ARTE CONTEMPOR  NEO
9788416282265
U.S. \$55.00 CDN \$70.00
Hbk, 9.75 x 11 in. / 430 pgs / 200 color.
February/Art



Transparence: Calder Picabia

Text by George Baker, Arnauld Pierre.

Transparence: Calder Picabia is the first publication to explore the important aspect of transparency in the oeuvres of the two artists. Alexander Calder (1898–1976) and Francis Picabia (1879–1953) are both regarded as great innovators of 20th-century modernism. The volume creates a dialogue be-tween selected works from the late 1920s to the post–World War II period. It casts light on the ensuing dialogue between Calder’s radi-cally new creations—for instance, his works made of wire, the first to use transparency as a means of expression in sculpture—and Pica-bia’s abstracting contour pictures, his “transparencies” and paintings that make reference to these. Arnauld Pierre and George Baker, renowned experts on the work of both artists, examine the sig-nificance and impact of these correspondences in accompan-ying essays, while the works them-selves are gorgeously reproduced in full bleeds.

HATJE CANTZ
9783775740524
U.S. \$95.00 CDN \$120.00
Hbk, 10.25 x 13.5 in. / 126 pgs / 78 color.
February/Art



A Portrait of Fashion

Six Centuries of Dress at the National Portrait Gallery

Text by Aileen Ribeiro, Cally Blackman.

Costume, portraiture and the presentation of the individual have been intimately linked throughout the history of art. But while the face of a person in a portrait seems to speak directly across the ages, the significance of their dress can be more inscrutable.

Lavishly illustrated throughout with paintings and drawings, this beautiful publication considers how fashion is deployed in 190 portraits from the National Portrait Gallery’s collection. Authors Aileen Ribeiro and Cally Blackman explore the purpose and original context of the dress in which sitters were depicted, from the magnificent damasks and furs worn by Queen Elizabeth I to the revolutionary simplicity of the cottons, linens and woolen cloth adopted by Mary Wollstonecraft. Packed with photographs that provide additional insights into the costumes, and complemented by related material including fabric designs and jewelry, this authoritative guide explores one of the most fascinating aspects of historical portraiture.

NATIONAL PORTRAIT GALLERY
9781855145566 u.s. \$45.00 ~~cdn \$57.50~~
Pbk, 9 x 11 in. / 288 pgs / 242 color / 44 b&w.
April/Art/Fashion

William Merritt Chase

Text by Erica E. Hirshler.

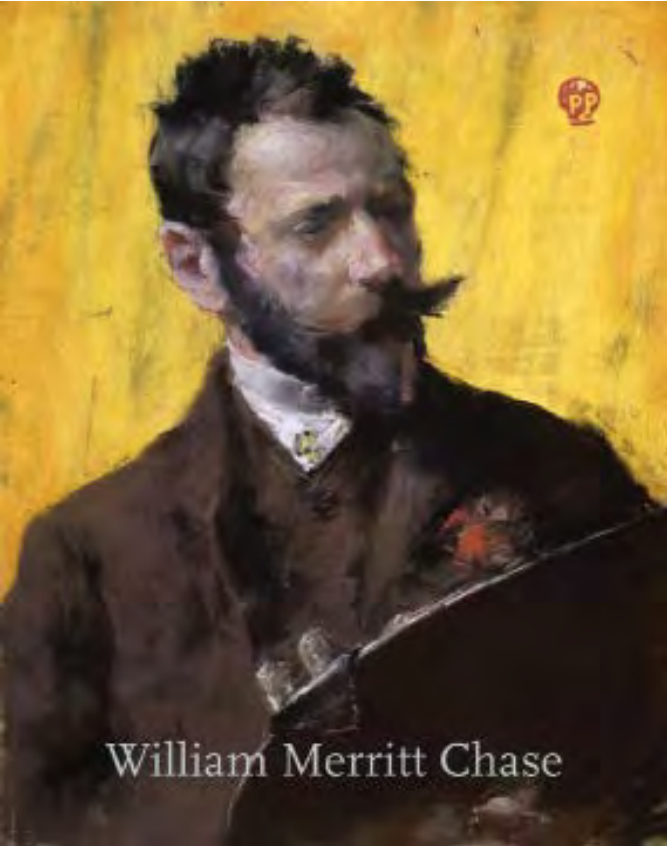
Praised for his jewel-like landscapes, park scenes, and sympathetic images of women, William Merritt Chase (1849–1916) was a leading American Impressionist painter and an influential teacher in the late 19th century.

This beautifully illustrated volume provides a compact introduction to Chase’s paintings and pastels and samples several of his favorite motifs, including the theatrical environment of his antique-filled studio, the modern women he celebrated, the costumes and decorative arts of Japan, children at play in city and countryside, and thoughtful moments of leisure and contemplation.

A native of the state of Indiana, Chase left his modest boyhood home to study at the Munich Academy, where he both fell in love with the old masters and became determined to celebrate the people and places of his own time. His studio became a stage set for his imagination, where objects from around the world came together in harmonious arrangements of color and form, and where subjects and patrons alike were dazzled by both his paintings and his artistic persona.

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780878468393 u.s. \$19.95 ~~cdn \$25.95~~
Pbk, 7.5 x 9.5 in. / 84 pgs / 55 color.
June/Art

EXHIBITION SCHEDULE
Washington, DC: The Phillips Collection, 06/04/16–09/11/16
Boston, MA: Museum of Fine Arts, 02/09/16–01/16/17
Venice, Italy: Fondazione Musei Civici di Venezia, 02/17–05/17



Russia and the Arts

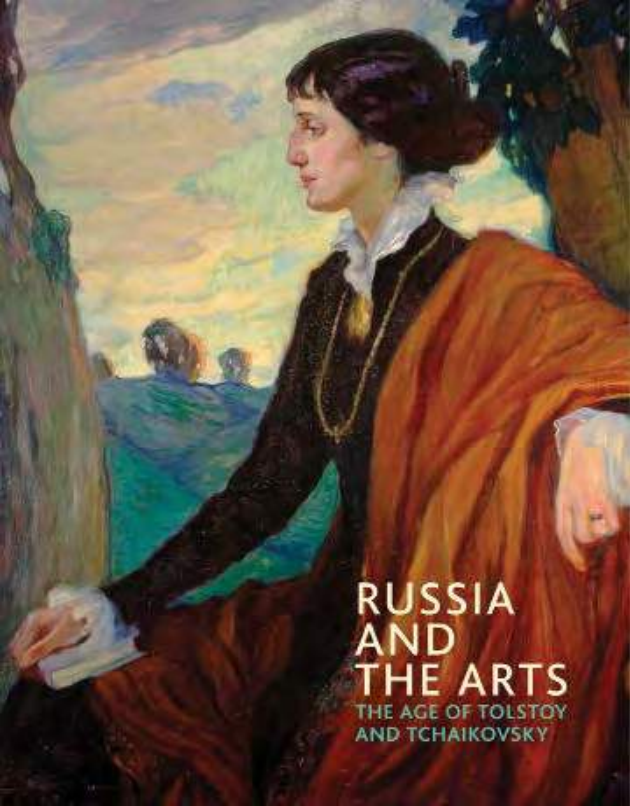
The Age of Tolstoy and Tchaikovsky

Text by Rosalind P. Blakesley, Tatiana L. Karpova.

Russia and the Arts: The Age of Tolstoy and Tchaikovsky explores the history of Russian portraiture between 1867 and 1914, a time of great cultural vibrancy in the country and a golden age of the Russian portrait. While Tolstoy and Dostoevsky were publishing masterpieces such as *Anna Karenina* and *The Brothers Karamazov* and Mussorgsky, Tchaikovsky and Rimsky-Korsakov were taking Russian music to new heights, Russian art was developing a new self-confidence. The penetrating Realism of the 1870s and 1880s was later complemented by the brighter hues of Russian Impressionism and the bold forms of Symbolist painting; these styles were applied to portraits of prominent thinkers, writers, scientists, artists, actors, composers and musicians by the most outstanding painters of the day.

This volume traces the period’s developments in Russian art through the collection of the Moscow State Tretyakov Gallery, founded in 1856, itself a product of this same moment of cultural flourishing. Portraiture was a major part of the collection’s mission from the late 1860s, when founder Pavel Tretyakov began to commission and acquire portraits guided by two principal values: the historical role of the sitter and the artistic value of the portrait. Beautifully illustrated with key works from the State Tretyakov Gallery, *Russia and the Arts* highlights some of the extraordinary developments that took place in the arts in Russia in the years before World War I.

NATIONAL PORTRAIT GALLERY
9781855145375 u.s. \$45.00 ~~cdn \$57.50~~
Pbk, 6.75 x 11.5 in. / 176 pgs / 80 color.
April/Art



“Not Theories but Revelations”: The Art and Science of Abbott Handerson Thayer

Foreword by Tina Olsen. Text by Kevin M. Murphy.

Though perhaps best known for his portraits, American painter Abbott Handerson Thayer (1849–1921) also developed detailed theories of animal camouflage. With his fine-arts training and his careful observations of nature, Thayer created works that he believed argued for his views on natural selection. He later patented his camouflage patterns and lobbied the US military for the use of his designs on ships and uniforms; his theories were eventually published in 1909 and were hotly debated by leading scholars and public figures of the day, including Theodore Roosevelt.

This book is the first to address Thayer’s participation in some of the greatest scientific and cultural debates of his age, proposing that the artist’s seemingly idiosyncratic religious subjects and scientific theories were an attempt to reconcile spiritual uncertainties in a time of emerging science. The new scholarship lends insight into an Anglo-American culture unmoored by Darwinism and the horrors of World War I.

WILLIAMS COLLEGE MUSEUM OF ART
9780981576275 u.s. \$40.00 ~~cdn \$52.50~~
Hbk, 9.75 x 10.25 in. / 136 pgs / 80 color.
June/Art

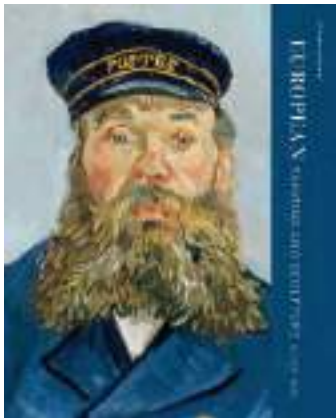
EXHIBITION SCHEDULE
Williams, MA: Williams College Museum of Art, 03/12/16–07/11/16



**Jacques Jordaens:
1593–1678**
**Allegories of Fruitfulness
and Abundance**

Text by Irene Schaudies, Joost Vander Auwera, Lucy Davis, et al.
Among the three most renowned Flemish Baroque painters—Rubens, Van Dyck and Joardens—Jacques Joardens (1593–1678), also known as Jacob Jordaens, is undoubtedly the least studied. Yet the image of Joardens as a poor man’s Rubens obscures the better part of his varied oeuvre. This book elucidates the more erudite side of Joardens’ production by zeroing in on a single theme, “The Allegory of Fertility,” principal versions of which are held in the Royal Museums of Fine Arts of Belgium in Brussels and the Wallace Collection in London. It examines these canvases, exploring the relationship between the two paintings and their genesis. Illustrated with the paintings themselves, in addition to preliminary drawings, prints, X-rays, paint-layer analyses and digital analysis of the canvas weave, the publication reveals an artist who demonstrated his multifaceted and radical creativity through variations on a single theme.

SILVANA EDITORIALE
9788836627820
u.s. \$30.00 **CDN \$40.00**
Pbk, 6.5 x 9.5 in. / 128 pgs / 100 color.
April/Art

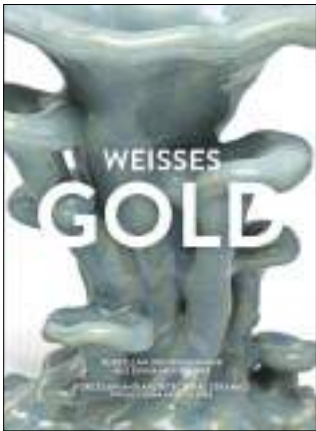


**European Painting
and Sculpture
After 1800**
MFA Highlights

Text by Emily A. Beeny, Marietta Cambareri.
The Museum of Fine Arts, Boston, houses an internationally renowned collection of modern European painting and sculpture, including such masterpieces as Renoir’s “Dance at Bougival,” Gauguin’s “Where Do We Come From? What Are We? Where Are We Going?,” Degas’ “Little Dancer” and Turner’s “Slave Ship,” as well as the largest collection of paintings by Claude Monet outside France.

European Painting and Sculpture after 1800: MFA Highlights features these well-known and much-loved works, organized into thematic chapters discussing the major art movements represented in the collection, with an introduction that describes the major phenomena that helped chart the course of art in the 19th and 20th centuries. In all, more than 100 highlights from this impressive collection are illustrated and discussed, each testifying to the richness and complexity of European art in the modern era.

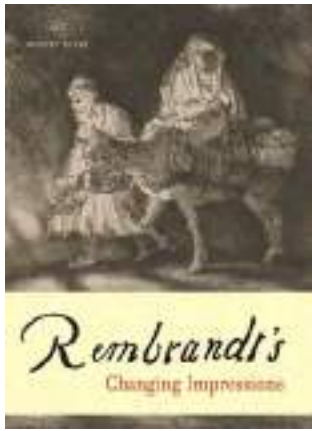
MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON
9780878468409
u.s. \$22.50 **CDN \$29.95**
Pbk, 7 x 9 in. / 208 pgs / 125 color.
June/Art



2015 FALL–WINTER SUPPLEMENT
Weisses Gold
**Porcelain and Architectural
Ceramics from China 1400
to 1900**

Preface by Adele Schlombs. Text by Jiena Huo.
Porcelain was not only highly treasured in Ancient China, but in Europe and the Middle East, where the demand for Chinese “white gold” was enormous. *Weisses Gold: Porcelain and Architectural Ceramics from China 1400 to 1900* surveys outstanding examples of blue-and-white porcelain dating from the 15th to the 19th centuries, in addition to a number of pieces decorated with overglazed enamels, as well as porcelain with elegant monochrome glazes, pure white Blanc de Chine and various types of glazed stoneware. Organized chronically by century and heavily illustrated, this is an exhaustive and accessible glimpse into China’s long history of porcelain production and export, as well as a crucial work of art history.

WALTHER KÖNIG, KÖLN
9783863357481
u.s. \$39.95 **CDN \$50.00** **FLAT40**
Pbk, 8.5 x 11 in. / 274 pgs / 403 color.
Available/Design/Asian Art & Culture



**Rembrandt’s
Changing
Impressions**

Foreword by David Freedberg. Text by Deborah Cullen, Robert Fucci.
Rembrandt van Rijn (1606–69) was restlessly experimental in his printmaking; he manipulated his copperplates in unprecedented ways in order to achieve an image that was often in flux. Rembrandt was the first artist to treat the print medium as a means of crafting visibly changing images, even as his prints were increasingly received in the market as finished works in their own right.

Rembrandt’s Changing Impressions, published to accompany an exhibition at the Miriam and Ira D. Wallach Art Gallery at Columbia University, considers this aspect of Rembrandt’s art, and its position in the 17th-century print market, through the comprehensive exploration of 18 of his most dramatically altered works—the first time in more than four decades that such an investigation has been undertaken. Each print’s multiple impressions are displayed side by side, giving readers the opportunity to examine their range, power and nuance.

WALTHER KÖNIG, KÖLN
9783863358013
u.s. \$39.95 **CDN \$50.00** **FLAT40**
Pbk, 8 x 11 in. / 156 pgs / 80 color.
January/Art

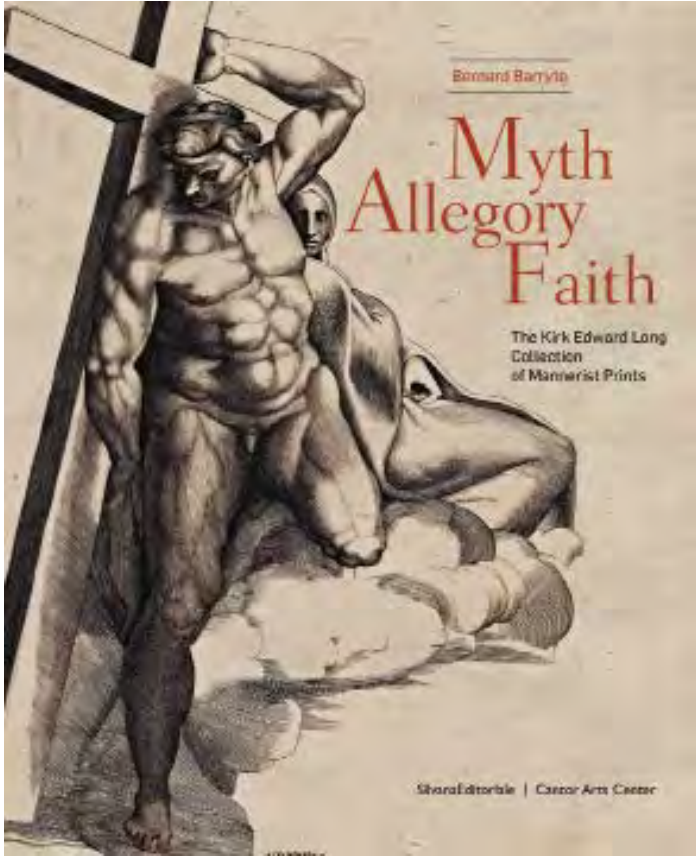
Myth, Allegory, Faith
The Kirk Edward Long Collection of Mannerist Prints

Edited by Bernard Barryte. Text by Bernardine Barnes, Jonathan Bober, Patricia Emison, Jan Johnson, Dorothy Limouze, Walter S. Melion, Larry Silver, Edward H. Wouk, Henri Zerner.
Featuring selections from the massive Kirk Edward Long Collection of 16th-century prints, *Myth, Allegory, Faith* illuminates the development of the Mannerist style in Italy, tracing its dissemination and adaptation for both secular and religious purposes and following its eventual transformation into the Baroque style at the end of the century. The volume includes works which reveal the sources of Mannerist prints in the artifacts of ancient Rome and the innovations of Raphael and Michelangelo; other works help trace the style’s spread and transformation from Rome and Florence to the rest of Europe, shifting slightly in Fontainebleu, Antwerp, Haarlem and Prague.

Featuring some 140 engravings, etchings, woodcuts and chiaroscuro woodcuts by such renowned artists as Federico Barocci, Parmigianino, Hendrick Goltzius and Annibale Carracci, and by such famous printmakers as Marcantonio Raimondi, Giorgio Ghisi and Cornelis Cort, this publication of devotional images, mythological narratives, portraits and landscapes is the most comprehensive resource on Mannerist printmaking to date.

SILVANA EDITORIALE
9788836630882 u.s. \$100.00 **CDN \$130.00**
Hbk, 9 x 11 in. / 704 pgs / 1,000 color.
April/Art

EXHIBITION SCHEDULE
Stanford, CA: Cantor Arts Center Stanford University, 02/10/16–06/20/16

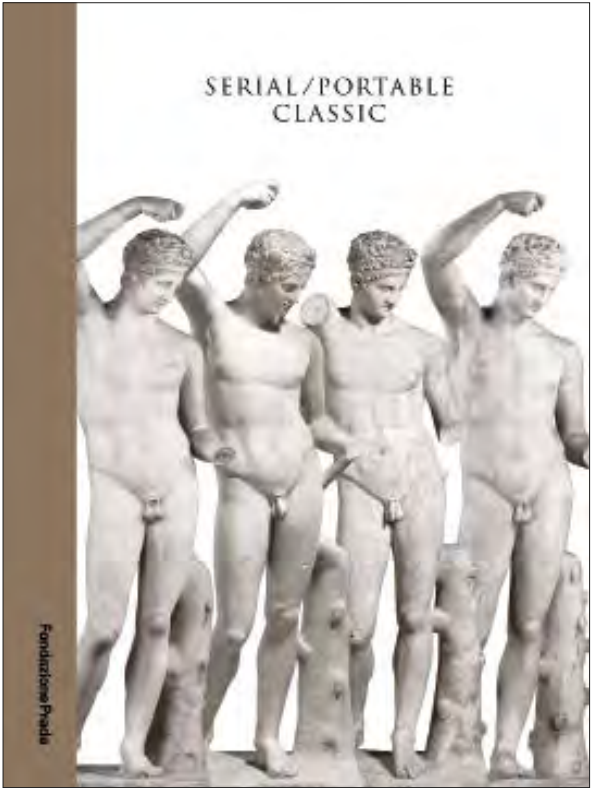


2015 FALL–WINTER SUPPLEMENT
Serial / Portable Classic
Multiplying Art in Greece and Rome

Edited by Salvatore Settis, Anna Anguissola, Davide Gasparotto. Preface by Miuccia Prada, Patrizio Bertelli. Introduction by Salvatore Settis. Text by Anna Anguissola, Michael Bennett, Vinzenz Brinkmann, Kathleen W. Christian, Maurizio Ferraris, et al.
In no other period of Western art history was the creation of copies from great masterpieces of the past as important as in late Republican Rome and throughout the Imperial Age. Certain Greek and Roman sculptures were established as canonical, their prestige so high and their acquisition so impossible that their reproductions—even on a small, portable scale—became sought-after commodities among the well-read populace of ancient Rome and modern Europe.

With almost 400 duotone illustrations, a wealth of explanatory and groundbreaking scholarship and beautiful, delicate paper changes, *Serial / Portable Classic* examines this culture of the copy. Published to accompany the Fondazione Prada exhibitions *Serial Classic* in Milan and *Portable Classic* in Venice, whose display has been conceived by OMA/Rem Koolhaas, it is bound to be treasured by the student of art history and casual reader alike.

FONDAZIONE PRADA
9788887029611 u.s. \$95.00 **CDN \$120.00**
Hbk, 8 x 11 in. / 392 pgs / 388 duotone.
Available/Art





Wendell Castle Remastered

Foreword by Glenn Adamson.
Introduction by Ronald T. Labaco.
Text by Samantha De Tillio, Amy Cheattle, Steven J. Jackson.

Interview by Lowery Stokes Sims.

Wendell Castle Remastered examines the digitally crafted works of Wendell Castle (born 1932), acclaimed figure of the American art furniture movement. In this catalogue accompanying his exhibition at the Museum of Arts and Design, Castle casts a critical eye toward the first decade of his own production by creating a new body of work that revisits his groundbreaking achievements of the 1960s through a contemporary lens. Based on a selection of historically significant works chosen by MAD curator Ron Labaco, Castle has produced new works through his latest practice of combining handcraftsmanship with digital technologies including 3D scanning, 3D modeling and computer-controlled milling. These new works are placed in dialogue with the earlier pieces that inspired them.

THE ARTIST BOOK FOUNDATION

9780996200707
U.S. \$50.00 CDN \$65.00
Hbk, 12 x 11 in. / 88 pgs / 100 color.
January/Design

EXHIBITION SCHEDULE
New York: Museum of Arts and Design, 10/20/15–02/28/16



Design: 101 Zanotta Stories

Text by Beppe Finessi.

A tractor seat that transforms into a stool; a bicycle seat that becomes an oscillating yet practicable point of support; a shapeless bag full of polystyrene balls that accommodates and accompanies any movement; a bundle of sticks that opens to become a clothes hanger—these are just several examples of groundbreaking designs produced by Aurelio Zanotta's design company, founded in 1954. Here, Zanotta has written a collective history of the Italian design industry, covering 550 projects created by 120 designers—including Enzo Mari, Alessandro Mendini, Bruno Munari, Achille and Pier Giacomo Castiglioni, Gio Ponti, Marco Zanuso, Gae Aulenti, Ettore Sottsass, just to mention some—in 60 years of history and including almost 100 award-winning pieces featured in design museums across the world. Organized alphabetically, *Design: 101* is a dictionary of design stories, anecdotes and critical interpretations with accompanying illustrations in a handsome and portable volume.

SILVANA EDITORIALE

9788836631216
U.S. \$45.00 CDN \$57.50
Clth, 4.75 x 7.5 in. / 416 pgs / 250 color.
April/Design



Moderno

Design for Living in Brazil, Mexico, and Venezuela, 1940–1978

Edited by Gabriela Rangel, Jorge F. Rivas Pérez.

Moderno examines how design transformed the Latin American domestic landscape in a period marked by major stylistic developments and dramatic social and political change. Brazil, Mexico and Venezuela entered an expansive period of economic growth in the late 1940s which was accompanied by the purposeful modernization of major cities and the conscious importation of the International Style. This volume explores how the period's influx of European and North American architects, designers, artists and entrepreneurs in Latin America influenced a generation of local architects and designers beginning to see themselves as active players in the creation of modern national identities.

AMERICAS SOCIETY

9781879128798
U.S. \$50.00 CDN \$65.00
Hbk, 7.75 x 10.75 in. / 280 pgs / 118 color / 109 b&w.
February/Design/Latin American / Caribbean Art & Culture

EXHIBITION SCHEDULE
Austin, TX: The Blanton Museum of Art, 10/11/15–01/17/16



2015 FALL–WINTER SUPPLEMENT

Hiroshi Sugimoto: Glass Tea House Mondrian

Edited with foreword by David Hrankovic. Preface by Pasquale Gagliardi. Text by Annabelle Selldorf.

Although Hiroshi Sugimoto (born 1948) is primarily known for his photography, his practice extends across a wide range of media, including sculpture, installation and Japanese theater. *Glass Tea House Mondrian* documents Sugimoto's first architectural work in Europe: a pavilion of extraordinary beauty in a formerly unused space on San Giorgio Island in Venice. The tea house—a house on stilts and rocks, surrounded by water—brings to mind the many islands that make up the city. After the tea ceremony, visitors exit the courtyard through another Japanese garden, in which Sugimoto has carefully placed found local architectural fragments. Like the artist's photographs, this work conveys a meditative, almost religious atmosphere, an oasis of calm. Compiling photographs, architectural blueprints and essays, this new publication introduces readers to Sugimoto in a different discipline.

WALTHER KÖNIG, KOLN

9783863357498
U.S. \$35.00 CDN \$45.00 **FLAT40**
Hbk, 6.75 x 9.5 in. / 160 pgs / 76 color / 20 b&w.
Available/Photography/Design/Asian American Art & Culture



Gloria Cortina: Mexico

Mexican furniture, lighting and interior designer Gloria Cortina (born 1972) believes that design should be determined by an expression of culture and craft, not merely or primarily a brand identity. Her approach to design, shaped by the philosophies of Mexican masters such as Diego Rivera and Luis Barragán, seeks to consolidate European and modernist influences with Mexico's own arts and crafts heritage in pieces characterized by luxurious materials like tropical wood, stone, textured metal and rich textiles. Instead of offering a conventional monographic survey of Cortina's design, which consciously eludes easy branding, *Gloria Cortina: Mexico* seeks instead to present Cortina's elegant and precise work through the ideas and concepts that have shaped it, connecting her pieces to an inherited Mexican culture and aesthetic as well as honoring the designer's unique, sensual approach to material and form.

RM

9788416282326
U.S. \$125.00 CDN \$162.50
Slip, Pbk, 10.5 x 15.5 in. / 292 pgs / 173 color.
April/Design/Latin American/ Caribbean Art & Culture



Personalities

Text by Roman Arnold, Jon Ayling, Andreas Ernst, Louisa Rachedi, Kelly Robinson, Jan van de Weyer. In *Personalities*, people open doors into their very personal immediate surroundings: their homes and spaces of creative work. As different as they are, what connects them is something special: the elegant, simple and minimalist USM modular furniture system, created in 1961 in Switzerland and now widely considered a design classic. The volume offers a journey into the worlds of these people, letting them tell the stories behind the pieces of furniture—each one as individual as its owner. While the stories constitute the heart of *Personalities*, well-known specialist authors supplement the text with explorations of material culture and lifestyle. The diversity of those portrayed is reflected in the variety of the accompanying essays, which play with concepts of personality and furniture product design. The resulting volume is a visual feast of the iconic, flexible furniture system that defined post-war industrialist design seen in a variety of contexts.

HATJE CANTZ

9783775740807
U.S. \$60.00 CDN \$78.00
Clth, 12 x 12.5 in. / 192 pgs / 126 color.
February/Design



Fierce and Fragile: Big Cats in the Art of Robert Dallet

Text by Alan Rabinowitz, Dominique Baqué, Nadine Coleno.

In keeping with Hermès' theme for 2016, "Nature at a Gallop," this album is devoted to the work of Robert Dallet (1923–2006). Dallet, a French painter and illustrator, devoted his life to the representation of wildlife, especially the beauty of big cats. This work presents a previously unpublished selection of watercolors and sketches, paying tribute to the talent and sensitivity of an animal painter adopted by Hermès. The account is also an act of defiance against the gradual disappearance of a threatened world. Professor Alan Rabinowitz, Director of the Panthera Corporation in New York, looks at Robert Dallet's work from a zoological perspective; Dominique Baqué, a professor at Université Paris VIII, examines its place in the history of Western animal painting; and the writer Nadine Coleno looks at the encounter between the artist and Hermès, which gave birth to over 20 beautiful silk prints.

ACTES SUD/HERMÈS

9782330057602
U.S. \$50.00 CDN \$65.00
Hbk, 13.75 x 11 in. / 160 pgs / illustrated throughout.
February/Art/Fashion

EXHIBITION SCHEDULE
Greenwich, CT: Bruce Museum of Arts and Science, 01/09/16–03/13/16
Paris, France: Museum of Natural History, Spring 2016



Ted Noten: Ubiquist

Text by Jennifer Allen.

Ted Noten (born 1956) is one of today's most original, radical designers. His transparent acrylic bags—which contain objects ranging from animals, jewels and cocaine to pistols—have seduced collectors and confused the establishment. Beauty and violence, perfection and decay: these are the themes that have defined Noten's oeuvre since he made his famous pendant featuring a mouse wearing a pearl necklace. In his projects, Noten demonstrates a mastery of both the commercial arena and the art scene, blending the streets with the catwalk in a way that simultaneously highlights the appeal and exposes the hypocrisy of museums, the world of fashion and bourgeois morality. *Ted Noten: Ubiquist* documents the immense playing field in which Noten operates, following him to international museums and gloomy villas, symposia and ateliers, leading newspapers and video clips, academies and brothels, while photographs by Johannes Schwartz provide intimate glimpses of his studio.

NAI010 PUBLISHERS

9789462082328
U.S. \$55.00 CDN \$70.00
Hbk, 8.5 x 11.5 in. / 232 pgs / 250 color.
March/Design/Fashion



VeryGraphic

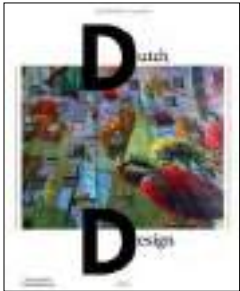
Polish Designers of the 20th Century

Edited with introduction by Jacek Mrowczyk. Preface by Piotr Rypson, Krzysztof Lenk, Agata Szydłowska.

With almost 60 chapters, contributions from 30 authors and nearly 450 pages, *VeryGraphic: Polish Designers of the 20th Century* is the first comprehensive history of Polish graphic design. The book showcases its immense and diverse legacy, from the world-renowned Polish Poster school to the lesser-known achievements of artists in the field of applied graphic design, including books and covers, typography and lettering, logos and visual identification as well as packaging. Chronologically detailing the work of over 60 of the most prominent Polish designers, the volume offers a review of Polish graphic design unprecedented in its scope. The cover of each copy is hand-painted, rendering it a truly one-of-a-kind object.

CULTURE PL

9788360263181 U.S. \$45.00 CDN \$57.50
Hbk, 8 x 11 in. / 448 pgs / 1,000 color / 100 b&w.
February/Design



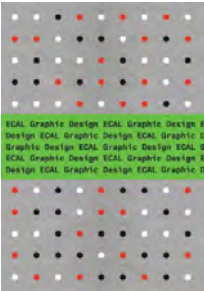
Dutch Design Yearbook 2015

Edited by Timo de Rijk, Joost Alferink, Jan Konings, Richard van der Laken. Text by Sander Manse, Justin McGuirk, Saskia van Stein.

The Dutch Design Yearbook offers a multifaceted survey of 60 of the best designs produced in the Netherlands in 2014–15, in the fields of spatial design, product design, fashion and graphic design. In addition to featuring nominees of the Dutch Design Awards, the yearbook includes three essays on the design industry today, offering readers a glimpse of the state of the field alongside its up-and-comers. This year's edition also highlights the designs that will alter the environment in the near future. As thoughtfully designed as the contents it features, this volume is a dynamic look at the year in design.

NAI010 PUBLISHERS

9789462082465 U.S. \$45.00 CDN \$57.50
Pbk, 9 x 10.75 in. / 184 pgs / 250 color.
February/Design



NEW EDITION

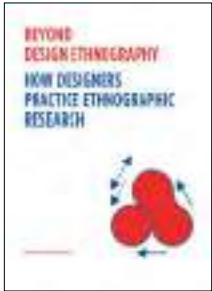
ECAL Graphic Design

Edited by Angelo Benedetto. Text by François Rappo.

ECAL Graphic Design is a source book of graphic design by leading European art school, the Ecole cantonale d'art de Lausanne, headed by Alexis Georgacopoulos. ECAL has evolved from a regional school in Switzerland to an internationally renowned institution, garnering commissions from museums and companies like Nestlé, Swarovski and Coca-Cola. This volume highlights the wealth of typographic methods in fields such as poster design and publishing taught at ECAL, accessibly introduced by graphic designer and typographer François Rappo. An updated version of the 2006 edition, this hardcover reader is a current and comprehensive resource for typology and graphic design.

JRP|RINGIER

9783037644553 U.S. \$49.95 CDN \$64.95
Hbk, 9 x 11.5 in. / 160 pgs / 64 color.
May/Design



Beyond Design Ethnography

How Designers Practice Ethnographic Research

Edited by Nicolas Nova, Lysianne Lécho-Hirt. Preface by Matteo Cossu.

Beyond Design Ethnography explores the methodology of field research related to product, service and interaction/media design. Presented through several exemplary in-depth studies, it illustrates designer tactics in the practice of ethnography. Unlike many resources on user-centered design, the book takes into consideration cases where design is not only a problem-solving activity, but a tool to speculate about the near future, reformulate problems and propose a critical discourse on society.

PROVINCES PRESS

9788894137903 U.S. \$35.00 CDN \$45.00
Pbk, 6.75 x 9.5 in. / 144 pgs / 100 duotone.
February/Design

The Playground Project

Edited with introduction by Gabriela Burkhalter. Text by Xavier de la Salle, Vincent Romagny, Sreejata Roy.

Until sometime in the 1980s, playgrounds were places for social experiments, risky projects and spectacular sculptures. Architects, urban planners, artists, parents and children were invited to leave their comfort zones and to venture something new in the design and use of playgrounds. *The Playground Project* explores these exemplary initiatives, pioneering acts and adventures in designing modern childhood. Examples from Europe, the US, Japan and India are discussed in depth and illustrated with numerous images.

Truly a comprehensive overview, this volume includes works by artists, architects and landscape architects such as Marjory Allen, Joseph Brown, Riccardo Dalisi, Richard Dattner, Aldo van Eyck, M. Paul Friedberg, Group Ludic (Xavier de la Salle, Simon Koszel, David Roditi), Alfred Ledermann and Alfred Trachsel, Palle Nielsen, Egon Møller-Nielsen, Isamu Noguchi, Joseph Schagerl, Mitsuru Senda and Carl Theodor Sørensen.

Swiss political scientist and urban planner Gabriela Burkhalter contributes an introduction, and essays by Xavier de la Salle, Sreejata Roy and Vincent Romagny investigate the stakes of the architectural and artistic experiments surveyed. The first comprehensive overview of this kind, *The Playground Project* addresses laymen as well as experts who want to do more on the playground than just seesaw and swing.

JRP|RINGIER

9783037644546 U.S. \$49.95 CDN \$64.95
Pbk, 8 x 10.5 in. / 256 pgs / 200 color.
May/Architecture & Urban Studies



Making Room

Cultural Production in Occupied Spaces

Edited by Alan Moore, Alan Smart.

Making Room is an anthology of texts on art, media and aesthetic practice in the context of squatting, occupation and urban-space activism. It includes pieces by activist researchers working between the academy and the movements they write about, as well as journalistic first-person narratives by squatters, original photography and interviews with artists, theorists and activists involved in struggles over urban space and creative production in the city. Topics include brief histories of squatting in the UK, Germany and the Netherlands; the creation of Temporary Autonomous Zones; Puerto Rican occupations in New York; the influence of the Situationists on French squatting; and activism and camping at Documentas 10, 11 and 13. Throughout, cultural production appears in various forms ranging from conventional art practices to the organizing of communities and networks, to the production of media and setting up of information systems.

OTHER FORMS

9780979137792 U.S. \$29.95 CDN \$37.50
Pbk, 5.75 x 8.25 in. / 358 pgs / illustrated throughout.
February/Architecture & Urban Studies




We Want World Wonders
Building Architectural Myths

Edited by Winy Maas.
Most celebrated works of architecture of the early 21st century are what one would describe as spectacular; incredible cantilevers, rotating towers, gigantic cupolas and exuberant shapes are features without which a contemporary building would hardly register in the skyline or the media. Never before has architecture tried so hard to amaze. But are these icons true celebrations of human achievements?
We Want World Wonders, the seventh volume in The Why Factory's *Future Cities* series, takes a critical stance toward the global production of the spectacular, investigating the future of amazement in architecture. What constitutes a “world wonder” today, when slums all over the world are growing and the chasm between the rich and poor has become ever larger? How can we provoke wonder and what can we wonder about, now that almost nothing is impossible in architecture? This project contemplates the wonders of the ancient and modern world, exploring, through the eyes of architecture students and practicing architects, speculative fields that might propel us toward the realization of new world wonders and a reconsideration of the classifications and categories that have historically accompanied such structures.

NAI010
9789462081772 U.S. \$35.00 CDN \$45.00
Pbk, 6 x 8.5 in. / 280 pages / illustrated throughout.
January/Architecture & Urban Studies

BACKLIST TITLES FROM THE WHY FACTORY'S *FUTURE CITIES* SERIES ARE NOW AVAILABLE AT A REDUCED PRICE

	Green Dream 9789056628628 Pbk, U.S. \$35.00 CDN \$45.00 nai010 Publishers		City Shock 9789462080072 Pbk, U.S. \$35.00 CDN \$45.00 nai010 Publishers		The Death of Leisure 9789056627669 Pbk, U.S. \$35.00 CDN \$45.00 nai010 Publishers		Visionary Cities: Future of our Cities 9789056627256 Pbk, U.S. \$25.00 CDN \$32.50 nai010 Publishers		Hong Kong Fantasies 9789056627645 Pbk, U.S. \$35.00 CDN \$45.00 nai010 Publishers
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Barba
Life in the Fully Adaptable Environment

Text by Winy Maas, Ulf Hackauf, Adrien Ravon, Patrick Healy.
How might nanotechnology—the manipulation of matter at the level of atoms and molecules—change buildings and cities in the future? The authors of *Barba* have imagined one possible future, shaped by a miraculous nanomaterial of the same name, which can be steered and altered in real time, changing its shape and size at will. With Barba, the authors speculate, the built environment can be adapted almost immediately to every desire and every need. This volume, the latest in The Why Factory's *Future Cities* series, envisions the dramatic potential of nanomaterial to change cities and architecture in the not-so-distant future, further explored in a series of interactive experiments and installations. Part speculative architecture, part science fiction, *Barba* follows an inhabitant of this flexible future world for a day, daring the reader to imagine life in a fully adaptable environment.

NAI010 PUBLISHERS
9789462082533
U.S. \$45.00 CDN \$57.50
Pbk, 6 x 8.25 in. / 400 pgs / 300 color.
February/Architecture & Urban Studies



Cape Town
Densification as a Cure for a Segregated City

Edited by Michelle Provoost.
Twenty years after the end of Apartheid and the inauguration of an inclusive democracy in South Africa, Cape Town is still working through Apartheid's urban legacy. The aftershocks of Apartheid spatial policy, combined with a middle-class ideal of single-family homes on individual plots of land, have produced endemic urban sprawl in Cape Town, causing significant economic, environmental and social problems in the city. Can we envisage a more compact and dense Cape Town, organized to ameliorate ingrained patterns of unequal spatial division? *Cape Town* presents the provocative proposals of an international team of theorists, architects and planners, challenging the prevailing ideas on urban development in Cape Town and offering inspiring alternatives.

NAI010 PUBLISHERS
9789462082274 U.S. \$24.95 CDN \$29.95
Pbk, 5.5 x 9.5 in. / 160 pgs / 200 color.
February/Architecture & Urban Studies/African Art & Culture



Infracture
Infrastructure by Design
By Marc Verheijen.

A city's infrastructure—its tangle of streets, tunnels, routes and lines—can be much more than a mere functional necessity or an ad hoc constellation. Designed and constructed carefully and purposefully, “infracture” can add significant sociological, cultural, ecological and economic value to a city. In this volume, Rotterdam-based traffic engineer, academic and architect Marc Verheijen discusses the infrastructure of cities from 15 different perspectives and features 30 examples of international best practices in infrastructure design. A practically oriented book about designing and building everything from roads and viaducts to environmental habitats and noise barriers, *Infracture* is also an argument for these integrated design solutions, all the more urgent at a moment of accelerated global urbanization. *Infracture* argues that, with the right mind set, genuine cooperation and sophisticated design, infrastructure can form a significant, and positive, part of the everyday environment.

NAI010 PUBLISHERS
9789462082403 U.S. \$45.00 CDN \$57.50
Pbk, 8.25 x 10.5 in. / 224 pgs / 200 color.
February/Architecture & Urban Studies

The Participatory City

Edited by Yasminah Beebeejaun.
Participation has been a focus for urban studies since the 1960s, and in the last decade new research aspects and critical debates on the subject have emerged across a wide range of disciplines. The changing role of planners and the rejection of traditional decision-making processes, as well as the emergence of grassroots initiatives, increasing social inequality and pressing ecological challenges have all redefined the field in recent years. *The Participatory City* is the first international and interdisciplinary collection of texts encompassing the whole spectrum of the debate within a wide geographical framework. Offering international perspectives on the question of urban participation, the contributors to this volume examine participatory dimensions of social housing, land-use policies, migrant rights, environmental problems and health issues through the exploration of case studies from Chicago, Detroit, London, Mexico City and Bangalore.

JOVIS
9783868593754 U.S. \$35.00 CDN \$45.00
Pbk, 6.5 x 9.5 in. / 192 pgs / 100 color.
April/Architecture & Urban Studies





FACSIMILE EDITION

Le Corbusier: Poésie sur Alger
Text by Cleo Cantone, Le Corbusier.
Le Corbusier's (1887–1965) *Poésie sur Alger*, written in 1942 and first published in 1950, is a self-mocking examination of 13 intensive years of ultimately abortive work, during which Le Corbusier devoted himself to the drawing up of extensive urban plans for Algiers. Numerous additional plans followed on his first trip to Algeria in 1931. The architect dreamed of installing Algiers as the southernmost point of the cultural connection between the littoral states of the Mediterranean, between Paris, Barcelona and Rome—as an “Islamic pole,” as he called it. The decision to publish his very personal and self-illustrated thoughts on a “plan directeur” for Algiers marks an important point in Le Corbusier's development. The publication provides many insights into the inner life and world of thought of the pioneer of architectural modernism.

HATJE CANTZ
9783775740968
U.S. \$30.00 **CDN \$40.00**
Pbk, 4.25 x 6.75 in. / 88 pgs / 45 color.
June/Architecture & Urban Studies



Sou Fujimoto: Towards a Non-Intentional Space, Vol. 1
About Sou Fujimoto's Architectural Design for Mirrored Gardens
Edited by Hu Fang, Wang Xiaoyu.
Text by Hu Fang.
Sou Fujimoto (born 1971) is a Japanese architect noted for his delicate light structures and permeable enclosures. In 2014, after three years of research, design and construction, Fujimoto's studio, Sou Fujimoto Architects, created Mirrored Gardens, a village-inspired arts complex of platforms and cabins on the outskirts of Guangzhou, China. The locally sourced structure houses a gallery, art studios and visitor facilities. This book reflects the research that inspired the Mirrored Gardens. Touching on Chinese garden and Japanese Zen garden study, permaculture and farming practices, *Towards a Non-Intentional Space* is an unusual look into innovative architecture oriented toward a quotidian, farming lifestyle.

VITAMIN CREATIVE SPACE
9783863357726
U.S. \$40.00 **CDN \$52.50** **FLAT40**
Pbk, 5 x 7 in. / 250 pgs / 100 color.
January/Architecture & Urban Studies/Asian Art & Culture



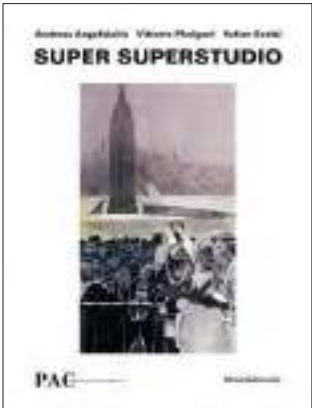
Glass / Wood: Erieta Attali on Kengo Kuma
The acclaimed Japanese architect Kengo Kuma (born 1954) and photographer Erieta Attali complement one another perfectly in terms of their artistic statement: both of them focus on the inclusion of the landscape. It is not the architecture as such that plays the primary role but the way in which it communicates with the surrounding world. Details from nature and the intricate connection of interior with exterior space characterize the photographs by Attali. In his unique works, Kuma combines Japanese traditions in architecture with those of modernist architecture. His architecture constitutes a bridge where the individual and nature meet. Kuma became famous in the West for his sensitive extension to a mid-century icon in New Canaan, Connecticut, which this exquisite monograph insightfully discusses and portrays.

HATJE CANTZ
9783775740869
U.S. \$75.00 **CDN \$95.00**
Hbk, 11.75 x 10 in. / 120 pgs / 66 color.
February/Architecture & Urban Studies/Asian Art & Culture



Studio Arthur Casas
Works 2008–2015
Introduction by Philip Jodidio.
Text by Philip Stevens, Fernando Serapiao.
São Paulo–born Arthur Casas (born 1961) is an architect equally at ease in the areas of residential architecture, commercial spaces, real estate development and design. “I experienced the best period of Brazilian architecture, when anything was possible,” he explains, “including designing a whole city—reorganizing the way of life in urban areas. I brought from my childhood ... this freedom, and a commitment to modernist principles.” With offices in São Paulo and New York, Casas does owe some of his variety to his native Brazil, but has shown his capacity to create surprise in his designs. At over 300 pages, this hardcover monograph is a tribute to one of the most significant living Latin American architects.

POLÍGRAFA
9788434313538
U.S. \$75.00 **CDN \$95.00**
Clth, 9 x 11.5 in. / 330 pgs / 270 color.
March/Architecture & Urban Studies/Latin American/Caribbean Art & Culture



Super Superstudio
Text by Andreas Angelidakis, Vittorio Pizzigoni, Valter Scelsi.
Superstudio (1966–86), a group of Florence-based architects comprising Adolfo Natalini, Cristiano Toraldo di Francia, Roberto Magris, Gian Piero Frassinelli, Alessandro Magris and, from 1970 to 1972, Alessandro Poli, were among the leading radical architects of the 1960s. Almost 50 years after the group's establishment, their designs are gathered for the first time in this volume, which contextualizes the firm's works with that of contemporary artists, including Danai Anesiadou, Alexandra Bachzetsis, Ila Beka and Louise Lemoine, Pablo Bronstein and Stefano Graziani, among many others. This catalogue compiles Superstudio's documents—including images, collages, critical writings and storyboards—drawn from the archive, and includes critical contributions from curators Andreas Angelidakis, Vittorio Pizzigoni and Valer Scelsi. *Super Superstudio* is an important tribute to an assault on modernism, that, as the volume reveals, remained and remains relevant for generations to come.

SILVANA EDITORIALE
9788836632442
U.S. \$40.00 **CDN \$52.50**
Pbk, 7 x 9 in. / 336 pgs / 120 color / 70 b&w.
March/Architecture & Urban Studies



Architecture of Life
Edited by Lawrence Rinder.
Foreword by Nicholas B. Dirks.
Text by Sabrina Dalla Valle, Padma Maitland, Spyros Papapetros, Lawrence Rinder, Lisa Robertson, Rebecca Solnit.
Published in conjunction with BAMPFA's inaugural exhibition in its new building designed by Diller Scofidio + Renfro, *Architecture of Life* explores the ways that architecture—as concept, metaphor and practice—illuminates various aspects of life experience. It comprises over 275 works of art, scientific illustrations and architectural drawings and models, and includes work by Wilson Bentley, Lee Bontecou, Louise Bourgeois, Diller Scofidio + Renfro, Marcel Duchamp, Suzan Frecon, Buckminster Fuller, Johannes Itten, Tomás Saraceno, Viktor Schauburger, Lebbeus Woods and Iannis Xenakis, as well as Mbuti drawings, Pomo baskets, Micronesian navigational charts, Tibetan mandalas and tantric drawings from Rajasthan.

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE
9780983881315
U.S. \$39.95 **CDN \$50.00**
Pbk, 7.5 x 9.5 in. / 362 pgs / 280 color.
February/Art/Architecture & Urban Studies

EXHIBITION SCHEDULE
Berkeley, CA: University of California, Berkeley Art Museum and Pacific Film Archive, 01/31/16–05/29/16



Fritz Haeg: Wildflowering L.A.
Edited by Samantha Frank, Maryam Hosseinzadeh.
Introduction by Shamim M. Momin. Text by Fritz Haeg, Genevieve Arnold, Lili Singer, Jennifer Mandel.
Wildflowering L.A. was a native wildflower seed-planting initiative throughout Los Angeles County, begun in October 2013 by artist Fritz Haeg. The project brought a wild seasonal native landscape to 50 sites throughout Los Angeles. Owners of selected sites were given free native wildflower seed mixes at workshops in partnership with the Theodore Payne Foundation for Wildflowers & Native Plants. Soil preparation, seedling and wildflower tending were demonstrated and one of four custom wildflower seed mixes was prescribed—Coastal, Flatlands, Hillside and Roadside—inspired by Reyner Banham's *Los Angeles: The Architecture of Four Ecologies*. This publication includes full-color photographs, information about the seed mixes and planting sites, and texts from LAND's Director and Curator, Shamim M. Momin, Genevieve Arnold and Lili Singer of the Theodore Payne Foundation and Jennifer Mandel of Wildflowering L.A. site #44, plus a limited-edition poster.

LAND (LOS ANGELES NOMADIC DIVISION)
9780982757529
U.S. \$40.00 **CDN \$52.50**
Pbk, 8.5 x 8.5 in. / 68 pgs / 67 color.
January/Architecture & Urban Studies/Gardens/Art



The Loveliest Valley
A Garden in Sussex
Text by Stewart Grimshaw.
Woolbeding House lies in the valley of the River Rother in West Sussex, an unchanging English landscape. Time had appeared to stand still when, in 1972, Simon Sainsbury and Stewart Grimshaw leased the house and gardens from the National Trust. For over four decades, they worked with a talented team of architects, designers and contractors to create a masterpiece of 20th-century garden design, a Sussex Arcadia. In *The Loveliest Valley* Stewart Grimshaw recalls catching intriguing glimpses of the house on visits to Sussex, the serene nature of their purchase and the painstaking process of breathing new life into both house and garden. Photographer Tessa Traeger has captured images of Woolbeding in every type of English weather, extreme and benign, from dawn to dusk. *The Loveliest Valley* is a testament to how a beautiful garden can be created in the modern age, linking the great English gardening tradition with contemporary experimentation.

DAMIANI
9788862084413
U.S. \$65.00 **CDN \$85.00**
Hbk, 12 x 10 in. / 240 pgs / illustrated throughout.
March/Landscape Design/Gardening



The Buildings of Ferdinand Kramer

Edited by Wolfgang Voigt, Philipp Sturm, Peter Cachola Schmal. Ferdinand Kramer (1898–1985) was an acclaimed German modernist furniture designer and architect. This book is dedicated to his architectural and design work for university buildings, including his commissions (by sociologists Max Horkheimer and Theodor Adorno) for the legendary Institute for Social Research in Frankfurt.

WASMUTH
9783803007971 u.s. \$55.00 CDN \$70.00
FLAT40 Hbk, 9.5 x 11.75 in. / 176 pgs / 200 color / 100 b&w. February/Architecture & Urban Studies



Ernesto Gómez Gallardo: Architect

Text by Alejandro Hernández, Ana Elena Mallet. Mexican architect and designer Ernesto Gómez Gallardo (1917–2012) is known for designing desks and chairs for schools and the Universidad Nacional Autónoma de México. This monograph is devoted to his designs and photographs.

ARQUINE/IF CULTURA
9786077784944 u.s. \$35.00 CDN \$45.00
Hbk, 10.5 x 9 in. / 208 pgs / 100 color / 115 b&w. February/Architecture & Urban Studies/Latin American/Caribbean Art & Culture



Oscar Niemeyer in Algiers

The Unknown
Text by Matthias Flügge, Sebastian Redecke. Even among architectural experts, the Université des Sciences et de la Technologie Houari Boumedien, located outside of Algiers, Algeria, remains virtually unknown. Designed by Oscar Niemeyer and opened in 1974, the building has rarely been documented in images, until now.

VERLAG FÜR MODERNE KUNST
9783869845593 u.s. \$40.00 CDN \$52.50
Pbk, 9.25 x 8.5 in. / 164 pgs / 73 color. February/Architecture & Urban Studies/African Art & Culture/Latin American/Caribbean Art & Culture



Dellekamp Arquitectos: Poetic Pragmatism

Text by Alejandro Hernández Gálvez. This book compiles 30 projects by Mexican architects Derek Dellekamp and Jachen Schleich, alongside exclusive plans, renders and photographs of models. Dellekamp Arquitectos, founded by Dellekamp in 1990, is known for focusing on affordable housing in Mexico.

ARQUINE
9786077784760 u.s. \$30.00 CDN \$40.00
Hbk, 7 x 8.75 in. / 192 pgs / 141 color. February/Architecture & Urban Studies/Latin American/Caribbean Art & Culture



Manuel Cervantes Céspedes CC Arquitectos

Text by Juan Carlos Cano, et al. This monograph celebrates the work of Mexican architect Manuel Cervantes Céspedes (born 1977), whose large-scale projects address urban transport issues in metropolitan areas. His firm, CC Arquitectos, draws on traits of Mexican modernism as well as on architectural traditions from pre-Hispanic settlements.

ARQUINE
9786077784845 u.s. \$35.00 CDN \$45.00
Hbk, 7.25 x 9.5 in. / 272 pgs / 141 color. February/Architecture & Urban Studies/Latin American/Caribbean Art & Culture



J. Mayer H.: Could Should Would

Text by Ana Miljacki, John Paul Ricco, Georges Teyssot. Berlin-based firm J. Mayer H. focus on works at the intersection of architecture, communication and new technology. This publication covers recent and upcoming international projects such as the Metropol Parasol and Plaza de la Encarnación in Spain and a parking garage facade in Miami, Florida.

HATJE CANTZ
9783775740531 u.s. \$70.00 CDN \$90.00
Hbk, 8.25 x 10.5 in. / 288 pgs / 593 color. February/Architecture & Urban Studies



Felipe Assadi

Text by Miquel Adrià, Alberto Sato Kotani. This monograph surveys the oeuvre of celebrated Chilean firm Felipe Assadi Architects. Working mainly in Latin and North America, the group is widely recognized for geometric constructions made from wood, aluminum and concrete, ranging from private residences to public building and pavilions.

ARQUINE
9786077784913 u.s. \$35.00 CDN \$45.00
Hbk, 7.25 x 9.5 in. / 268 pgs / 149 color / 7 duotone / 20 b&w. February/Architecture & Urban Studies/Latin American/Caribbean Art & Culture



Entasis 1995–2015

Text by Christian Cold, Pernille Scheuer, et al. This two-volume monograph presents structures by the small team of architects comprising the Danish firm Entasis (founded 1996). The firm has won international awards for their sustainable approach on projects such as the Carlsberg district in central Copenhagen. Photographs by Jens Lindhe capture the feel of the buildings.

HATJE CANTZ
9783775740272 u.s. \$85.00 CDN \$105.00
Hbk, 2 vols., 9.75 x 12 in. / 384 pgs / 469 color. February/Architecture & Urban Studies



SelgasCano: Serpentine Pavillion 2015

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Pedro Gadanho, Sarah Ichioka. This publication documents this year's Serpentine Pavilion in London—a chrysalis-like structure made from colorful, transparent plastic by Spanish architects José Selgas (born 1965) and Lucia Cano (born 1965). Sketches, diagrams and construction methods are also included in this ample overview of the installation.

KOENIG BOOKS
9783863357931 u.s. \$29.95 CDN \$37.50
FLAT40 Pbk, 6.5 x 9.5 in. / 120 pgs / 82 color / 2 b&w. January/Architecture & Urban Studies



Van Gogh Museum The Building

Text by Axel Rüger, Maarten Kloos, Hans van Heeswijk. This publication documents the renovation of the Van Gogh Museum in Amsterdam, designed by legendary Dutch architect Gerrit Rietveld. In 1998, the museum was renovated by Dutch architect Martien van Goor, and an exhibition wing by Japanese architect Kisho Kurokawa was added soon thereafter.

NAI010 PUBLISHERS
9789462082618 u.s. \$45.00 CDN \$57.50
Pbk, 8.5 x 11 in. / 112 pgs / 125 color. January/Architecture & Urban Studies



GMP: The Hans-Sachs-Haus in Gelsenkirchen

Edited by Volkwin Marg, Hubert Nienhoff. Photographs by Hans-Georg Esch. The modernist cultural establishment Hans-Sachs-Haus, in the industrial town of Gelsenkirchen, Germany, has served many functions since opening in the 1920s—library, concert, reading room. This publication highlights the process of building into the old facade.

JOVIS
9783868593532 u.s. \$40.00 CDN \$52.50
Hbk, 7.5 x 11.5 in. / 100 pgs / 35 color / 20 b&w. June/Architecture & Urban Studies



Si Può?: 50 Years of the Dutch National Opera

Text by Leo Samama, Arno Witte, Petra Brouwer, et al. With lavish illustrations, previously unseen photographs and performance ephemera, this book explores the 50-year history of the Dutch National Opera, paying special attention to the building, world premieres and the significance of DNO in the world of opera.

NAI010 PUBLISHERS
9789462082502 u.s. \$100.00 CDN \$130.00
Pbk, 10.75 x 14.25 in. / 256 pgs / 250 color. February/Architecture & Urban Studies/Music



Ortner & Ortner Baukunst

Text by Falk Jaeger. This book describes the development and recent projects of Berlin-based architecture firm Ortner & Ortner Baukunst, founded in 1987 by Laurids and Manfred Ortner. The firm has its roots in the architecture group Haus-Rucker-Co, which was part of the vibrant Viennese architecture and art scene in the 1960s and '70s.

JOVIS
9783868593792 u.s. \$39.95 CDN \$50.00
Flexi, 8.25 x 10.5 in. / 144 pgs / 150 color / 50 b&w. March/Architecture & Urban Studies



Theo Baart: Werklust Biography of a Landscape in Transition

For 40 years, Dutch photographer Theo Baart (born 1957) has captured the development of the area surrounding the Amsterdam Airport Schiphol. The images in *Werklust* delineate the transition from an agricultural landscape to a metropolitan neighborhood, replete with housing developments, highways and shopping centers.

NAI010 PUBLISHERS
9789462082441 u.s. \$80.00 CDN \$100.00
Hbk, 9.5 x 11.75 in. / 334 pgs / 200 color. February/Architecture & Urban Studies/Photography



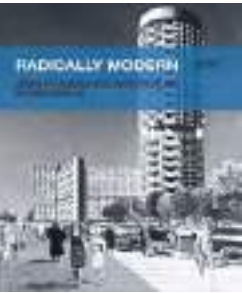
Bob Gysin + Partner BGP Architects

Sustainable Thinking in Architecture and Art

Edited by Gerhard Mack. Text by Hubertus Adam, Angelus Eisinger, Köbi Gantenbein, Manfred Hegger, Gerhard Mack. Sustainability has become a guiding principle of the 21st century. For the architectural office Bob Gysin + Partner BGP, this is not only an ecological premise but also stimulates and drives its architectural work. They have been setting standards with this approach for 40 years and now rank among the leaders and pioneers of the European architecture scene.

This catalogue provides insight into their modes of thought and their planning and implementation practices, which can be attributed to the uniqueness of their projects—from the Chriesbach aquatic research institute to the new headquarters of Greenpeace—which repeatedly succeed in transgressing boundaries as well as connecting social involvement and cultural relevance with one another.

HATJE CANTZ
9783775740098 u.s. \$85.00 CDN \$105.00
Clth, 8.75 x 12 in. / 400 pgs / 387 color. February/Architecture & Urban Studies/Sustainability



Radically Modern
Urban Planning and Architecture
in 1960s Berlin

Edited by Thomas Köhler, Ursula Müller. Preface by Thomas Köhler. Text by Adrian von Buttlar, Bruno Flierl, Hartmut Frank, Anna Maria Heckmann, Irma Leinauer, Stanislaus von Moos, et al. This publication examines Berlin’s emerging architecture during the 1960s, including such famous developments as Stalinallee, Alexanderplatz, Breitscheidplatz and the Märkisches Viertel. Historical documents illustrate political, social and technical visions for a divided city recovering from its wartime devastation.

WASMUTH
9783803007933 u.s. \$55.00 cDN \$70.00 FLAT40
Pbk, 9 x 10.5 in. / 208 pgs / 200 color / 45 b&w.
February/Architecture & Urban Studies



Urban Agriculture Europe

Edited by Frank Lohrberg, Lilli Lička, Lionella Scazzosi, Axel Timpe. With examples from Barcelona, Milan, Warsaw, Geneva and more, this publication is the first comprehensive, interdisciplinary publication to address urban agriculture in Europe. Apart from well-known examples of urban gardening, it also studies activities in smaller towns and agriculture on the urban periphery.

JOVIS
9783868593716 u.s. \$39.95 cDN \$50.00
Pbk, 8 x 11 in. / 232 pgs / 147 color / 276 b&w.
April/Architecture & Urban Studies/Sustainability



Town Planning in the
Netherlands

By Cor Wagenaar. This reprinted publication presents anew an acclaimed overview of town planning in the Netherlands from the late 18th century onward. The book sheds light on developments such as the emergence of a national railway network, suburban sprawl, innovative planning techniques and public-private partnerships.

NAI010 PUBLISHERS
9789462082410 u.s. \$95.00 cDN \$120.00
Hbk, 6.75 x 9.5 in. / 640 pgs / 500 color.
January/Architecture & Urban Studies



Territories in Crisis
Architecture and Urbanism Facing
Changes in Europe

Edited by Cristina Bianchetti, Elena Cogato Lanza, Agim Enver Kercuku, Angelo Sampieri, Angioletta Voghera. Based on case studies from Italy, France, Spain, Belgium and Switzerland, this publication offers a timely analysis of how recession compels and transforms urban innovation. *Territories in Crisis* proposes new urban models and provides tools and methods to cope with changing economies.

JOVIS
9783868593839 u.s. \$45.00 cDN \$57.50
Pbk, 6.5 x 9.5 in. / 328 pgs / 120 color.
March/Architecture & Urban Studies



Designing Parks
Berlin’s Park am Gleisdreieck or the Art
of Creating Lively Places

Text by Leonard Grosch, Constanze A. Petrow. This publication is dedicated to defining the image of the ideal, present-day city park. Proposing Berlin’s Park am Gleisdreieck—built between 2007 and 2014—as an exemplary case, the book explores aesthetic and spatial aspects of the planning of urban parks, as well as their social and political functions.

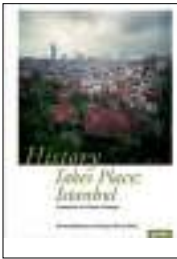
JOVIS
9783868593815 u.s. \$39.95 cDN \$50.00
Pbk, 8.5 x 10 in. / 216 pgs / 105 color / 48 b&w.
March/Architecture & Urban Studies



Perspectives in Metropolitan
Research I
Self-Induced Shocks: Mega-Projects and
Urban Development

Edited by Gernot Grabher, Joachim Thiel. Large-scale investment projects, or “mega-projects,” often turn into icons of planning failures, overspending and extensive delays. This publication explores, with an international focus, how such disastrous enterprises can serve as potential catalysts for urban reform, particularly within the context of eco-cities and smart cities.

JOVIS
9783868593709 u.s. \$39.95 cDN \$50.00
Pbk, 6.5 x 9.5 in. / 224 pgs / 100 color.
March/Architecture & Urban Studies



History Takes Place:
Istanbul
Dynamics of Urban Change

Edited by Anna Hofmann, Ayse Öncü. *History Takes Place: Istanbul* brings together contributions by young academics from a variety of disciplines—history, cultural and social sciences, as well as geography, architecture and urban planning—that address contested histories and collective memories in the ancient city of Istanbul.

JOVIS
9783868593686 u.s. \$28.00 cDN \$37.50
Pbk, 6.5 x 8.5 in. / 208 pgs / 57 color / 6 b&w. March/Architecture & Urban Studies/Scholarly



Speech: 15, Sports

Edited by Anna Martovitskaya, Sergei Tchoban, Sergey Kuznetsov. The 15th issue of bilingual architectural magazine *Speech*: is devoted to the striking experiments of sports-related architecture. Featuring stadiums, athletics complexes, water sports centers and more, this issue discusses how design and form can reflect the values of sports in society.

JOVIS
9783868598421 u.s. \$22.00 cDN \$29.95
Pbk, 9 x 12 in. / 272 pgs / 300 color.
April/Architecture & Urban Studies



Beijing Danwei
Industrial Heritage in the
Contemporary City

Edited by Michele Bonino, Filippo de Pieri. A product of socialist city planning, the *danwei* were city districts in China that combined residential, work and social functions. This publication looks at the history of the *danwei* as well as future suggestions and strategies for urban regeneration in Beijing.

JOVIS
9783868593822 u.s. \$34.95 cDN \$45.00
Pbk, 6.5 x 9.5 in. / 192 pgs / 18 color / 102 b&w. March/Architecture & Urban Studies/Asian Art & Culture



Oase 95: Crossing
Boundaries
Transcultural Practices in
Architecture and Urbanism

Edited by Tom Avermaete, Viviana d’Auria, Klaske Havik, Lidewij Lenders. *OASE* 95 examines the cross-cultural conditions in which architects, urban designers and landscape architects work, focusing in particular on architects working in conditions of displacement—in relation to cultures, far away or nearby, that are not their own.

NAI010 PUBLISHERS
9789462082380 u.s. \$35.00 cDN \$45.00
Pbk, 6.75 x 9.5 in. / 128 pgs / 75 color. February/Architecture & Urban Studies



GMP: The Tianjin
West Railway Station
in China

Edited by Meinhard von Gerkan. **Stephan Schütz.** Tianjin, a harbor city in Northeastern China, represents a central transport hub to the south of Beijing. This publication illuminates the architectural particularities of Tianjin’s West Station, located on the high-speed stretch of railway between Beijing and Shanghai, where 24 railways lines converge.

JOVIS
9783868593525 u.s. \$40.00 cDN \$52.50
Hbk, 7.5 x 11.5 in. / 100 pgs / 35 color / 20 b&w. June/Architecture & Urban Studies/Asian Art & Culture



The Port of Rotterdam
World Between City and Sea

Text by Adriaan Geuze, Frank de Kruif, Peter de Langen, Isabelle Vries, et al. *The Port of Rotterdam* analyzes the history of Rotterdam as a port city from economic, geographic and logistic perspectives. With rich illustrations, interviews and narratives, the book highlights impressive engineering feats and compares the port to nine others around the world.

NAI010 PUBLISHERS
9789462082359 u.s. \$80.00 cDN \$100.00
Hbk, 9.5 x 11.75 in. / 272 pgs / 310 color. February/Nonfiction Criticism/Architecture & Urban Studies



Shenzhen
From Factory of the World
to World City

Edited by Linda Vlassenrood. In 1980, Shenzhen, then a small fishing village, was awarded the status of “Special Economic Zone” by the Chinese government, bringing about rapid economic and urban reform. This publication provides an overview of Shenzhen’s current planning issues and offers possible solutions.

NAI010 PUBLISHERS
9789462082373 u.s. \$24.95 cDN \$29.95
Pbk, 5.5 x 9.5 in. / 240 pgs / 148 color. February/Architecture & Urban Studies/Asian Art & Culture



Rotterdam
Architecture City

Text by Paul Groenendijk, Piet Vollaard. This compact guide to Rotterdam’s architecture catalogues the latest high-profile buildings, such as the new Central Station and De Rotterdam, along with established icons like the Kunsthal and the Van Nelle Factory. In true guidebook form, information on entertainment and dining options is also included.

NAI010 PUBLISHERS
9789462082304 u.s. \$29.95 cDN \$37.50
Pbk, 5 x 9 in. / 128 pgs / 135 color.
May/Architecture & Urban Studies



Tal R: Altstadt Girl

Text by Gary Indiana. Paired with a short story by Gary Indiana, the paintings and drawings in this publication, by Copenhagen-based Tal R (born 1967), are characterized by saturated color and slightly off-kilter compositions. His works feature nude female subjects in mostly indoor, object-filled environments.

CHEIM & READ
9780991468157 u.s. \$45.00 CDN \$57.50
FLAT40 Pbk, 10 x 12.75 in. / 94 pgs / 39 color / 1 b&w. January/Art



Seth Price: Drawings Studies for Works from 2000 to 2015

Edited by Bettina Funcke. New York-based artist Seth Price (born 1973) deploys a variety of media—sculpture, video and written text—to explore themes of cultural production and distribution of information through appropriation and repurposing. This compilation presents 120 of Price’s rarely seen preliminary sketches and drawings.

KOENIG BOOKS
9783863357597 u.s. \$30.00 CDN \$40.00
FLAT40 Pbk, 8 x 11 in. / 134 pgs / 4 color / 120 b&w. January/Art



David Claerbout: Drawings and Studies

Edited by Sean Kelly. Introduction by Christian Viveros-Fauné. **Text by David Claerbout.** Belgian artist David Claerbout (born 1969) is known for investigating the conceptual impact of the passage of time through his use of video and digital photography. His work skillfully interrogates both moving and still imagery to suggest an otherworldly level of existence, something that might refer to a specific place or event, but the timeline of which is not clear.

HATJE CANTZ
9783775740265 u.s. \$60.00 CDN \$78.00
FLAT40 Hbk, 11.75 x 9.75 in. / 168 pgs / 313 color. February/Art



Sarah Cain: The Imaginary Architecture of Love

Foreword by Gab D. Smith. Text by Bernadette Mayer, et al. This book captures Los Angeles-based artist Sarah Cain’s (born 1979) boldest work on site to date, a monumental painting that climbs walls and spills across floors of the Contemporary Art Museum in Raleigh. It also documents selected on-site works from 2012 to the present in London, Los Angeles, Boston, Columbus, Houston and New York.

CAM RALEIGH
9780990690917 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 9.25 x 11.25 in. / 128 pgs / 82 color. January/Art



Catherine Eaton Skinner: 108

Text by Elizabeth Brown. This publication highlights the recent series *108* by Seattle-based abstract painter Catherine Eaton Skinner. *108*, a potent number in Buddhism, Hindu and other Eastern traditions, is an exploration of codes—from QR code patterns and binary language to ancient tally mark systems.

RADIUS BOOKS
9781942185109 u.s. \$65.00 CDN \$85.00
FLAT40 Hbk, 10.5 x 12 in. / 240 pgs / 108 color. March/Art



Jeff Elrod: ESP

This book documents the exhibition *ESP*, by Texas- and New York-based painter Jeff Elrod (born 1966), collecting images of the paintings as they were hung on the wall in an oversize portfolio format that offers ample details.

HOLZWARTH PUBLICATIONS
9783935567794 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 11.75 x 14.25 in. / 36 pgs / 19 color. February/Art



David Reed: The Mirror and the Pool

Edited with text by Martin Hentschel. Text by David Reed, Raphael Rubinstein. For his show at the Museum Haus Lange in Krefeld, Germany, the New York-based painter David Reed (born 1946) has created a single painting that encompasses all of the rooms. This monograph documents this bewildering pictorial panorama.

VERLAG FÜR MODERNE KUNST
9783903004450 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 9.25 x 12 in. / 170 pgs / illustrated throughout. January/Art

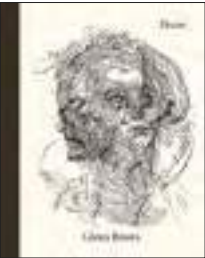


John Armleder: Out! (Out!)

Edited by Lionel Bovier. Interview by Mai-Thu Perret. Louis Thomas Jérôme Auzoux (1797–1880), a French doctor and naturalist, invented anatomical (and botanical) papier-mâché models that were widely distributed in the 19th and 20th centuries. *John Armleder: Out! (Out!)* presents a series of works by Swiss performance artist, painter, sculptor and critic John Armleder (born 1948) based on these models, which he acquired partly by accident, and somewhat mischievously.

In a conversation between Mai-Thu Perret and the artist included in this volume, we come to understand that it is not so much the educational or iconographical dimension of these objects that Armleder wished to reproduce, but rather the cascade of references to questions, technical as much as abstract or material, and also linked to figuration. Armleder’s own work with the models addresses questions of reproduction, displacement and meaning, always in their multiple shifts, contradictions and bifurcations.

JRP|RINGIER
9783037644393 u.s. \$15.00 CDN \$19.95
FLAT40 Pbk, 4 x 6.5 in. / 64 pgs / 40 color. March/Art



Glenn Brown: Dessins

Text by Andreas Schallhorn. This is the first publication focusing on the drawings of British artist Glenn Brown (born 1966). Far from mere studies or sketches, Brown’s drawings are artworks in their own right. The artist quotes and then disassembles drawings of the Old Masters, picking up the pieces and transmuting them.

HOLZWARTH PUBLICATIONS
9783935567800 u.s. \$69.95 CDN \$90.00
FLAT40 Hbk, 11 x 13.75 in. / 68 pgs / 30 color. February/Art



2015 FALL–WINTER SUPPLEMENT
Dike Blair: Gouaches

Text by Jeff Rian. This comprehensive volume surveys over 30 years of gouache-on-paper works from New York-based artist Dike Blair (born 1942), beginning in 1984. Blair’s still lifes and landscapes—painted from his own snapshots—are photorealist visions of everyday objects, views through windows and natural scenery.

KARMA, NEW YORK
9781938560286 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 7.25 x 9 in. / 416 pgs / 400 color. Available/Art



2015 FALL–WINTER SUPPLEMENT
Blair Thurman

Text by Vincent Pécoil. Blair Thurman (born 1961) creates work at the intersection of Pop art, abstract geometric art of the ’50s and ’60s, and Americana. This volume presents his most recent abstract pieces—most of them painted on canvas covering shaped stretchers—alongside an essay by critic and curator Vincent Pécoil.

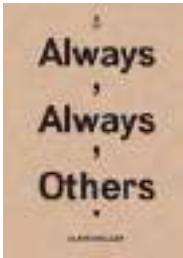
KARMA, NEW YORK
9781938560934 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 8.5 x 11.75 in. / 168 pgs / 150 color. Available/Art



Paul Lee

Text by Robert Hobbs. Interview by Peter Halley. This volume collects nearly a decade of sculptural work from the New York-based British artist Paul Lee (born 1974). Lee is known for using everyday objects such as soda cans, light bulbs, socks and tambourines to evoke the familiar and explore affiliations between materials and their coded cultural and sexual meanings.

KARMA, NEW YORK
9781942607182 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 7.25 x 9 in. / 312 pgs / 275 color. March/Art



Ulrike Müller: Always, Always, Others

Edited by Manuela Ammer, Karen Kelly, Barbara Schroeder. Text by Manuela Ammer. New York-based artist Ulrike Müller (born 1971) uses abstraction as an idiom that can be figuratively appropriated, emotionally charged and politically connotative. In addition to exploring her art in varied mediums, this book features the artist’s readings of other artworks that relate to her interest in the vocabularies of abstraction and the rendering of bodies.

DANCING FOXES PRESS
9780985337780 u.s. \$24.95 CDN \$29.95
FLAT40 Pbk, 7 x 9 in. / 80 pgs / 20 color / 20 b&w. March/Art



Ha Chonghyun

Text by Joan Kee. This publication presents a concise survey of Korean artist Ha Chonghyun (born 1935), a leading figure of Tan-saekhwa, the Korean monochrome movement. Ha uses a palette knife to push thick oil paint from behind the canvas, so it seeps through to the surface.

BLUM & POE
9780986112812 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 9 x 11 in. / 92 pgs / 42 color / 7 b&w. January/Art/Asian Art & Culture



Jack Pierson: onthisisland

Text by Jan Avgikos. *Onthisisland* is the newest series by American artist Jack Pierson (born 1960), consisting of small watercolors, graphite works on paper and driftwood assemblages. Pierson applies the Surrealist technique of automatic drawing to paint, allowing his subconscious to guide his brush. Limited quantity available.

CHEIM & READ
9780991468188 u.s. \$60.00 CDN \$78.00
FLAT40 Hbk, 8.5 x 10.75 in. / 254 pgs / 198 color / 1 b&w. January/Art



Rosalyn Drexler:
Vulgar Lives

Vulgar Lives includes 38 paintings and a series of preparatory drawings created between 1960 and 2014 by legendary Pop artist Rosalyn Drexler (born 1926). A novelist, Obie-winning playwright, sculptor, wrestler, and film and television writer, Drexler is a one-of-a-kind polymath whose 1960s paintings have enjoyed a recent resurgence. Using vibrant, often primary colors, the artist creates collage-paintings incorporating societal or media imagery with her own fantastical twist; figures from Western cultural history such as Marilyn Monroe, Andy Warhol and the Beatles are a few of her iconic subjects.

This publication is unique in its move beyond Drexler’s 1960s work, compiling a selection of the forceful—and sometimes jarring—imagery she has continued to create since that time, taking more liberties in form and content. Arranged chronologically, the works offer an insightful distillation of contemporary life in all its humorous and frightening contradictions.

GARTH GREENAN GALLERY
9780989890267 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 8.75 x 10.25 in. / 80 pgs / 38 color / 6 b&w. January/Art



Gladys Nilsson

Text by Robert Storr, Dan Nadel. Chicago-based artist Gladys Nilsson (born 1940) combines drawings in ink and colored pencil with elements of collage and gouache watercolor for her large-scale compositions. Her figurative characters often appear contorted or warped, fluidly filling the canvas with long limbs and pointy features.

GARTH GREENAN GALLERY
9780989890250 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 8.75 x 10.25 in. / 68 pgs / 25 color. January/Art



Pavel Pepperstein:
The Cold Center of the Sun
Short Stories

Introduction by Lorand Hegyi, Olga Sviblova. Text by Pavel Pepperstein. In Russian artist Pavel Pepperstein’s (born 1966) paintings, motifs from Russian and ancient mythology encounter avant-garde forms in the style of Malevich and Hollywood or sci-fi scenes. This catalogue includes a selection of his stories.

HATJE CANTZ
9783775740661 u.s. \$45.00 CDN \$57.50
FLAT40 Pbk, 7.75 x 10.75 in. / 112 pgs / 62 color. February/Art



Evren Tekinoktay:
Fanny

The collages and paintings of Danish artist Evren Tekinoktay (born 1972) mix a retro sensibility of female craft traditions and childlike markings with gritty sophistication and a feminist undertone. In these new works, Tekinoktay further explores the construction of a female identity through the lens of a series of hermaphroditic images.

LUBOK VERLAG
9783945111086 u.s. \$49.95 CDN \$64.95
FLAT40 Pbk, 8.75 x 11.5 in. / 148 pgs / 148 color. January/Art



Franz Gertsch

Edited with text by Roland Mönig. Text by Mona Stocker. Swiss painter Franz Gertsch (born 1930) has developed his photorealistic style over the last four decades. At the heart of this new monograph are his woodcuts: gigantic, enlarged monochrome images of leaves or flowing water that capture only a fraction of a second through a painstaking printmaking process.

KERBER
9783735601728 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 9.25 x 12.5 in. / 68 pgs / 19 color / 3 b&w. March/Art



Martin Neumaier

Edited by Oliver Zybok. Text by Marcus Andrew Hurrting, Dieter Witasik, Oliver Zybok. Yellowed, moldy pages are the support material for the multilayered collages of Martin Neumaier (born 1970), in which he carries out an intense examination of European colonialism and imperialism. Glued-on graphic elements energize the printing ink of the lettering and depictions and translate them into constructivist and abstract imagery.

HATJE CANTZ
9783775741095 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 6.5 x 9.5 in. / 176 pgs / 110 color. March/Art



Suzanne McClelland:
36 x 24 x 36

Text by Thierry de Duve, Christopher Stackhouse. This monograph on New York-based painter Suzanne McClelland’s (born 1959) paintings and exhibitions from 2013 to 2015 compiles four series—*Internal Sensations*, *Ideal Proportions*, *Action Figures* and *Domestic Terrorists*—alongside her research materials and related ephemera.

TEAM GALLERY
9780615249551 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 6.75 x 9.5 in. / 240 pgs / 134 color / 18 b&w. March/Art



Helmut Middendorf:
Berlin

The 80s & Early Works
Text by Wolfgang Max Faust, Heinrich Klotz, Helmut Middendorf, Walter Grasskamp, et al. This publication documents the exhibitions of large-scale paintings by German artist Helmut Middendorf (born 1953), from the late 1970s into the 1980s. Archival photographs and previously unpublished images help provide a glimpse into the art scene in Berlin and New York at that time.

KERBER
9783735601070 u.s. \$59.95 CDN \$76.50
FLAT40 Hbk, 9.5 x 12.5 in. / 262 pgs / 174 color / 28 b&w. March/Art



Li Songsong
Historical Materialism

Edited by Hendrik Bündge. Text by Gianfranco Maraniello, Lorenzo Sassoli de Bianchi, et al. Chinese painter Li Songsong (born 1973) repaints political images from media footage and photography, supplanting historical events with his own artistic interpretation. His paintings are characterized by thick, impasto fields, gauged and pockmarked through repetitive gestures. This publication is the artist’s first monograph.

KERBER
9783735601650 u.s. \$47.50 CDN \$60.00
FLAT40 Pbk, 9.25 x 13 in. / 144 pgs / 53 color. March/Art/Asian Art & Culture



Monika Baer

Text by Lisa Dorin, Alex Kitnick. Documenting Berlin-based artist Monika Baer’s (born 1964) first museum exhibition in the United States, this volume compiles her paintings, drawings and collages from 1990 to 2013. Working in series, Baer moves fluidly among a range of motifs, such as meat, coins, breasts, chains or keyholes.

WILLIAMS COLLEGE MUSEUM OF ART
9780913697030 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 8.5 x 10.25 in. / 128 pgs / 79 color. January/Art



Christopher Winter:
Dizzyland
20 Years in Germany

Edited by Christopher Winter. Text by Dirk Lehr. *Dizzyland* is the first monograph to survey the figurative work of Berlin-based painter Christopher Winter (born 1968). For his provocative and often comical paintings, Winter borrows characters from popular literature, film and politics, placing them in unexpected situations and interactions.

KERBER
9783735600851 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 9.5 x 12 in. / 96 pgs / 124 color. March/Art



Lynette Yiadom-Boakye

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Amira Gad, Hilton Als, Glenn Ligon. The oil portraits of London-based artist Lynette Yiadom-Boakye (born 1977) depict characters who exist outside of a specific time and place. Typically completed in just one day, her pieces feature predominantly black subjects situated on ambiguous, sparse backgrounds. This is her first monograph.

KOENIG BOOKS
9783863357696 u.s. \$39.95 CDN \$50.00
FLAT40 Hbk, 6.5 x 8.5 in. / 136 pgs / 29 color. January/Art



Patrick Hamilton
Esthetics of Underdevelopment

Text by Gabi Scardi, Christian Viveros-Faune. Interview by Alma Ruiz. This monograph on Belgian-Chilean, Madrid-based sculptor Patrick Hamilton (born 1974) spans the entirety of his career. His works, which often involve painting on found commercial objects, are often driven by his cultural, historical and literary researches.

TURNER
9788416354726 u.s. \$30.00 CDN \$40.00
FLAT40 Pbk, 8.25 x 10.5 in. / 160 pgs / 105 color. February/Art/Latin American/Caribbean Art & Culture



Leiko Ikemura:
All About Girls and Tigers

Edited by Adele Schlombs. Text by David Elliott. For her series *All About Girls and Tigers*, Japanese artist Leiko Ikemura (born 1951) selected 11 objects from the Cologne Museum’s collection of classical Japanese art to represent in her paintings. This series illustrates Ikemura’s interest in the boundaries between Western and Japanese art.

WALTHER KÖNIG, KÖLN
9783863358099 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 8.75 x 10 in. / 320 pgs / 120 color. January/Art/Asian Art & Culture



Jonas Burgert

Edited by Jess Fletcher, Christine Albrecht. Text by Will Self, Anouchka Grose. This publication highlights the figurative and representational work of German painter Jonas Burgert (born 1969). Burgert is known for monumental paintings in which crowds of ghostly characters mingle and converge, as well as for his pointed use of bright colors among otherwise natural tones.

WALTHER KÖNIG, KÖLN
9783863357856 u.s. \$49.95 CDN \$64.95
FLAT40 Clth, 11 x 11.75 in. / 132 pgs / 40 color. January/Art



2015 FALL–WINTER SUPPLEMENT

William Kentridge:
The Nose

Edited with foreword and introduction by Sabine Schaschl. Text by William Kentridge, et al. William Kentridge’s (born 1955) multimedia cycle *The Nose* (based on Gogol’s short story of the same name) is comprised of the video installation “I Am Not Me, the Horse Is Not Mine,” plus sculptures, tapestries and works on paper. Kentridge describes this cycle as an elegy for the Russian Constructivists.

WALTHER KÖNIG, KÖLN
9783863357719 u.s. \$50.00 CDN \$65.00
FLAT40 Clth, 9 x 11 in. / 240 pgs / 500 color. Available/Art/African Art & Culture



Daniel Guzmán:
Chromosome Damage

Text by Mary Doyle, Gabriel Kuri, Elizabeth Baquedano. The drawing series *Chromosome Damage*, by Mexican artist Daniel Guzmán (born 1965), references the imagery and iconography of the Aztec religion. Each of the 100 drawings, in pastels, charcoal and ink, represents a single female deity morphing into a natural element.

RM/KURIMANZUTTO
9788416282173 u.s. \$30.00 CDN \$40.00
FLAT40 Hbk, 6.5 x 9.5 in. / 208 pgs / 100 color. February/Art/Latin American/Caribbean Art & Culture



William Kentridge:
Fortune

Text by Amanda de la Garza, Néstor García Canclini, Lilian Tone. South African artist William Kentridge (born 1955) has produced a body of work in which he traverses the boundaries of traditional media such as drawing, etching and stop-motion animation. *Fortune* surveys his exhibitions and projects from the Museo Universitario de Arte Contemporáneo (MUAC) in Mexico.

RM/MUAC
9788416282166 u.s. \$19.95 CDN \$25.95
FLAT40 Pbk, 6.5 x 8.75 in. / 120 pgs / 61 color. February/Art/African Art & Culture



Ulrich Hakel: Suite
Voilà

Edited with text by Mika Schmid. Inspired by Picasso’s collection of etchings *Suite Vollard*, from the 1930s, *Suite Voilà* is a series of ink drawings by German artist Ulrich Hakel (born 1973). Hakel’s alluring line compositions address themes such as the artist in the studio and the myth of the Minotaur.

KERBER
9783735601353 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 8.5 x 10.75 in. / 96 pgs / 60 b&w. March/Art



Daniel Enkaoua:
Works

Text by Àlex Susanna, Grégoire Polet. This monograph on French-Israeli artist Daniel Enkaoua (born 1962) contains more than 100 examples of his distinctive figurative work. With thick brushstrokes of pastel and muted colors, Enkaoua’s portraits are situated in empty spaces, with subjects who appear to float within them.

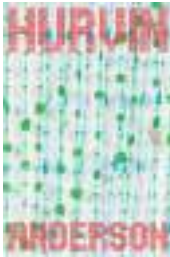
POLÍGRAFA
9788434313484 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 9 x 11.5 in. / 192 pgs / 132 color. January/Art



José Antonio Suárez
Londoño: Samples

Text by Yara Sonseca. Interview by Emiliano Valdés. *Samples* is a handsome collection of 220 images of the gorgeously detailed notebooks of Colombian artist José Antonio Suárez Londoño (born 1955). These notebooks include drawings, engravings and rubber stamps, and often are themed around literary figures such as Rimbaud, Walser or the Beat Generation.

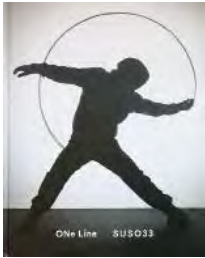
THIS SIDE UP
9788494240829 u.s. \$25.00 CDN \$32.50
FLAT40 Hbk, 6.5 x 9.25 in. / 192 pgs / 230 color. January/Art/Latin American/Caribbean Art & Culture



Hurvin Anderson:
Backdrop

Introduction by Jeffrey Uslip. Interview by Duro Olowu. This publication highlights the work of British artist Hurvin Anderson (born 1965), whose lush Caribbean landscapes and portraits of urban barbershops explore charged social histories and shifting notions of cultural identity.

CONTEMPORARY ART MUSEUM ST. LOUIS
9780692499412 u.s. \$40.00 CDN \$52.50
FLAT40 Pbk, 12 x 18 in. / 76 pgs / 105 color. January/Art/Latin American/Caribbean Art & Culture



Suso 33: One Line

Edited with text by Susana Blas. Text by Henry Chalfant, Tonia Raquejo. An international figure in street and urban art, Madrid-based artist SUSO33’s (born 1973) work comprises painting, performance and video. This book surveys three decades of his artistic career, from his roots as a graffiti artist to his latest installations and compositions.

LA FÁBRICA
9788416248087 u.s. \$39.95 CDN \$50.00
FLAT40 Hbk, 9.5 x 12 in. / 264 pgs / illustrated throughout. April/Art



Ethan Murrow

Edited by Ray Azoulay. Text by Ruth Erickson. The meticulous drawings of American artist Ethan Murrow (born 1975) reference personal experiences, historical sources and the romanticized landscapes of the Hudson River School. This volume presents his work in both pencil and ballpoint pen.

HATJE CANTZ
9783775740500 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 11.25 x 11.25 in. / 120 pgs / 58 color. March/Art



Armando Romero

Text by Teresa del Conde, Victoria Miguel, Raquel Tibol. This is the first thorough monograph on Mexican painter and sculptor Armando Romero (born 1964). To his classically composed, figurative paintings, Romero often adds irreverent, contemporary imagery of anthropomorphic animals and cartoon characters, placing them around the canvas like stickers.

TURNER
9788416354931 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 9.75 x 11 in. / 252 pgs / 200 color. February/Art/Latin American/Caribbean Art & Culture



Jorinde Voigt: Ludwig
van Beethoven
Sonatas 1–32

Edited by David Nolan. Text by Franz W. Kaiser, Jorinde Voigt. In her drawings, German artist Jorinde Voigt (born 1977) develops a subjective code that is subjected to strict rules. This volume features drawings from a 32-part cycle based on Beethoven’s Sonatas, using “a method of notation capable of extracting the emotional range that is inscribed in Beethoven’s music.”

HATJE CANTZ
9783775740425 u.s. \$85.00 CDN \$105.00
FLAT40 Clth, 10.25 x 12.75 in. / 136 pgs / 64 color. February/Art



Darren Almond
& Carl Blechen:
Landscapes

Text by Peter Pakesch, Anna Schultz. On a trip to Italy in 1828, German painter Carl Blechen (1798–1840) captured his surroundings in hundreds of exquisite drawings and oil sketches. In *Landscapes*, British artist Darren Almond (born 1971) traces Blechen’s path by photographing the same landscapes and juxtaposing his photos with the older artist’s sketches.

HOLZWARTH PUBLICATIONS
9783935567787 u.s. \$60.00 CDN \$78.00
FLAT40 Hbk, 11.75 x 11.75 in. / 60 pgs / 37 color. February/Art



Jorinde Voigt

Edited by Julia Klüser, Hans-Peter Wipplinger. Text by Wolfgang Aselbauer, Stephanie Damianitsch, et al. This publication offers an overview of the large-scale drawings of German artist Jorinde Voigt (born 1977). Often inspired by pieces of classical music or pop songs, Voigt’s complex compositions consist of dynamic sequences of strokes, curving lines, numbers, word fragments and collage.

WALTHER KÖNIG, KÖLN
97838633558150 u.s. \$39.95 CDN \$50.00
FLAT40 Hbk, 9.5 x 13.75 in. / 272 pgs / 400 color. January/Art



2015 FALL–WINTER SUPPLEMENT

Hannah Ryggen:
Weaving the World

Edited by Øystein Ustvedt, Marianne Yvenes. Foreword by Nils Ohlsen, John Peter Nilsson. Text by Julia Björnberg, et al. *Weaving the World* is the first substantial monograph on the Swedish-born, Norwegian modernist textile artist Hannah Ryggen (1894–1970), emphasizing her political tapestries from the 1930s. Six of these were presented at Documenta 13.

WALTHER KÖNIG, KÖLN
9783863357733 u.s. \$35.00 CDN \$45.00
FLAT40 Hbk, 8 x 10.5 in. / 160 pgs / 110 color / 9 b&w. Available/Art/Decorative Arts



Damien Hirst &
Margaret Mellis:
Half Dead Flowers

Edited by Jason Beard. Text by Damien Hirst. This book highlights the connection between Damien Hirst (born 1965) and the British modernist artist Margaret Mellis (1914–2009), who became a close friend and mentor to the YBA protagonist during the development of his early career. In the 1980s Hirst made regular visits to Mellis’ home and studio in Southwold, on the North Sea coast of England, where he spent much time studying her beautiful drawings of “half-dead flowers” on envelopes and driftwood assemblages fashioned from her beachcombing forays. In 2001 Hirst expressed the view that she had been unjustly neglected and deserved to be “up there—large on the map with her contemporaries”; their works were first exhibited side by side at the Tate in 2008. Alongside reproductions of assemblages and drawings by Mellis and Hirst, this volume includes a reproduction of a letter written to Hirst by Mellis from c. 1987, and an essay on Mellis by Hirst.

OTHER CRITERIA
9781906967734 u.s. \$14.95 CDN \$19.95
FLAT40 Pbk, 9 x 12 in. / 20 pgs / 10 color. March/Art



Wade Guyton: 206
Avril–7 Jun 2008

Text by Catherine Chevalier, John Kelsey. This book collects American artist Wade Guyton's (born 1972) digital paintings, produced for two exhibitions at the Galerie Chantal Crousel, staged six years apart. Using images often torn from books and magazines, Guyton prints his pieces onto canvas using scanners and inkjet technology.

KOENIG BOOKS
9783863358006 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 8 x 10 in. / 84 pgs / 45 color. January/Art



Rob Pruitt's eBay
Flea Market: Year 1

Edited by Tommaso Speretta. This book retraces one year in the life of Rob Pruitt (born 1964) through the quotidian objects that the artist once loved, consumed, then finally sold. An extension of the flea markets he has organized since the early 1990s, this collection—sold on eBay from September 2013 to September 2014—unearths the fragments of Pruitt's life.

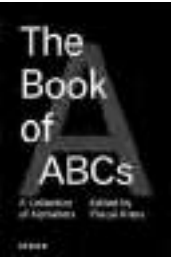
BRUNO
9788899058098 u.s. \$32.00 CDN \$42.50
FLAT40 Pbk, 5.75 x 8.75 in. / 296 pgs / 565 color. February/Art



Nicole Tran Ba Vang:
Revue
This Is Not a Magazine

Text by Marie Darrieussecq, Françoise Gaillard, et al. This magazine-style artist's book by Paris-based artist Nicole Tran Ba Vang (born 1963) parodies fantasies of a consumer society. Collaborators include writers, philosophers, artists and art historians such as Marie Darrieussecq, Françoise Gaillard, Cécile Godefroy, Guy Limone, Michel Nuridsany, Jérôme Sans and David Zerbib.

DIS VOIR
9782914563789 u.s. \$32.00 CDN \$42.50
FLAT40 Pbk, 8.75 x 11.25 in. / 176 pgs / 185 color. April/Art/Artists' Books



The Book of ABCs
A Collection of Alphabets

Edited by Pascal Kress. This collection of alphabets features the work of artists, designers, musicians and curators. Participating artists include John Baldessari, Monica Bonvicini, Peter Fend, Agatha Gothe-Snape, Julia Jung, Jonathan Monk, Laura Prouvost, Tobias Rehberger, Mark Titchner, Matthias Ulrich, Lawrence Weiner, Peter Welz, Laura Wood and others.

KERBER
9783735600196 u.s. \$12.50 CDN \$16.95
FLAT40 Pbk, 4.75 x 7.25 in. / 96 pgs / 9 b&w. March/Art/Artists' Books



2015 FALL–WINTER SUPPLEMENT

See this Sound:
Audiovisuology
A Reader

Edited by Dieter Daniels, Sandra Naumann, Jan Thoben. This massive new edition of *See This Sound* explores historical multimedia art from Busby Berkeley and Oskar Fischinger to John Cage, Jordan Belson, Tony Conrad and Brian Eno, as well as in-depth studies on the theoretical framework of audiovisual culture.

VERLAG DER BUCHHANDLUNG
WALTHER KÖNIG
9783863356132 u.s. \$75.00 CDN \$95.00
FLAT40 Pbk, 6.75 x 9.5 in. / 704 pgs / 250 color / 85 b&w. Available/Art/Music



Bit Rot
By Douglas Coupland.

Edited by Defne Ayas, Douglas Coupland, Samuel Saelemakers. The latest book by acclaimed novelist and artist Douglas Coupland (born 1961)—named after a phenomenon in digital archiving describing the way digital files spontaneously decompose—combines fictional short stories with essays, addressing subjects such as the death of the middle class, and the rise of the Internet and its impact on our lives.

WITTE DE WITH CENTER FOR
CONTEMPORARY ART
9789491435423 u.s. \$22.00 CDN \$29.95
FLAT40 Pbk, 6 x 8.25 in. / 200 pgs / 11 b&w. March/Fiction & Poetry



Willem de Rooij:
Index

Edited by Willem de Rooij, Lucy Badrocke, Axel Wieder. Introduction by Lucy Badrocke, Axel Wieder. Text by Sven Lütticken, Pablo Martinez. Between 1999 and 2002, Dutch artist Willem de Rooij (born 1969) collected some 500 images cut from daily newspapers, depicting protest marches and moments of collective mourning. An inquiry into the iconography of protest, this artist's book compiles and reorganizes his original series.

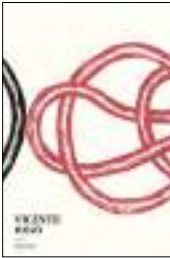
KOENIG BOOKS
9783863357238 u.s. \$65.00 CDN \$85.00
FLAT40 Pbk, 8.75 x 11 in. / 508 pgs / 450 color. January/Art



Patti Smith & José
Antonio Suárez
Londoño: Hecatomb

Hecatomb is a long-awaited collaboration between acclaimed musician and poet Patti Smith (born 1946) and Colombian artist José Antonio Suárez Londoño (born 1955). The book most notably features a poem dedicated by Smith to Chilean writer Roberto Bolaño, complemented by 20 drawings from Suárez Londoño.

CASAS RIEGNER, COLUMBIA
9789589959350 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 9 x 12 in. / 45 pgs / 16 color / 4 b&w. January/Poetry/Latin American/Caribbean Art & Culture



Vicente Rojo:
Printed /Painted

Text by Cuauhtémoc Medina, Amanda de la Garza, Marina Garone, Daniel Garza Usabiaga, Federico Álvarez. *Printed/Painted*, from Catalan artist Vicente Rojo (born 1932), explores the tension in his work between the social utility of book design and the ostensible autonomy of painting. Rojo's own book designs, artist's books, sculptures, paintings, prints and sketches remark on the role of the printed word in visual art.

RM/MUAC
9788416282241 u.s. \$19.95 CDN \$25.95
FLAT40 Flexi, 6.5 x 8.75 in. / 240 pgs / 90 color. February/Art



André Butzer

This new artist's book by André Butzer (born 1973) gathers his *N-Images* series, produced between 2012 and 2015, and which depict his canvases staged in his studio.

VERLAG FÜR MODERNE KUNST
9783903004542 u.s. \$25.00 CDN \$32.50
FLAT40 Pbk, 4.5 x 6.25 in. / 272 pgs / illustrated throughout. January/Art



Aldo Giannotti:
Spatial Dispositions

Edited by Beatrix Bakondy. Text by Emanuele Guidi, Giorgio Palma. In his series *Spatial Dispositions*, Italian artist Aldo Giannotti (born 1977) researches the relationships and characteristics that shape the gallery ar/ge kunst in Bolzano, Italy. His drawings form a kind of cartography in dialogue with the visitors, members, staff and artists who comprise the institution.

VERLAG FÜR MODERNE KUNST
9783903004115 u.s. \$25.00 CDN \$32.50
FLAT40 Pbk, 6 x 7.5 in. / 112 pgs / 86 b&w. January/Art



Duchamp: The
Paradigm of the
Cartoon

Text by Didier Semin, Stefan Banz. Marcel Duchamp's very first drawings were published in satirical magazines. Might the paradigm of the cartoon (i.e., the combination of caption and drawing) be seen as a conceptual matrix for many of his works? Stefan Banz poses this question in this volume.

VERLAG FÜR MODERNE KUNST
9783903004566 u.s. \$25.00 CDN \$32.50
FLAT40 Hbk, 4.25 x 6 in. / 116 pgs / 4 color / 13 b&w. January/Art/Nonfiction Criticism



Il Spoerri: Or There Is

Edited by Thomas Levy. Text by David Galloway, Arnold Stadler. This catalogue pays homage to Romanian artist and Nouveau Réaliste pioneer Daniel Spoerri (born 1930), in celebration of his 85th birthday. *Or There Is* focuses on Spoerri's "snare pictures," which he began in the 1960s, moving between works of bronze, wood, paper and porcelain.

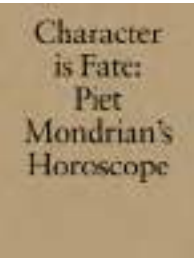
KERBER
9783735601100 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 8.5 x 11.75 in. / 144 pgs / 63 color / 46 b&w. March/Art



Daniel Spoerri:
Eat Art in
Transformation

Text by Susanne Bieri, Antonio d'Avossa, Nicoletta Ossanna Cavadini, Serena Goldoni, et al. In his early work, Swiss artist Daniel Spoerri (born 1930) explored humanity's fascination with food, as seen as an interface between art and daily life. This volume presents his kinetic multiples, tableaux-pièges, sculptures and research into the graphics of recipes and menus.

SILVANA EDITORIALE
9788836631315 u.s. \$45.00 CDN \$57.50
FLAT40 Pbk, 6.75 x 9.5 in. / 256 pgs / 160 color. April/Art



Character Is Fate:
Piet Mondrian's
Horoscope

Edited by Defne Ayas, Amira Gad, Willem de Rooij. Text by Wietse Coppes, Kocku von Stuckrad. This artist's book by Willem de Rooij (born 1969) explores the historical documents of Piet Mondrian's horoscopes, recently acquired by the Netherlands Institute for Art History, making them and their respective readings by theosophist Adriaan van de Vijzel accessible to an English-speaking public.

WITTE DE WITH CENTER FOR
CONTEMPORARY ART
9789491435409 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 8.75 x 11.25 in. / 192 pgs / 120 color / 2 b&w. January/Art



Hermann Nitsch:
The Theater of
Orgies and Mysteries

Edited by Michael Karrer. Foreword by Hermann Nitsch, Rudi Fuchs, Michael Karrer. Legendary Viennese Actionist Hermann Nitsch (born 1938) is notorious for his large-scale "theaters" consisting of ecstatic performances, luminous, monochromatic paintings, music and sculpture. This volume documents his visionary efforts to reinvent religious communion for the secular present.

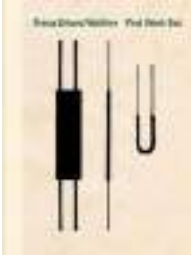
WALTHER KÖNIG, KOLN
9783863357030 u.s. \$90.00 CDN \$115.00
FLAT40 Hbk, 9.5 x 11.75 in. / 968 pgs / 1,500 color. January/Art



René Block: Ich kenne kein Weekend
Schriften und Dokumente seit 1964

Edited by Marius Babias, Birgit Eusterschulte, Stella Rollig. Foreword by Marius Babias, Thomas Köhler. Introduction by Birgit Eusterschulte. Text by Philip Ursprung. Having represented Beuys, Richter and Polke. René Block (born 1942) ranks among the central figures of the 1960s avant-garde. This publication collects writings by and interviews with Block, organized chronologically.

WALTHER KÖNIG, KÖLN
9783863358112 u.s. \$55.00 CDN \$70.00
FLAT40 Pbk, 6.75 x 12 in. / 540 pgs / 450 color / 300 b&w. February/Art



Franz Erhard Walther: First Work Set 1963–1969

Edited by Stephen Hoban, Kelly Kivland, Yasmil Raymond. Foreword by Jessica Morgan. Text by Barbara Clausen, et al. This publication retraces the acclaimed German artist Franz Erhard Walther's (born 1939) multipart sculpture *First Work Set*, begun in 1963 and completed in 1969. The piece's 58 individual fabric elements are activated by visitors in a series of quotidian actions such as folding, dropping and measuring.

KOENIG BOOKS
9783863357979 u.s. \$55.00 CDN \$70.00
FLAT40 Hbk, 7.75 x 10.5 in. / 240 pgs / 40 color / 120 b&w. January/Art



Imi Knoebel: Core Pieces

Edited with text by Martin Hentschel. Text by Johannes Stüttgen, Colin Lang. German artist Imi Knoebel (born 1940) is celebrated for his minimalist, abstract painting and large-scale sculpture. This exhibition catalogue reviews his earlier works, focusing on the central piece *Raum 19* (1968)—a large, wooden environment that references the work of Knoebel's teacher, Joseph Beuys.

KERBER
9783735601391 u.s. \$44.95 CDN \$57.50
FLAT40 Pbk, 7.75 x 10.5 in. / 152 pgs / 40 color / 2 b&w. March/Art



Daniel Buren: Two Works for Recklinghausen

Edited with text by Ferdinand Ullrich, Hans-Jürgen Schwalm. Text by Erich Franz. This publication celebrates French artist Daniel Buren's (born 1938) transformation of the entrance halls to Recklinghausen's Festspielhaus and the Kunsthalle Recklinghausen. To both of the large, glass facades, Buren attached colored panes of glass and film, to be illuminated from within.

KERBER
9783735601216 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 12 x 9.25 in. / 80 pgs / 38 color / 1 b&w. March/Art



Peter Regli: Ephemeral Works
Journeys, Markers, & Displacements, 1981–2015

Foreword by Darren Bader. The interventions of Swiss artist Peter Regli (born 1959) in natural and urban landscapes are documented in this richly illustrated volume surveying more than three decades of the artist's production. Encompassing sculpture, performance and photography, Regli's work blurs boundaries between the art object and the everyday environment.

KIITO-SAN
9780984721092 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 11.25 x 12 in. / 268 pgs / 238 color. January/Art



Moon Kyungwon & Jeon Joonho: News from Nowhere
Zurich Laboratory

Edited by Raphael Gygax, Heike Munder. Text by Urban-Think Tank, et al. In *News from Nowhere*, Korean artists Moon Kyungwon and Jeon Joonho (both born 1969) explore a postapocalyptic scenario: humanity has been almost wiped out and is forced to reconsider convictions that may no longer be tenable. The project premiered at Documenta 13.

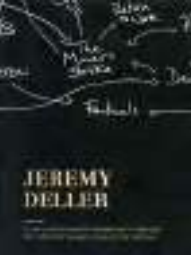
JRP|RINGIER
9783037644362 u.s. \$49.95 CDN \$64.95
FLAT40 Hbk, 7 x 9.25 in. / 144 pgs / 27 color / 35 b&w. March/Art/Asian Art & Culture



Ján Mančuška: First Inventory

Edited by Vít Havránek. Text by Karel Cisar, Guillaume Désanges, Melissa Gronlund, Christine Macel, et al. This first retrospective publication on the Slovakian artist Ján Mančuška (1972–2011) gathers together Mančuška's work from the second half of the 1990s to his last unrealized projects from 2011, including original texts, interviews with the artist and contemporary reviews. Mančuška's work combined literature, film, theater, installations, video and text.

JRP|RINGIER
9783037644430 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 8.75 x 10.5 in. / 444 pgs / 300 color / 68 b&w. March/Art



Jeremy Deller: The Infinitely Variable Ideal of the Popular

British artist Jeremy Deller (born 1966) explores manifestations of the social imagination in English popular culture. This publication offers an overview of how the artist has constructed scenarios, interventions and images that explore the possibilities of collective creation today.

RM/MUAC
9788416282203 u.s. \$19.95 CDN \$25.95
FLAT40 Flexi, 6.5 x 8.75 in. / 144 pgs / 32 color. April/Art



Michael Buthe: Retrospective

Foreword by Okwui Enwezor, Fanni Fetzer, Philippe Van Cauteren. Text by Martin Germann, et al. Michael Buthe (1944–94) was fascinated by non-European cultures, countering the cool Minimalism of his era with pronounced sensuousness, raising spiritual as well as social questions. The retrospective brings together assemblages, brightly colored works on paper, and intensely worked canvases, collages and paintings in gold.

HATJE CANTZ
9783775740388 u.s. \$60.00 CDN \$78.00
FLAT40 Hbk, 9.5 x 11 in. / 204 pgs / 100 color. March/Art



Richard Long: Time and Space

Edited with introduction by Lucy Badrocke. Foreword by Kate Brindley. Text by Teresa Gleadowe, et al. This volume considers the recent works of British sculptor and land artist Richard Long (born 1945), offering an opportunity to celebrate his longstanding engagement with landscape through journeys made throughout the world, and a career that now spans six decades.

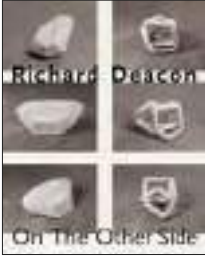
KOENIG BOOKS
9783863357603 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 8.75 x 11.5 in. / 160 pgs / 95 color / 12 b&w. January/Art/Nature



Antony Gormley: Field for the British Isles

Foreword by Jill Constantine. Text by Hugh Brody. Antony Gormley's (born 1950) celebrated installation *Field for the British Isles* is made up of 40,000 individual figures, all handcrafted in unglazed terra-cotta by families in and around Humber-side, England. This volume is the most comprehensive publication on this work.

HAYWARD PUBLISHING
9781853323331 u.s. \$25.00 CDN \$32.50
FLAT40 Clth, 4.5 x 6.25 in. / 116 pgs / illustrated throughout. June/Art



Richard Deacon: On The Other Side

Text by Dieter Schwarz, Jon Wood. Interview by Christiane Maria Schneider. *On The Other Side* presents a selection of sculptural work from the past decade by Welsh artist Richard Deacon (born 1949). During fabrication, Deacon collaborates with woodworking and ceramic workshops, as well as with steel construction companies, to create his organic forms.

RICHTER VERLAG
9783941263703 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 9.25 x 11.25 in. / 136 pgs / 95 color / 6 b&w. January/Art



Lotte Reiniger: Filmstills

Edited by Evamarie Blattner, Bernd Desinger, Matthias Knop, Wiebke Ratzeburg. Text by Christel Strobel, et al. This monograph compiles stills from four films by pioneering German animator Lotte Reiniger (1899–1981)—*The Adventure of Prince Achmed* (1926: the first feature-length animation), *The Ornament of a Heart in Love* (1919), *Cinderella* (1922) and *Doctor Dittle and His Animals* (1927–28).

WASMUTH
9783803033772 u.s. \$35.00 CDN \$45.00
FLAT40 Hbk, 8.25 x 8.75 in. / 108 pgs / 81 b&w. February/Art/Film & Video



Patrice Chéreau: An Imaginary Museum

The actor, scriptwriter, theatrical director, operatic director and filmmaker Patrice Chéreau (1944–2013) played a major role in the world of European arts and culture for over 40 years. Gathering together a host of impressions and analyses by historians, critics, artists and actors, this volume highlights the strengths of Chéreau's numerous undertakings.

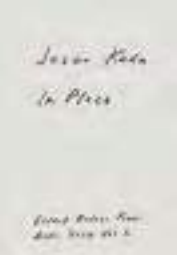
ACTES SUD
9782330050467 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 8.5 x 11 in. / 384 pgs / 480 color. February/Art/Film & Video



Bernhard Leitner: Sound Spaces
Notation Sketchbook

Text by Eugen Blume. Bernhard Leitner (born 1938) uses sound to create intimate spaces in which one can physically experience the movement of sound. He integrates media-based art into his architecture, using exhibition visitors as resonating bodies and playing with their acoustic perceptions. This publication is the first to survey Leitner's visionary sketchbooks.

HATJE CANTZ
9783775740760 u.s. \$75.00 CDN \$95.00
FLAT40 Pbk, 11 x 11.5 in. / 240 pgs / 113 color. March/Art/Architecture & Urban Studies



Jason Kahn: In Place

Text by Jason Kahn. Zurich-based, American-born sound artist Jason Kahn (born 1960) turns his ear to the noises of daily life in various cities, capturing specific locations in a diaristic account. *In Place*, the sixth volume in Errant Bodies' *Audio Issue* series, is an elegant reflection on his auditory experiences.

ERRANT BODIES PRESS
9780988937543 u.s. \$13.00 CDN \$16.95
FLAT40 Pbk, 5 x 7.25 in. / 112 pgs. January/Art/Music



M + M: 7 Days

Text by M + M, Kevin Muhlen, Jürgen Tabor. M+M—Marc Weis (born 1965) and Martin De Mattia (born 1963)—are known for their two-channel film installations named after the days of the week. Each day borrows from a key scene from cinematic history (for example *The Shining* or *Saturday Night Fever*) as it follows the volatile psyche of the main character, played by Austrian actor Christoph Luser.

HATJE CANTZ
9783775740548 u.s. \$60.00 CDN \$78.00
FLAT40 Pbk, 9.5 x 12.5 in. / 168 pgs / 109 color. February/Art/Film & Video



Melanie Smith: Fordlandia

Text by José Luis Barrios, Sjarel Ex, Daniel Garza Usabiaga, Melanie Smith, Anthony Spira. In *Fordlandia*, British video artist Melanie Smith (born 1965) explores the tensions between industrial and natural landscapes in a factory town situated within the Amazon rainforest. The book is organized as an illustrated conversation log between the artist and the curator.

RM
9788416282999 u.s. \$48.00 CDN \$62.50
FLAT40 Hbk, 6.75 x 9.25 in. / 152 pgs / 108 color. February/Art/Latin American/Caribbean Art & Culture



Rosa Barba: The Color Out of Space

Edited by Henriette Huldisch, Karen Kelly, Barbara Schroeder. Text by Victoria Brooks, Henriette Huldisch, Gloria Sutton. *The Color Out of Space* takes as its point of departure a new film by Rosa Barba (born 1972) that expands into outer space the artist's ongoing interrogation of geological time as measured against the span of a human lifetime.

MIT LIST VISUAL ARTS CENTER/ DANCING FOXES PRESS
9780985337797 u.s. \$24.95 CDN \$29.95
FLAT40 Pbk, 7 x 9 in. / 96 pgs / 45 color. February/Art/Film & Video



Julius von Bismarck: Animals Are Dumb and Plants Even Dumber

Edited by Alexander Levy. Text by Ellen Blumenstein, et al. This first monograph on Julius von Bismarck (born 1983) embraces the artist's ventures in installation, video and performance. Von Bismarck's technologically innovative work draws connections between art and science, challenging the ways in which we perceive the natural world.

KERBER
9783735601384 u.s. \$49.95 CDN \$64.95
FLAT40 Hbk, 8.75 x 11.5 in. /208 pgs / 68 color / 63 b&w. March/Art/Film & Video



Chiharu Shiota: Seven Dresses

Edited by Andrea Jahn. The Berlin-based Japanese artist Chiharu Shiota (born 1972) creates capacious installations that surround the viewer like a mental space. The artist works with her own body and with found objects such as clothing, shoes and dolls; the most striking characteristic of her work is the web of wool threads which connect the space, the objects, the performer and the audience.

KERBER
9783735601575 u.s. \$29.95 CDN \$37.50
FLAT40 Pbk, 5.5 x 8.5 in. / 104 pgs / illustrated throughout. March/Art/Asian Art & Culture



Heimo Zobernig

Text by Penelope Curtis, Yilmaz Dziewior, Thomas Trummer, Heimo Zobernig. This catalogue features large-format installation views of Austrian painter and sculptor Heimo Zobernig's (born 1958) architectural installations at the Kunsthaus Bregenz. The new piece is placed in the context of the artist's earlier works in order to document his development as an interventionist.

KUNSTHAUS BREGENZ
9783863358273 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 8.5 x 11.75 in. / 208 pgs / illustrated throughout. February/Art



Per Kirkeby and Lawrence Weiner

Edited by Magnus Thorø Clausen. Text by Hans Ulrich Obrist. This book documents a recent collaborative exhibition of Per Kirkeby (born 1938) and Lawrence Weiner (born 1942). Kirkeby presented two new brick stone sculptures built in situ at the gallery space, while Weiner exhibited new and recent text pieces mounted on the gallery walls as well as on the inside walls of one of Kirkeby's sculptures.

WALTHER KÖNIG, KÖLN
9783863357993 u.s. \$35.00 CDN \$45.00
FLAT40 Hbk, 9.75 x 12.5 in. / 76 pgs / 15 color / 46 b&w. January/Art



Mike Bouchet & Paul McCarthy: Powered A-Hole Spanish Donkey Sport Dick Drink Donkey Dong Dongs Sunscreen Model

Edited by Philippe Pirotte, Sofie von Offers. Text by Antje Krause-Wahl, Sebastian Schneider, Anuschka Berthelius, et al. A few years ago, independently from one another, American artists Mike Bouchet (born 1970) and Paul McCarthy (born 1945) both had made a work that transformed the Guggenheim Museum in New York into a toilet. This coincidence sparked an ongoing conversation about shared interests in the politics of art institutions and their architecture, leading up to a site-specific project for Portikus that took up these concerns in a multilayered exhibition structure involving not only the main exhibition space, but the office, the monumental attic space, the exterior of the building, the island that the institution is housed on as well as external locations within the city. The project has now culminated in an extensive publication, documenting the process and the final outcome of *Powered A-Hole Spanish Donkey Sport Dick Drink Donkey Dong Dongs Sunscreen Model*.

MOUSSE PUBLISHING
9788867491438 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 9.75 x 12.75 in. / 196 pgs / illustrated throughout. February/Art



Fiona Tan: Geography of Time

Edited and foreword by Sabrina van der Ley, Enrico Lunghi, Susanne Gaensheimer, Suzanne Landau. Text by Eva Klerck Gange, et al. *Geography of Time* brings together video and photo installations by Amsterdam-based artist Fiona Tan (born 1966) that explore themes of memory and identity in mesmerizing ways. These include *Nellie*, *Vox Populi*, *Changeling*, *Dip-tych*, *Provenance* and *A Lapse of Memory*.

KOENIG BOOKS
9783863358396 u.s. \$39.95 CDN \$50.00
FLAT40 Hbk, 9 x 9 in. / 208 pgs / 84 color. February/Art



Anri Sala: The Present Moment

Foreword by Okwui Enwezor. Text by Sabine Brantl, et al. This publication documents Anri Sala's (born 1974) *The Present Moment*, a single-channel video and multi-channel sound installation at the Haus der Kunst in Munich, for which he explored the genre of chamber music, whose intimate scale stands in dynamic contrast to the expansive spaces of Haus der Kunst.

WALTHER KÖNIG, KÖLN
9783863357122 u.s. \$25.00 CDN \$32.50
FLAT40 Pbk, 6.75 x 9.5 in. / 96 pgs / 34 color. Available/Art



Wu Tsang: Not in My Language

Text by Elodie Evers, Raquel Gutiérrez, Raphael Gygax, Fred Moten, Thomas J. Lax. *Not in My Language* is a new monograph on the oeuvre of Los Angeles-based filmmaker and performer artist Wu Tsang (born 1982). In his multifaceted work, Tsang deals primarily with queer and transgender issues as well as with the immigrant milieu in Los Angeles.

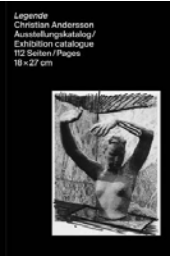
WALTHER KÖNIG, KÖLN
9783863357818 u.s. \$49.95 CDN \$64.95
FLAT40 Hbk, 7 x 9.5 in. / 196 pgs / 68 color. January/Art/Gay/Lesbian



Cao Guimarães: Cao

Edited by Cao Guimarães. Text by Moacir dos Anjos. *Cao* is the first significant monograph on Cao Guimarães (born 1965), a prize-winning filmmaker and photographer, and one of Brazil's most admired film and video artists. Guimarães' work spans the worlds of the cinema and the museum, exploring the boundaries between documentary film and contemporary art.

APC/COSAC NAIFY
9788540509030 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 6.75 x 8.25 in. / 336 pgs / 617 color / 15 duotone / 20 b&w. January/Art/Latin American/Caribbean Art & Culture



Christian Andersson: Legende

Edited with preface and text by Helen Hirsch. Text by Annabel Rioux, Filipa Ramos. This publication is the first monograph on Swedish installation artist Christian Andersson (born 1973). His multimedia piece *Legende*, which explores alternative interpretations of history, features an assemblage of artifacts and objects referencing key moments in human evolution, particularly in Western civilization.

VERLAG FÜR MODERNE KUNST
9783903004191 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 7.5 x 10.75 in. / 112 pgs / 38 color / 8 b&w. January/Art



Cristina Iglesias: Tres Aguas

Text by Beatriz Colomina, James Lingwood, Marina Warner. This publication documents the three-piece installation *Tres Aguas* by Basque sculptor Cristina Iglesias (born 1956) in Toledo, Spain. Strategically placed next to the historic water tower, the town square and the convent of Santa Clara, Iglesias' creations mirror the movement of water throughout the city.

TURNER
9788416354757 u.s. \$35.00 CDN \$45.00
FLAT40 Hbk, 7.75 x 9.75 in. / 148 pgs / 105 color. February/Art



Fritzia Irizar

Edited by Ekaterina Álvarez. Text by Abraham Cruzvillegas, Cuauhtémoc Medina, Tatiana Cuevas, Luis Felipe Ortega. Interview by Yoshua Okón. This monograph on Mexican installation artist Fritzia Irizar (born 1977) presents work that challenges the monetary and symbolic value of objects. Irizar's projects are participatory, inviting viewers to buy chunks of a salt block, for example, or to crack open a safe in Mexico City.

TURNER
9788415832348 u.s. \$40.00 CDN \$52.50
FLAT40 Pbk, 7.75 x 9.5 in. / 152 pgs / 96 color. February/Art/Latin American/Caribbean Art & Culture



Keith Sonnier: Portals

Introduction by John Arthur Peetz. Interview by Liza Béar. Keith Sonnier (born 1941), along with his contemporaries Eva Hesse, Barry Le Va, Bruce Nauman, Richard Serra, Joel Shapiro and Richard Tuttle, was a leader in Postminimalist art who radically reinvented sculpture in the late 1960s. The artist experimented with previously unused materials—latex and satin, found objects, transmitters and video—until he settled upon his signature work with neon. Sonnier sketches lines, arches and curves before rendering them in glass tubing enclosed neon, creating works of line and color that become architectural installations. *Keith Sonnier: Portals* documents the artist’s latest eponymous series of 14 wall-mounted sculptures, in which neon is investigated architecturally as well as iconographically, serving as an entrance point for readers to examine Sonnier’s process. The artist has taken the orphic allegory of the portal and explored its various historical manifestations with delightful humor, evoking something more corporeal than architectural in the tension between penetration and accommodation.

KARMA, NEW YORK
9781942607175 u.s. \$30.00 **CDN** \$40.00
FLAT40 Hbk, 8.75 x 11.5 in. / 104 pgs / 50 color. February/Art



Jose Dávila: Daylight Found Me with No Answer

Text by João Fernandes, et al. Interview by Gabriela Rangel. The austere, sculptural installations of Mexican artist Jose Dávila (born 1974) occupy a fruitful mid-ground between architecture and art. This beautifully produced overview features a clothbound cover with die-cut squares that reference the negative spaces in his work.

THIS SIDE UP
9788494240850 u.s. \$45.00 **CDN** \$57.50
FLAT40 Clth, 8 x 10 in. / 200 pgs / illustrated throughout. January/Art/Latin American/Caribbean Art & Culture



Olivier Leroi: Chronopoétique

Chronopoétique is the first retrospective on French multimedia artist Olivier Leroi (born 1962). Retracing his 30-year career, the volume includes his drawings, cut-outs, sculptures and large-scale installations along with illuminating essays by critics and curators Olivier Kaeppelin, Gilles Tiberghien, Yves-Marie Paulet and Emmanuel Pierrat.

ACTES SUD
9782330049416 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 7.5 x 10 in. / 200 pgs / illustrated throughout. February/Art



Julia Lohmann: Red Chambers

Text by Beate Reifenscheid, Gabriele Uelsberg. Though painting, installation and sculpture form the cornerstones of the work of German artist Julia Lohmann (born 1951), she also produces writings, photographs and films. This volume surveys her work, which is frequently informed by political and anthropological concerns.

RICHTER VERLAG
9783941263697 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 11.5 x 10 in. / 88 pgs / 57 color. January/Art



Katharina Grosse: Seven Hours, Eight Voices, Three Trees

Edited by Katharina Grosse. Text by Ann Cotten, Dustin Breitenwischer, Jörg Daur, Alexander Klar, Sally McGrane, et al. Featuring 443 works made between 1987 and the present, this monograph surveys the career of German artist Katharina Grosse (born 1961). It draws on the artist’s archive to show the parallels between her paintings and her installations.

WALTHER KÖNIG, KÖLN
9783863358129 u.s. \$55.00 **CDN** \$70.00
FLAT40 Pbk, 9 x 11 in. / 336 pgs / 480 color. January/Art



Paz Errazuriz and Lotty Rosenfeld: Poetics of Dissent

Edited by Nelly Richard. Text by Diamela Eltit, Andrea Giunta. The Chilean Pavilion at the 56th Venice Biennale presents Chilean artists Paz Errázuriz (born 1944) and Lotty Rosenfeld (born 1943), both recognized for their artistic and political work during the dictatorship. This book discusses Errázuriz’s black-and-white photography and Rosenfeld’s interventions in public spaces.

POLÍGRAFA
9788434313507 u.s. \$45.00 **CDN** \$57.50
FLAT40 Hbk, 8.75 x 10.75 in. / 208 pgs / 164 color. January/Art/Latin American/Caribbean Art & Culture



Geof Oppenheimer: Big Boss and the Ecstasy of Pressures

Text by Anthony Elms, Brian Holmes, Dieter Roelstraete. Geof Oppenheimer (born 1973) employs a variety of media, including video and photography, to consider how value—economic, political and social—is produced. This first substantive catalogue on his work is published for his exhibition at the Block Museum of Art in Fall 2015.

THE MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY
9780692555866 u.s. \$30.00 **CDN** \$40.00
FLAT40 Clth, 9.25 x 10.75 in. / 128 pgs / illustrated throughout. April/Art



Huang Yong Ping: Baton Serpent

Edited with text by Hou Hanrou. Text by Giovanna Melandri, Francesco Bonami, Donatien Grau, et al. With installation views, project notes, sketches and models, this exhibition catalogue documents a solo show by Chinese artist Huang Yong Ping (born 1954) at Rome’s MAXXI Museum. The artist is known for his multimedia work dealing with issues such as globalization, neocolonialism and religious conflict.

MOUSSE PUBLISHING
9788867491513 u.s. \$45.00 **CDN** \$57.50
FLAT40 Slip, Hbk, 6.75 x 9.5 in. / 216 pgs / illustrated throughout. February/Art/Asian Art & Culture



Juan Muñoz: Double Bind & Around

Edited by Vicente Todoli. Foreword by Marco Tronchetti Provera. Text by Federica Colletta, et al. Mainly known for his sculptures in papier-mâché, resin and bronze, Spanish artist Juan Muñoz (1953–2001) often also explored writing and sound art, creating audio pieces and compositions for radio. Featuring writings by Muñoz, this volume accompanies the exhibition at HangarBicocca in Milan.

MOUSSE PUBLISHING
9783863357887 u.s. \$55.00 **CDN** \$70.00
FLAT40 Hbk, 9.5 x 11.75 in. / 296 pgs / 92 color / 26 b&w. Available/Art



Judy Tuwaletstiwa: Glass

Text by Ivy Ross, Tina Oldknow, Josine Ianco Starrells, Laura Addison, Diana Gaston, Mary Kavanagh. This book explores the creative process that has brought American multimedia artist Judy Tuwaletstiwa (born 1941) to explore glass as a medium bridging craft and fine art, since her introduction to this art form while working as artist-in-residence at Pilchuck Glass School, New Mexico, in 2009.

RADIUS BOOKS
9781942185093 u.s. \$60.00 **CDN** \$78.00
FLAT40 Hbk, 10.5 x 12.5 in. / 212 pgs / 115 color. May/Art



Javier Marín: Terra

Text by Agustín Arteaga, Alessandro Romanini, Luis Rius, Achille Bonito Oliva. This catalogue to the exhibition *Javier Marín: Terra*, presented at the Palacio of Iturbide (Mexico City) in 2015, offers readers a closer look at the works produced during the artist’s earliest years, most of which were designed in terra-cotta.

TURNER
9788416354900 u.s. \$55.00 **CDN** \$70.00
FLAT40 Pbk, 9.75 x 12.5 in. / 320 pgs / 150 color. February/Art/Latin American/Caribbean Art & Culture



Alfredo Aceto

Edited with interview by Andrea Bellini. Swiss artist Alfredo Aceto (born 1991) works in painting, sculpture, drawing and sound, mixing personal anecdotes and art-historical references. His obsessive relationship with French artist Sophie Calle, for instance, ended with her signature tattooed on his arm; his projects often deal with obsession, identity and death. This first monograph follows his residence at the Centre d’Art Contemporain, Geneva.

JRP|RINGIER
9783037644454 u.s. \$15.00 **CDN** \$19.95
FLAT40 Pbk, 4 x 6.5 in. / 64 pgs / 32 color. March/Art



Javier Marín: Corpus

Text by Santiago Espinosa de los Monteros, Ery Cámara, Jorge Reynoso Pohlenz, Néstor Braunstein, Michel Draguet, et al. This publication documents more than 70 sculptures by Mexican artist Javier Marín (born 1962), reviewing two decades of his eminent career. For his figurative works, Marín has experimented with different techniques and materials ranging from bronze and polyester resin to dried meat and amaranth grain.

TURNER
9788416354894 u.s. \$55.00 **CDN** \$70.00
FLAT40 Pbk, 9.75 x 12.5 in. / 428 pgs / 250 color. February/Art/Latin American/Caribbean Art & Culture



Duane Hanson

Foreword by Julia Peyton-Jones, Hans Ulrich Obrist. Text by Douglas Coupland, Duane Hanson, Ruba Katrib. Duane Hanson (1925–96) was famed for his hyperrealist casts of humans, such as “Cheerleader,” “Flea Market Lady” and “House Painter.” This handsome volume surveys key works produced throughout his career, and features a series of previously unpublished photographs from the ’70s and ’80s of museum-goers interacting with the figures.

KOENIG BOOKS
9783863357689 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 7.75 x 11 in. / 240 pgs / illustrated throughout. Available/Art



Alex Da Corte and Jayson Musson: Easternsports

Text by Kate Kraczon. Created by artists Alex Da Corte (born 1980) and Jayson Musson (born 1977), *Easternsports* is a film installation envisioned as “a morality tale for the digital age.” The publication, spanning 400 pages, continues this narrative configuration—with the original script reprinted in its entirety and film stills comprising the hundreds of color images.

ICA PHILADELPHIA/KARMA, NEW YORK
9781942607168 u.s. \$35.00 **CDN** \$45.00
FLAT40 Pbk, 6 x 8.25 in. / 288 pgs / 250 color. February/Art/Film & Video



Virginia Overton

Edited by Fabrice Stroun. Text by Howie Chen, Bob Nickas. This is the first monograph on the work of New York–based Virginia Overton (born 1971), which comprises installation, sculpture and photography, often made in response to a particular space. Through a process of trial and error, she creates sculpture that is “performative,” sometimes obstructing, bisecting, dividing or joining the architecture of a space with works that are both dramatic and minimal in feel. Infused with an ethos of economy, Overton’s practice favors elemental materials, frequently recycled objects that are found on site or things discovered in the environs of the exhibition space. More commonly associated with architecture, construction work, or farming, materials such as wood, metal, Perspex and fluorescent lighting are thus cut, bent and hammered into works that talk about the way their materials have been used. While Overton’s work is clearly in dialogue with Minimalist sculpture, and, in particular, with the work of both Donald Judd and Richard Serra, it also deals with the transformation of architectural space.

JRP|RINGIER
9783037644225 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 8 x 11.25 in. / 64 pgs / 45 color. April/Art



2015 FALL–WINTER SUPPLEMENT

Dan McCarthy: Facepots

Facepots focuses on the recent ceramic work of New York–based artist Dan McCarthy (born 1962)—highly animated and emotionally charged objects formed through an immediate, hands-on process. The volume situates McCarthy’s ceramics historically and includes a visual essay by the artist himself, featuring images and icons that served as inspiration.

HASSLA
9781940881058 u.s. \$40.00 **CDN** \$52.50
FLAT40 Pbk, 7.5 x 10 in. / 192 pgs / 184 color. Available/Art



Cody Choi: Culture Cuts

Text by Gregor Jansen, Mike Kelley, Kumi Sang, John C. Welchman. Korean-born American artist Cody Choi (born 1961) works in a plethora of media—painting, sculpture, neon lighting, installation, ink drawing and computer graphics. *Culture Cuts* addresses cultural conflicts between the Western and Eastern hemispheres, as well as the artist’s own questions of identity and assimilation.

WALTHER KÖNIG, KÖLN
9783863357795 u.s. \$39.95 **CDN** \$50.00
FLAT40 Clth, 8.5 x 11 in. / 148 pgs / 97 color / 3 b&w. January/Art/Asian Art & Culture



Stuart Haygarth: Strand

Text by Robert Macfarlane, Deyan Sudjic. British artist and designer Stuart Haygarth (born 1966) gathers everyday waste and discarded objects such as combs, lighters, plastic balls and baby dolls, categorizing and organizing them in colorful arrangements that he then photographs. This publication presents these stunning works, which attest to the growing pollution of the environment.

ART / BOOKS
9781908970251 u.s. \$40.00 **CDN** \$52.50
FLAT40 Hbk, 10.25 x 8.25 in. / 128 pgs / 56 color. March/Art



Björn Dahlem: Mare Lunaris

Text by Anne Bitterwolf, Thomas Köhler. Berlin-based artist Björn Dahlem (born 1974) presents *Mare Lunaris*, a site-specific installation revolving around his newest creation—a spaceship. For the complementary sculptural works, Dahlem utilizes simple materials such as wood, copper and bronze, but also more surprising elements like Christmas tree ornaments and foam.

KERBER
9783735601414 u.s. \$39.95 **CDN** \$50.00
FLAT40 Pbk, 9.25 x 10.75 in. / 96 pgs / 14 color / 34 b&w. March/Art



Charles Simonds: Dwelling

For the past 45 years Charles Simonds (born 1945) has built dwelling places for an imaginary civilization of “Little People” in the streets of neighborhoods throughout the world. In *Dwelling* he recounts his adventures in Paris, Berlin, Shanghai and the Lower East Side of New York, along with his own personal musings about the “Little People” and the world’s reactions to them.

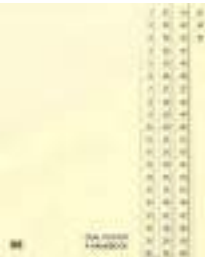
WALTHER KÖNIG, KÖLN
9783863358204 u.s. \$29.95 **CDN** \$37.50
FLAT40 Pbk, 6 x 7.75 in. / 84 pgs / 48 color. January/Art



Jan Freuchen: Columna Transatlantica

Introduction by Svein Rønning. Foreword by Jan Andresen. Text by Dario Gamboni, Øyvind Rimbereid, Maria Moseng. Interview by Svein Rønning. Norwegian artist Jan Freuchen’s (born 1979) project *Columna Transatlantica* was commissioned for the National Tourist Routes initiative. Freuchen’s contribution, consisting of elements carved from Italian marble, is placed in the village of Vevang.

FORLAGET PRESS
9788232800452 u.s. \$45.00 **CDN** \$57.50
FLAT40 Hbk, 6.25 x 8.75 in. / 170 pgs / 70 color. February/Art



Ceal Floyer: A Handbook

Edited by Susanne Küper. Text by Tacita Dean, Sergio Edelsztein, Mark Godfrey. British artist Ceal Floyer (born 1958) plays with conventional patterns of perception in a sophisticated way, piercing through them with a keen sense of irony and the simplest of means. This is the first publication to systematically document 63 works selected by the artist herself.

HATJE CANTZ
9783775740777 u.s. \$60.00 **CDN** \$78.00
FLAT40 Hbk, 8.25 x 10.25 in. / 208 pgs / 131 color. March/Art/Film & Video



Qiu Zhijie: Unicorns in a Blueprint

Edited with text by Defne Ayas. Text by Charles Esche, Chus Martinez, Bik van der Pol, Eugene Wang. To produce his large-scale ink-based maps and diagrams, Chinese artist Qiu Zhijie (born 1969) explores political and historical narratives, from Confucianism to the Enlightenment. This book includes his new “Map of the Third World,” presented at the 2015 Moscow Biennale.

WITTE DE WITH CENTER FOR CONTEMPORARY ART
9789491435447 u.s. \$22.50 **CDN** \$29.95
FLAT40 Slip, Pbk, 6 x 6.5 in. / 120 pgs / illustrated throughout. March/Art/Asian Art & Culture



2015 FALL–WINTER SUPPLEMENT

Simon Denny: Secret Power

Text by Robert Leonard, Chris Kraus. Interview with Metahaven. As the New Zealand representative at the 2015 Venice Biennale, Simon Denny (born 1982) presented *Secret Power*, which compiles visual representations of intelligence-gathering systems from 16th-century Venice to the present. This fully illustrated volume features essays by curator Robert Leonard and writer Chris Kraus.

KOENIG BOOKS
9783863356996 u.s. \$40.00 **CDN** \$52.50
FLAT40 Hbk, 9 x 12.5 in. / 176 pgs / illustrated throughout. Available/Art



Gabi Blum: Wanted

Selected Works 2009–2014
Text by Gabi Blum, Anna McCarthy, Sarah Lehnerer, Maria Inéz Plaza, Evelyn Pschak, Ioana Zoe Spanachi. German artist Gabi Blum’s (born 1979) first publication *Wanted* presents her participatory installations in which she herself performs. Her hypnotic, carefully curated “rooms,” which visitors can peek at through windows in the walls, allude to images from pop culture and art history.

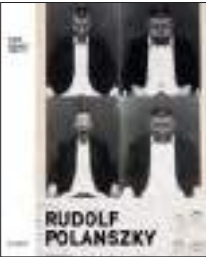
KERBER
9783735601612 u.s. \$39.00 **CDN** \$50.00
FLAT40 Pbk, 6.75 x 9.5 in. / 210 pgs / 373 color / 12 b&w. March/Art



Rodney Graham

Edited with text by Ingvild Goetz, Leo Lencsés, Karsten Löckemann. Text by Tacita Dean, Kim Gordon, Rodney Graham, Dorothea Zwirner. The photographs, objects, paintings, films, texts and compositions of Canadian artist Rodney Graham (born 1949) contain references to philosophy and literature, and to the history of art and culture. This publication provides substantial insight into his extensive artistic work over the last 40 years.

HATJE CANTZ
9783775740821 u.s. \$55.00 **CDN** \$70.00
FLAT40 Hbk, 7 x 9.75 in. / 184 pgs / 80 color. April/Art



Rudolf Polanszky: Translinear Structures

Edited with text by Alexandra Schantl. Text by Benedikt Lede- bur, Dieter Buchhart, et al. This catalogue documents the highly conceptual work of Austrian installation artist Rudolf Polanszky (born 1951), which aims to bring abstract mathematical and scientific concepts to life. Polanszky’s oeuvre is realized in processed and used materials such as acrylic glass, aluminum and cardboard.

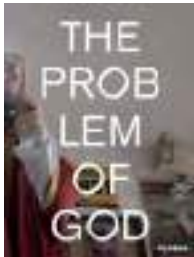
KERBER
9783735601025 u.s. \$47.50 **CDN** \$60.00
FLAT40 Pbk, 8.5 x 10.25 in. / 296 pgs / 151 color / 12 b&w. March/Art



Sarah Oppenheimer

Introduction by Stephanie Hanor. Text by Julian Rose, Stephanie Weber. The work of New York–based artist Sarah Oppenheimer (born 1972) spans the boundaries between sculpture and architecture, exploring how space is animated and experienced in order to provide a deeper understanding of architecture as a constructed social environment. Her investigations are particularly relevant within museums, where architecture frames and guides how visitors see and interact with both space and, importantly, the people and objects in that space. This publication examines the research and development that is intrinsic to Oppenheimer’s built installations, through previously unseen archival materials such as drawings, prototypes, physical models, light studies and customized computer code. It focuses on two related projects: *D-33*, at PPOW, New York (2012), and *33-D*, at Kunsthaus Baselland, Switzerland (2014). This work highlights the physical and conceptual specificity of Oppenheimer’s practice and reflects the complexity of her methods for manipulating the built environment.

MILLS COLLEGE ART MUSEUM
9780985460013 u.s. \$35.00 **CDN** \$45.00
FLAT40 Pbk, 6.5 x 9.5 in. / 184 pgs / 87 color / 8 b&w. January/Art



The Problem of God

Text by Alena Alexandrova, Isabelle Malz, David Morgan. Traversing a variety of mediums, this publication explores Christian themes in secular art from the past 25 years. Participating artists include Georges Adéagbo, Francis Bacon, Pavel Büchler, Paul Chan, Katharina Fritsch, Little Warsaw, Kris Martin, Robert Rauschenberg, James Turrell, Paloma Varga Weisz and Danh Võ.

KERBER
9783735601506 u.s. \$65.00 cdn \$85.00
FLAT40 Pbk, 8.5 x 11.25 in. / 408
pgs / 171 color / 43 b&w. March/Art



Magic Block

Edited by Soledad García Saavedra, Brandon LaBelle. Text by Malin Barth, Michele Galetti, Soledad García Saavedra, et al. This publication explores the politics of invisibility in the work of contemporary Chilean artists, including Catalina Bauer, Juan Downey, Claudia Missana, Eugenio Téllez, Sandra Vasquez de la Horra, Michelle-Marie Letelier, Rainer Krause, Gonzalo Díaz/Justo Pastor Mellado, Voluspa Jarpa and Enrique Ramírez.

ERRANT BODIES PRESS
9780988937536 u.s. \$23.00 cdn \$29.95
FLAT40 Pbk, 6.75 x 10 in. / 220 pgs / 50 color. January/Art/Latin American/ Caribbean Art & Culture



Skulptur
Contemporary Sculpture from Denmark, Finland, Iceland, Norway, and Sweden

Text by Milena Hoegsberg, Cecile Høgsbro Østergaard, et al. *Skulptur* includes work by 17 contemporary sculptors from Finland, Iceland, and Scandinavia: Nanna Abell, Jacob Dahlgren, Elmgreen & Dragset, Sigurður Guðjónsson, Mari-anne Hall, Timo Heino, Michael Johansson, Otto Karvonen, Tove Kjellmark, Anne Koskinen, Mariken Kramer and others.

HATJE CANTZ
9783775740432 u.s. \$55.00 cdn \$70.00
FLAT40 Clth, 8.5 x 11.5 in. / 104 pgs / 65 color. February/Art



Sonsbeek (1971, 1986)
A New Standard for Outdoor Exhibitions

Edited by Yves Aupetitallot. Text by Yves Aupetitallot, Jef Cornelis. *Sonsbeek 1971*, curated by Wim Beeren, introduced film, video and environmental art through works by Robert Smithson, Panamarenko and Claes Oldenburg. Fifteen years later, *Sonsbeek 1986*, curated by Saskia Bos, reprised the exhibition by offering a “scattered experience.” Jef Cornelis recorded both shows, presented on this 76-minute DVD.

JRP|RINGIER
9783037644478 u.s. \$35.00 cdn \$45.00
FLAT40 DVD, 5.25 x 7.5 in. / 24 pgs / 10 b&w. July/Art



The Subjects
La Biennale di Venezia 2015

Text by Martí Manen, Manuel Segade, Paloma Checa-Gismero, David Armengol, Blanca de la Torre. Spain’s Pavilion at the 56th Venice Biennale hosts three artists—Spanish duo Helena Cabello (born 1963) and Ana Carceller (born 1964), Catalan Francesco Ruiz (born 1971) and Paris-based Pepo Salazar (born 1972). Their work explores the public image of Salvador Dalí.

TURNER
9788416142712 u.s. \$25.00 cdn \$32.50
FLAT40 Pbk, 6 x 9 in. / 256 pgs / 90 color. February/Art



Art Altstetten
Albisrieden:
A Public Art Project

Edited by Christoph Doswald. Text by Nico Anklam, Konrad Bitterli, et al. This publication takes as a point of departure the urban transformation of two traditional Zurich neighborhoods. Including interventions by Christian Andersen, Rob Gnant, Fabrice Gygi, Luc Mattenberger, Ana Roldan, Kiluanji Kia Henda, Jürgen Staack and David Weiss, this project explores city density through the history of public art interventions.

JRP|RINGIER
9783037644447 u.s. \$19.95 cdn \$25.95
FLAT40 Pbk, 4.5 x 7.5 in. / 372 pgs / 74 color / 26 b&w. March/Art



Tell It to My Heart
Collected by Julie Ault
Volume 2

Edited by Martin Beck, Richard Birkett, Julie Ault. Text by Richard Birkett, et al. The art collection that curator and artist Julie Ault has assembled over the last 30 years reveals her practice as one built on exchange, friendship and a critical conception of mutable histories. This second volume follows a more reflective mode than its predecessor, including installation images of the exhibition and essays by scholars and curators.

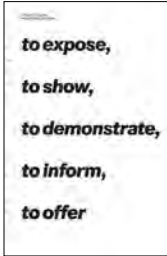
HATJE CANTZ
9783775736831 u.s. \$60.00 cdn \$78.00
FLAT40 Hbk, 8.25 x 11.5 in. / 156 pgs / 100 color. March/Art



Speculations on
Anonymous Material

Edited by Susanne Pfeffer. This catalogue presents a generation of young artists who respond to “anonymous” materials of the 21st century, such as 3D-printed objects, body scans and stock photos. Participating artists include Michele Abeles, Ed Atkins, Sachin Kaeley, Oliver Laric, Pamela Rosenkranz, Avery Singer and Ryan Trecartin.

KOENIG BOOKS
9783863357320 u.s. \$40.00 cdn \$52.50
FLAT40 Pbk, 10.00 x 11.5 in. / 214 pgs / 105 color. January/Art



To Expose, To Show,
To Demonstrate,
To Inform, To Offer
Artistic Practices Around 1990

Edited by Matthias Michalka. Foreword by Karola Kraus. Text by Sabeth Buchmann, et al. A survey of international art activities from around 1990, this volume features installations, films, projects and publications by more than 50 artists addressing the AIDS crisis, identity and gender, and globalization.

WALTHER KÖNIG, KÖLN
9783863358136 u.s. \$49.95 cdn \$64.95
FLAT40 Pbk, 8.75 x 11 in. / 256 pgs / 250 color. January/Art



1980–Today:
Exhibitions in the
United Arab Emirates

Edited by Karen Marta. Text by Ebtisam Abdulaziz, Hoor Al Qasimi, Abdullah Al Saadi, Najat Meky, Hassan Sharif. The 1980s were a groundbreaking decade for art in the United Arab Emirates—a moment when artists explored new formats, formed art collectives and founded journals. This book documents the era.

NATIONAL PAVILION UNITED ARAB EMIRATES
9789948181910 u.s. \$35.00 cdn \$45.00
FLAT40 Pbk, 7 x 10 in. / 336 pgs / 165 color / 80 b&w. February/Art/ Middle Eastern Art & Culture



Art in the Age of...

Edited by Defne Ayas, Natasha Hoare, Adam Kleinman. Text by James Bridle, Natasha Ginwaha, Mike Jay, et al. This publication investigates the circulation of art and its economies in the 21st century, as explored through Witte de With’s three-part exhibition series *Art in the Age of...* (2015). It spans topics such as Energy and Raw Material, Planetary Computation and Asymmetrical Warfare.

WITTE DE WITH CENTER FOR CONTEMPORARY ART
9789491435430 u.s. \$24.95 cdn \$29.95
FLAT40 Pbk, 6.5 x 9.25 in. / 176 pgs / illustrated throughout. March/Art



The Vertigo of Reality
How Beholders Re-invent Art

Edited by Anke Hervol, Wulf Herzogenrath, Johannes Odenthal. Text by Horst Bredekamp, et al. *The Vertigo of Reality* explores the profound changes in art as a result of digital media, such as video games. It includes work by artists such as Tino Seghall, Thomas Demand, Peter Campus, Nam June Paik, Bruce Nauman, Harun Faroki, Trevor Paglen, Christian Falsnaes and Franz Reimer.

WALTHER KÖNIG, KÖLN
9783863357627 u.s. \$29.95 cdn \$37.50
FLAT40 Pbk, 11 x 5.5 in. / 336 pgs / 64 color. January/Art



Cahiers de
Résidence 5

Text by Gaël Charbau. This set of four slipcased monographs documents the production of works by four young artists over the course of their Hermès Foundation residences in 2015. The artists are Gael Charbau (born 1976), Jennifer Avery (born 1983), Clarissa Baumann (born 1988) and Lucie Ricandet (born 1982).

ACTES SUD
9782330057305 u.s. \$39.00 cdn \$50.00
FLAT40 Pbk, 7.75 x 10 in. / 108 pgs / 90 color. February/Art



Ars Viva 2016

Text by Andrew Berardini, Philipp Ekardt, Paul Feigelfeld. The Ars Viva Prize is awarded annually to young artists in Germany whose work stands out for its remarkable potential and high artistic quality. This year’s winners are Flaka Haliti (born 1982), Hanne Lippard (born 1984) and Calla Henkel (born 1987) & Max Pitegoff (born 1988).

HATJE CANTZ
9783775740876 u.s. \$40.00 cdn \$52.50
FLAT40 Pbk, 8.25 x 11 in. / 128 pgs / 39 color. February/Art



Prix de Rome 2015
Visual Arts

Text by Lorenzo Benedetti, Laurare van den Hout, Richtje Reinsma. This publication introduces the work of four Dutch artists awarded the Prix de Rome—the Netherlands’ prestigious prize for visual artists and architects under the age of 40—for 2015. This year’s nominees are Foundland (Lauren Alexander and Ghalia Elsrakbi), Hedwig Houben, Christian Nyampeta and Magali Reus.

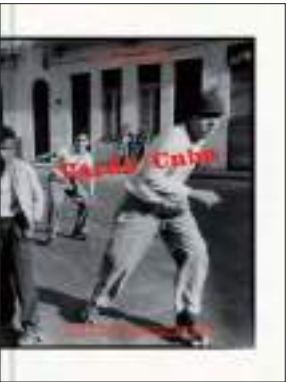
NAI010 PUBLISHERS
9789462082526 u.s. \$25.00 cdn \$32.50
FLAT40 Pbk, 8 x 10.5 in. / 96 pgs / 154 color. February/Art



Nestlé Art Collection

Edited with text by Julie Enckell Julliard. Text by Claudia Jolles, Kasper König, Stéphanie Serra, et al. This publication presents Nestlé’s corporate art collection, bringing together 100 works, a specially commissioned photo-reportage on in-situ pieces and interviews with relevant specialists. Artists represented range from Ferdinand Hodler to contemporary artists such as Ellsworth Kelly, Guy de Cointet and more.

JRP|RINGIER
9783037640388 u.s. \$80.00 cdn \$100.00
FLAT40 Hbk, 9.5 x 12.5 in. / 296 pgs / 224 color / 40 b&w. May/Art



FRENCH EDITION
Agnès Varda: Cuba

Text by Clément Chéroux, François Hourmant, Valérie Vignaux. Interview by Karolina Ziebinska-Lewandowska. In December 1962, just two months after the missile crisis, Agnès Varda (born 1928) traveled to Cuba. Like many French intellectuals, she was fascinated by this island and its charismatic leader and wanted to make a film to understand this particular mix of pure socialism, sensuality and cha-cha-cha. In order to preserve her freedom of movement, she traded film for still photography, with the idea of subsequently filming and reanimating her photographs with a rostrum camera. Although they had not been devised as art photographs, the shots from *Salut les cubains* (1964), presented for the first time in this French-language-only book, are of exceptionally high quality, an example of unhindered street photography. We recognize the sharp but always warm-hearted style for which Varda is known, as well as the tension between still and animated images. *Agnes Varda: Cuba* also compiles Varda’s archives—notebooks, sketches and editing notes—along with four illuminating essays.

EDITIONS XAVIER BARRAL
9782365110853 u.s. \$55.00 CDN \$70.00
FLAT40 Clth, 8.25 x 11.25 in. / 164 pgs / 144 duotone. February/Photography/Latin American /Caribbean Art & Culture



Yvonne Venegas: Gestus

Foreword by Cuauhtémoc Medina. *Gestus* is the third monograph on Californian photographer Yvonne Venegas (born 1970). The book explores Venegas’ portraiture in Mexico City, including representations of people recruited through classified ads and flyers, as well as images of other photographers working during portrait sessions.

RM
9788416282296 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 7.5 x 9.5 in. / 80 pgs / 50 color. April/Photography/Latin American/Caribbean Art & Culture



Samaneh Khosravi: Among Women

Text by Samaneh Khosravi. This publication, by Iranian-German photographer Samaneh Khosravi (born 1984), demonstrates the nuances and particularities of the unique style among young Iranian women. More than a look at current fashion trends, Khosravi’s intimate portraits bring to light issues of self-perception, identity and beauty norms.

KERBER
9783735601209 u.s. \$39.95 CDN \$50.00
FLAT40 Hbk, 8 x 10.75 in. / 96 pgs / 39 color. March/Photography/Middle Eastern Art & Culture



Mariela Sancari: Moisés

In this moving volume, Argentine photographer Mariela Sancari (born 1976) searches for her deceased father in the faces of 70-year-old strangers—the age her father, Moisés, would have been today. For the portraits, Sancari recruited men who resembled Moisés, clothing them in his old, woolen sweater.

LA FÁBRICA
9788416248223 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 6 x 9.5 in. / 64 pgs / illustrated throughout. April/Photography/Latin American/Caribbean Art & Culture



2015 FALL–WINTER SUPPLEMENT
Christer Strömholm: Les Nuits de Place Blanche

With *Les Nuits de Place Blanche*, Christer Strömholm (1918–2002), considered the father of Swedish contemporary photography, portrays Parisian nightlife of the ‘50s and ‘60s. The hardcover compiles intimate portraits of the transsexual community that surrounded Pigalle Square in a tribute to an era both gritty and glamorous.

RM/FUNDACIÓN FOTO COLECTANIA
9788416282159 u.s. \$30.00 CDN \$40.00
FLAT40 Hbk, 5.75 x 8.25 in. / 48 pgs / 23 b&w. Available/Photography/Gay/Lesbian



Frank Gaudlitz: A Mazo

The Amazons of the Amazon
Text by Claudia Schubert. Between 2013 and 2015, German photographer Frank Gaudlitz (born 1958) lived among an Andean community of transsexuals for several months. Having been presented in numerous exhibitions, his highly stylized, almost painterly images are now published in this sophisticated volume of photographs.

HATJE CANTZ
9783775740753 u.s. \$60.00 CDN \$78.00
FLAT40 Clth, 9.75 x 11 in. / 136 pgs / 56 color. March/Photography/Gay/Lesbian/Latin American/Caribbean Art & Culture



Till Cremer: Berlin Artists

Text by Till Cremer. This portrait series, by German photographer Till Cremer (born 1975), depicts 300 contemporary Berlin artists in their studios. Artists include Saâdane Afif, John Bock, Tatjana Doll, Mona Hatoum, Alicja Kwade, Jonathan Meese, Boris Mikhailov, Jonathan Monk, Susan Philipsz, Anselm Reyle and Michael Sailstorfer.

KERBER
9783735600844 u.s. \$47.50 CDN \$60.00
FLAT40 Clth, 6.5 x 9.25 in. / 320 pgs / 300 color. March/Photography



Sharon Lockhart: Milena, Milena

Text by Camilla Larsson, Fanni Fetzer, George Baker, Lars Bang Larsen. In this publication, American artist and filmmaker Sharon Lockhart (born 1964) collaborates with her friend Milena, a Polish teenager who had planned to write an autobiography. Instead, together, they have crafted this photographic portrait of leaving childhood and the difficulties in facing adulthood.

SILVANA EDITORIALE
9788836630608 u.s. \$45.00 CDN \$57.50
FLAT40 Pbk, 9 x 11 in. / 168 pgs / 100 color. April/Photography



Guillaume Martial: Slap Stick

HSBC Prize for Photography 2015

In his photographs, HSBC Prize for Photography winner Guillaume Martial (born 1985)—formerly a high-level sportsman—contorts his body into letter shapes, in order to create his own personal alphabet. This monograph compiles his highly staged, largely black-and-white works.

ACTES SUD
9782330050542 u.s. \$22.00 CDN \$29.95
FLAT40 Hbk, 8.5 x 11 in. / 104 pgs / 45 color. February/Photography



Mariam Amurvelashvili: Endless Questions

In 70 photographs, Mariam Amurvelashvili (born 1976) gives us an intimate look at the world of brother and sister. Portraits of the children are accompanied by candid photos of them in the Georgian landscape. Drawings by Amurvelashvili’s daughter are interspersed among the photographs, giving the book the feeling of a family album.

DAMIANI
9788862084475 u.s. \$35.00 CDN \$45.00
FLAT40 Hbk, 8.75 x 8.75 in. / 112 pgs / 70 b&w. March/Photography

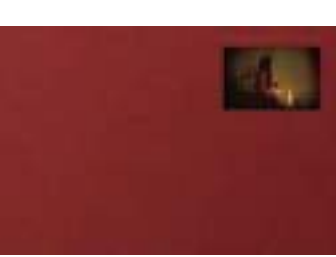


Maia Flore: Rememories

HSBC Prize for Photography 2015

With this volume, Maia Flore (born 1988), winner of the 2015 HSBC Prize for Photography, receives her first monograph. Flore stages herself in improbable poetical or metaphorical situations—dangling above the sea, hanging from a cloud above Parisian rooftops—seeking the sublime in her theatrical self-portraits.

ACTES SUD
9782330050559 u.s. \$22.00 CDN \$29.95
FLAT40 Hbk, 8.5 x 11 in. / 104 pgs / 45 color. February/Photography



Julien Levy: Every Day Is Doomsday

Developing a narrative through multiple original texts and more than 100 photographs made on damaged, burnt film, Julien Levy’s series takes the form of a three-year-long diary, spanning locations including Tokyo, Seoul, New York and Paris. The delicate, washed-out colors and visible defects in the film give Levy’s photos a dreamlike quality.

DAMIANI
9788862084420 u.s. \$50.00 CDN \$65.00
FLAT40 Clth, 11 x 7.5 in. / 144 pgs / 110 color. April/Photography/Music



Anatol Kotte: Iconication

Foreword by Nadine Barth, Anatol Kotte. Rihanna, John Turturro, Angela Merkel, Martin Kippenberger and Miss Piggy have all stood before the camera of German celebrity photographer Anatol Kotte (born 1963). His portraits have featured in publications such as *Time*, *Die Zeit* and *L’Uomo Vogue*. Here, his portraits are interspersed with views of cities and landscapes.

HATJE CANTZ
9783775740357 u.s. \$75.00 CDN \$95.00
FLAT40 Hbk, 11 x 13.75 in. / 224 pgs / 152 color. February/Photography/Fashion



Erica Simone: Nue York

Self-Portraits of a Bare Urban Citizen

Questioning how we express ourselves with clothing and fashion, Erica Simone (born 1985) creates surprising self-portraits as she goes about everyday life entirely in the nude. On the busy streets of New York City we see Simone riding the subway and walking the streets of Chinatown, all the while wearing nothing but her skin.

DAMIANI
9788862084642 u.s. \$40.00 CDN \$52.50
FLAT40 Hbk, 12 x 9.75 in. / 80 pgs / 48 color. March/Photography/Erotica



Willie Anne Wright: Direct Positive

Text by Denise Bethel, Sarah Eckhardt, Gordon Stettinius. Lensless-photography pioneer Willie Anne Wright (born 1924) has often worked with Cibachrome, compounding its instability with long exposures and the inherent distortions of her method. *Direct Positive* collects, for the first time, the artist’s Cibachrome work.

CANDELA BOOKS
9780984573950 u.s. \$50.00 CDN \$65.00
FLAT40 Hbk, 11.5 x 9.75 in. / 96 pgs / 43 color / 1 b&w. March/Photography



Valérie Belin: II

Edited by Patrick Remy. Text by Quentin Bajac, Dork Zabunyan, Ligia Canongia. Considered one of the major French artists of her generation, Paris-based Valérie Belin (born 1964) became famous for her numerous series of emblematic photographs, which never fail to capture the details and textures of her subjects.

Continuing where *Valérie Belin: I* left off, this publication compiles the artist’s work created between 2007 and 2014. Superimposing multiple negatives and creating interlaid compositions of intense colors or in black and white, Belin challenges our aesthetic preconceptions, playing with notions of artifice as she digitally manipulates her subjects. The volume contains views from Belin’s exhibition at the Casa França-Brasil in Rio de Janeiro and her performance at the Centre Pompidou, in addition to her numerous series, including the 2014 *Still Life*, for which she won the prestigious Prix Pocket Photography Prize 2015. At almost 300 pages, this major monograph allows us to dive into an extraordinary and rare body of work that questions material and living matter through its unsettling photographic language.

STEIDL
9783869309262 u.s. \$75.00 **CDN** \$95.00
FLAT40 Hbk, 8.75 x 11 in. / 288 pgs / 19 color / 165 b&w. April/Photography



Jan Jedlička: 200m

Text by Jan Jedlička, Urs Stahel. While working on his book, *The Circle*, in 2005, Jan Jedlička (born 1944) came across a short coastal strip near Grosseto, where the atmospheric play of light inspired him to return frequently between 2008 and 2015. His black-and-white images were taken at a 600-feet range, suggesting that we can find spectacular variety in our immediate environments.

STEIDL
9783958291010 u.s. \$55.00 **CDN** \$70.00
FLAT40 Clth, 11.5 x 10.75 in. / 156 pgs / 65 b&w. April/Photography



Bertrand Stofleth: Rhodanie

Photographer Bertrand Stofleth (born 1978) journeyed down the Rhone river, from its Swiss glacial spring to its mouth in the Mediterranean Sea, setting out to methodically follow its course and chart its immediate surroundings. This book compiles the large-format images of the landscape in its sometimes domesticated, sometimes wild state.

ACTES SUD
9782330056254 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 12.5 x 9.5 in. / 60 pgs / illustrated throughout. February/Photography



Markus Henttonen: Twisted Tales, Road to Hope

Text by Jan Böttcher. In this publication, Finnish photographer Markus Henttonen (born 1976) presents atmospheric photographs of everyday situations and dream-like sequences that resemble stage sets. After his early, more documentary series, Henttonen has discovered an intriguing narrative style in these recent works.

HATJE CANTZ
9783775740470 u.s. \$70.00 **CDN** \$90.00
FLAT40 Clth, 9.5 x 11.5 in. / 152 pgs / 79 color. February/Photography



Marius Tegethoff: Diffusionism

Edited by Marius Tegethoff. Text by An Paenhuysen, Judith Plodeck. Berlin-based photographer Marius Tegethoff (born 1967) works from extreme heights, photographing in medium format from altitudes ranging from 10,000 to 40,000 feet. *Diffusionism* presents his painterly images of the sky that are at once familiar and yet mysteriously foreign in their remoteness.

KERBER
9783735601261 u.s. \$47.50 **CDN** \$60.00
FLAT40 Clth, 11.25 x 9.25 in. / 112 pgs / 60 color / 8 b&w. March/Photography/Nature



Bernd Nicolaisen: Restlicht Photographs, Tableaux, Lightboxes: Iceland 2004–2015

Foreword by Klaus Honnef. Text by Andrea Henkens, et al. Since 2004, Swiss photographer Bernd Nicolaisen (born 1959) has been consistently drawn to Iceland, the land of glaciers and geysers. Equipped with a large-format camera, he ventures into glacial caves in search of spectacular images, as shown in this publication.

HATJE CANTZ
9783775740616 u.s. \$85.00 **CDN** \$105.00
FLAT40 Clth, 10 x 11.75 in. / 192 pgs / 103 color. February/Photography/Nature



Michael Dunev: Parallax

Text by Stuart Denenberg, Robert Flynn Johnson, Michael Kenna. *Parallax* offers an overview of the elegant photographic work of British art dealer and gallerist Michael Dunev (born 1953). With images from time spent in Peru, Mexico, the United States and Europe, this book traces his personal development in photography since 1970.

POLÍGRAFA
9788434313262 u.s. \$60.00 **CDN** \$78.00
FLAT40 Clth, 11 x 11 in. / 208 pgs / 112 color. January/Photography



Carlos Rivera Segovia & Pablo Ortíz Monasterio: 2 Tiempos

Chilean photographer Carlos Rivera Segovia (born 1956) and Mexican photographer Pablo Ortíz Monasterio (born 1952) contribute black-and-white and color images, respectively, to this collaborative portrait of the emblematic Chilean port Valparaíso. Their work is inspired by Sergio Larraín’s images of Valparaíso from the 1950s and ‘60s.

RM/LOM EDICIONES
9788416282043 u.s. \$29.95 **CDN** \$37.50
FLAT40 Hbk, 17.5 x 24.5 in. / 77 pgs / 40 color. April/Photography/Latin American/Caribbean Art & Culture



Martin Roemers: Metropolis

Text by Nadine Barth. For his spectacular series *Metropolis*, Dutch artist Martin Roemers (born 1962) sets his sights on megacities worldwide with more than ten million inhabitants. In his atmospheric photographs taken with long exposure times, traffic and people merge to become blurred, swirling currents.

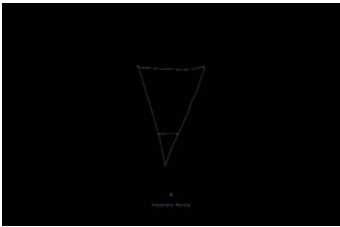
HATJE CANTZ
9783775740067 u.s. \$90.00 **CDN** \$115.00
FLAT40 Hbk, 13.25 x 10.5 in. / 144 pgs / 80 color. March/Photography/Architecture & Urban Studies



Cemre Yesil and Maria Sturm: For Birds’ Sake

Istanbul’s established community of bird-breeders is currently on the brink of disappearance. To capture the community before it vanishes, Turkish artist Cemre Yesil and Romanian artist Maria Sturm photograph the remaining members of this culture in the city.

LA FÁBRICA
9788416248339 u.s. \$39.95 **CDN** \$50.00
FLAT40 Pbk, 6.5 x 9 in. / 96 pgs / illustrated throughout. April/Photography



Alejandro Marote: A

Spanish photographer Alejandro Marote (born 1978) studies the relationship between humans and their urban environments, focusing in particular on themes of dependency and oppression. *A* presents his series of black-and-white images featuring men in dark suits, crosswalks and cracked asphalt.

RM
9788416282340 u.s. \$55.00 **CDN** \$70.00
FLAT40 Hbk, 9.5 x 6.25 in. / 216 pgs / 280 b&w. April/Photography



Paola de Pietri: Istanbul New Stories

Text by Paola de Pietri, Necmi Sönmez, Pier Paolo Pasolini. Shot in 2012 and 2013, Paola de Pietri’s (born 1960) understated photographs of individuals depicted against the backdrop of dusty construction sites and newly finished buildings in Istanbul focus on the impact of the city’s rapidly changing landscape on the lives and minds of its people.

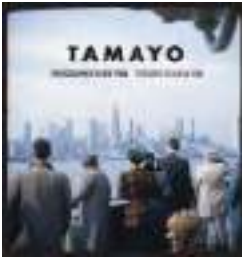
STEIDL
9783958291102 u.s. \$85.00 **CDN** \$105.00
FLAT40 Cloth, 14.25 x 12.5 in. / 96 pgs / 40 color. June/Photography



Janire Nájera: Moving Forward, Looking Back Journeys Across the Old Spanish Trail

Searching for traces of Spanish culture in the American Southwest, Spanish photojournalist Janire Nájera (born 1981) drove along the Old Spanish Trail, a trade route first opened in the 19th century. This book features a collection of portraits and interviews, interwoven with Nájera’s travel diary.

RM/SPAIN ARTS & CULTURE
9788416282197 u.s. \$30.00 **CDN** \$40.00
FLAT40 Hbk, 7 x 9.5 in. / 160 pgs / 89 color. February/Photography



Rufino Tamayo: Photographer in New York

Well-known Mexican painter and muralist Rufino Tamayo (1899–1991) lived in New York City in the 1940s and ‘50s. This publication presents photographs focusing on the city skyline, nighttime views of Times Square, and the bridges, from that period of Tamayo’s life.

RM/CONACULTA
9788416282319 u.s. \$35.00 **CDN** \$45.00
FLAT40 Hbk, 8 x 8 in. / 86 pgs / 44 color. February/Photography/Latin American/Caribbean Art & Culture



Caio Reisewitz: Disorder

Text by Nanda van den Berg. Interview by Jean-Luc Monterosso. *Disorder* celebrates the large-scale color photographs of Brazilian artist Caio Reisewitz (born 1967), which explore the results of economic development in both the city and the countryside in his home country. His images reference Brazil’s colonial and modernist architecture.

POLÍGRAFA
9788434313491 u.s. \$45.00 **CDN** \$57.50
FLAT40 Clth, 8.75 x 10.75 in. / 128 pgs / 69 color. January/Photography/Latin American/Caribbean Art & Culture



Stephan Würth: Ikinga

Text by Joseph Akel. In late 2013, photographer Stephan Würth embarked on a whirlwindroad trip, winding his way across Burundi, a small landlocked nation in the heart of East Africa. Snapping images on a hidden iPhone during his journey, Würth portrays everyday life in the impoverished country, from the bustling open-air markets of its capital, Bujumbura, to the plantations of sweet banana and coffee deep in the country’s foot-hills. The photographs highlight the integral role the bicycle—or *ikinga*—plays in Burundi’s culture. With a candid eye that recalls Walker Evans’ surreptitious sub-way shots of New York in the 1930s, Würth’s photographs reveal a lively, resourceful and entrenched bicycle culture that is vital not only to Burundi’s economy, but also to the daily survival of its country-men. At times playful and intimate, *Ikinga* is a bold meditation upon the power of creativity and im-provisation during times of great difficulty.

DAMIANI
9788862084444 u.s. \$45.00 **CDN** \$57.50
FLAT40 Clth, 9.5 x 9.5 in. / 72 pgs / 31 color. March/Photography/African Art & Culture



Guillaume Bonn: Mosquito Coast
Travels from Maputo to Mogadishu

Text by Jon Lee Anderson. Malagasy photographer Guillaume Bonn (born 1970) has recorded social and political events in Congo, Rwanda, Tanzania and Somalia. Bonn’s photographs in *Mosquito Coast* present Africa’s vi-brant culture in the midst of mod-ern skyscrapers, highways and purported technical improvements.

HATJE CANTZ
9783775739689 u.s. \$60.00 **CDN** \$78.00
FLAT40 Hbk, 11.75 x 10.25 in. / 112 pgs / 85 color. February/Photography/African Art & Culture



Paul Bulteel: Cycle & Recycle

Fascinated by the discarding and recycling of consumer and indus-try goods, Belgian photographer Paul Bulteel visited more than 50 recycling facilities in Europe, creat-ing images of the processes un-dergone by tons of materials, from paper, metal, glass or plastic prod-ucts to complex appliances and all kinds of manufacturing, construc-tion or consumer leftovers.

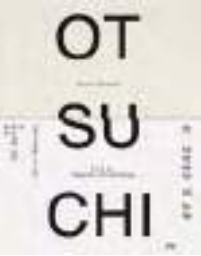
HATJE CANTZ
9783775741057 u.s. \$70.00 **CDN** \$90.00
FLAT40 Hbk, 11.5 x 9.5 in. / 176 pgs / 100 color. April/Photography/Sustain-ability



Ana Palacios: Art in Movement

This volume gathers images taken in Uganda by journalist and pho-tographer Ana Palacios (born 1972) of children who have overcome social marginalization through art. Supported by the work of the NGO In Movement, these youngsters tell their story before her lens. Here, music, dance, circus and a wealth of other tools become the spark that triggers social transformation.

LA FÁBRICA
9788416248186 u.s. \$30.00 **CDN** \$40.00
FLAT40 Hbk, 8.5 x 10.5 in. / 128 pgs / illustrated throughout. April/Photography/African Art & Culture



Alejandro Chaskielberg: Otsuchi
Future Memories

Foreword by Daido Moriyama. This publication documents the effects of the tsunami in Otsuchi, Japan, in 2011. Argentinian photographer Alejandro Chaskielberg (born 1977) places family photographs of inhabitants found after the tsu-nami in dialogue with images of survivors amidst the ruins of their homes.

RM
9788416282289 u.s. \$45.00 **CDN** \$57.50
FLAT40 Hbk, 8 x 10 in. / 112 pgs / 80 color. April/Photography/Asian Art & Culture



Gaby Steiner: Public Home
Brooklyn 2009–2014

Text by Pedro Gadanho, Gaby Steiner. The work of Swiss photo, video and installation artist Gaby Steiner focuses on victims of global commodification. *Public Home* documents the life of former architect Jerzy Sulek, whose house was demolished by the city and who now lives without shelter on his land in Greenpoint, Brooklyn.

KERBER
9783735600745 u.s. \$40.00 **CDN** \$52.50
FLAT40 Hbk, 9.5 x 12.25 in. / 104 pgs / 134 color. March/Photography



Angela Grauerholz
Scotia Bank Award

Text by Eduardo Ralickas. The photographs of Angela Grauerholz (born 1952) are filled with people, glimpses of public and private interiors, and ethereal rural and urban landscapes. Their out-of-focus quality transforms them into a stream of consciousness—“a representation of our experience: a continuous prodding into some-thing that escapes us continu-ously.”

STEIDL/SCOTIABANK
9783958291225 u.s. \$65.00 **CDN** \$85.00
FLAT40 Hbk, 9.75 x 12 in. / 240 pgs / illustrated throughout. May/Photography



Miguel Bergasa: PHotoBolsillo

Text by Rosalind Williams. Since 1983, photographer Miguel Bergasa (born 1951) has made 27 trips to Latin America, under-taking an in-depth exploration of the various cultures of each country in which he chooses to work. This *PHotoBolsillo* volume introduces his work.

LA FÁBRICA
9788416248360 u.s. \$20.00 **CDN** \$26.00
FLAT40 Pbk, 5.25 x 7 in. / 96 pgs / illustrated throughout. April/Photography/Latin American/Carib-bean Art & Culture



Thomas Demand: Model Studies I & II

Text by Joseph Grima. German sculptor and photographer Thomas Demand (born 1964) focuses his lens on the pockets, edges and corners of architectural models made from materials such as paper and cardboard. This volume com-piles his first and second studies of such pieces within architects’ workshops.

WALTHER KÖNIG, KÖLN
9783863357801 u.s. \$65.00 **CDN** \$85.00
FLAT40 Pbk, 9.75 x 15.5 in. / 136 pgs / 50 color. January/Art



Tito Caula: PHotoBolsillo

Text by Lorena González, Vasco Szinetar. Over the course of his life, Argentine photographer Tito Caula (1926–78) built an oeuvre of several thousand portraits, landscapes, film stills and more, in a variety of formats. This issue of *PHotoBolsillo* attests to the artist’s interest in research, innovation and technology.

LA FÁBRICA
9788416248315 u.s. \$18.00 **CDN** \$23.95
FLAT40 Pbk, 5.25 x 7 in. / 96 pgs / illustrated throughout. April/Photography/Latin American/Carib-bean Art & Culture



2015 FALL–WINTER SUPPLEMENT

Candida Höfer: Photographs 1975–2013
A Film by Ralph Goertz

The photographs of Candida Höfer (born 1944) are interna-tionally famed for their technical exactitude and conceptual clarity. Ralph Goertz’s 50-minute portrait of Höfer, shot between 2003 and 2013, allows a rare inside view into the life and work of the artist.

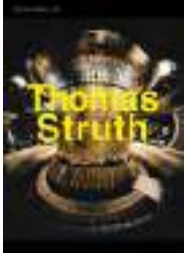
KOENIG BOOKS
9783863356958 u.s. \$30.00 **CDN** \$40.00
FLAT40 DVD, 5 x 7.25 in. Available/Photography



Aitor Lara: PHotoBolsillo

Text by Javier Esteva. Spanish photographer Aitor Lara (born 1975) addresses sociocultural values and identity, working in such countries as Africa, India, Uzbekistan and Spain. This issue celebrates his black-and-white portraits of different communities, ranging from indigenous peoples around the world to impoverished neighborhoods in southern Spain.

LA FÁBRICA
9788416248278 u.s. \$18.00 **CDN** \$23.95
FLAT40 Pbk, 5.25 x 7 in. / 96 pgs / illustrated throughout. April/Photography



2015 FALL–WINTER SUPPLEMENT

Thomas Struth: New German Photography
A Film by Ralph Goertz and Werner Raeune

Thomas Struth (born 1954) is one of the most significant German artists since the 1990s. With analytical precision, he composes landscapes that appear completely staged. In this 33-minute documentary (in German, with English subtitles), produced over a period of ten years, Struth discusses his work.

KOENIG BOOKS
9783863356941 u.s. \$30.00 **CDN** \$40.00
FLAT40 DVD, 5 x 7.25 in. Available/Photography



Alberto Korda: PHotoBolsillo

Text by María de los Ángeles Pereira. This volume in the *PHotoBolsillo* series reveals some of the lesser-known work of eminent Cuban photographer Alberto Korda (1928–2001), most widely recognized for his studies of Che Guevara. Among the images featured are portraits of female subjects and a series of underwa-ter photographs.

LA FÁBRICA
9788416248162 u.s. \$18.00 **CDN** \$23.95
FLAT40 Pbk, 5.25 x 7 in. / 96 pgs / illustrated throughout. April/Photography/Latin American/Carib-bean Art & Culture



2015 FALL–WINTER SUPPLEMENT

Thomas Ruff: Photo-graphs 1979–2011
A Film by Ralph Goertz

In his numerous acclaimed photo series, such as *Portraits*, *Nudes*, *Jpegs* and *m.a.r.s.*, Thomas Ruff (born 1958) has brilliantly chal-lenged the medium of photogra-phy itself. This 50-minute documentary (in German, with English subtitles), made over three years, portrays the artist in his studio and creating an exhibition.

KOENIG BOOKS
9783863356934 u.s. \$30.00 **CDN** \$40.00
FLAT40 DVD, 5 x 7.25 in. Available/Photography



1%: Privilege in a Time of Global Inequality

Edited by Myles Little. Text by Geoff Dyer, Joseph Stiglitz. To be able to simply drift in the infinity pool on the roof terrace of the 57-floor Marina Bay Sand Hotel, while enjoying in the background the urban soundscape of Singapore’s imposing sea of high-rises; or to be personally welcomed to a private champagne party after an extended hot-air balloon ride over the Kenyan wilderness: the extravagant pleasures of the wealthiest 1% of the earth’s population represent an extreme contrast to those of the remaining 99%. Describing the gaping disparities in images is a challenge that has been taken up by photographers such as Nina Berman, Peter Bialobrzeski, Guillaume Bonn, Greg Girard, David Leventi, Michael Light, Andrew Moore, Matthew Pillsbury, Mikhael Subotzky, Brian Ulrich and many others. This volume provides visual evidence of the blatant discrepancy between people’s living conditions, which can be as fascinating as it is shocking.

HATJE CANTZ
9783775740944 u.s. \$55.00 CDN \$70.00
FLAT40 Hbk, 11.5 x 11.5 in. / 80 pgs / 60 color. February/ Photography



Ostkreuz 25 Years

In the spring of 1990, seven East German photographers decided to start an agency for the purpose of bracing themselves for the political, economic and aesthetic challenges of a new era. They called themselves Ostkreuz, after the bustling subway station in Berlin. This portfolio includes broadsheet images from the 20 members; a booklet tells the story of Ostkreuz with photographs by Sibylle Bergemann, Harald Hauswald and others.

HATJE CANTZ
9783775740623 u.s. \$60.00 CDN \$78.00
FLAT40 Slip, Pbk, 9 x 14.5 in. / 200 pgs / 166 color. February/ Photography



Contemporaries: Thirty Photographers of Today

Edited by Rubén García. This volume gathers together a total of 208 images by 30 different photographers from Spain, Germany, Italy, Portugal, Latvia, Uruguay, Brazil, Venezuela and the United States. The artistic fields represented range from photojournalism and portraiture to street and landscape photography.

LA FÁBRICA
9788416248209 u.s. \$35.00 CDN \$45.00
FLAT40 Pbk, 8.75 x 8.75 in. / 216 pgs / illustrated throughout. April/ Photography



Ego Update: A History of the Selfie

Edited by Alain Bieber. In this volume—at once a “selfie reader” and exhibition catalogue—examples of various kinds of selfies are presented alongside essays by writers and theorists such as Jerry Saltz, Douglas Coupland and Karen Ann Donnachie, who offer an interdisciplinary approach to the phenomenon.

KOENIG BOOKS
9783863358310 u.s. \$39.95 CDN \$50.00
FLAT40 Pbk, 7 x 10 in. / 324 pgs / illustrated throughout. February/ Nonfiction Criticism/Photography



Upfront Photo Reporters: A World Generation

Text by Gracia Morales, Ramiro Villapadierna, Juan Bordes, Santiago Lyon, Misha Sidenberg. *Upfront* gathers the work of 23 highly esteemed and talented photojournalists from Latin American countries and from Spain, among them Natacha Pisarenko, Esteban Felix, Catalina Martin Chico, Olmo Calvo and Ariana Cubillos.

TURNER
9788416142705 u.s. \$25.00 CDN \$32.50
FLAT40 Pbk, 9 x 6.25 in. / 224 pgs / 80 color. February/ Photography/Latin American/Caribbean Art & Culture



Iconocracia An Image of Power and the Power of Images in Contemporary Cuban Photography

Text by Iván de la Nuez. *Iconocracia* brings together the works of approximately 30 Cuban photographers from different generations and political perspectives. This collection reflects the diversity of contemporary Cuban society and culture.

TURNER
9788416354733 u.s. \$30.00 CDN \$40.00
FLAT40 Hbk, 7 x 9.75 in. / 240 pgs / 100 color. March/ Photography/Latin American/Caribbean Art & Culture



Contemporary Korean Photography

The 77 photographers selected in this project observe and interpret social and cultural changes in Korea from their own perspectives. Korea is expressed through portraits, cityscapes, records of daily life and digitally reconstructed works by, among others, Bien-U Bae, Sungsoo Koo, Soonchoel Byun and Sanghyun Lee.

HATJE CANTZ
9783775740401 u.s. \$75.00 CDN \$95.00
FLAT40 Pbk, 7.75 x 10 in. / 600 pgs / 500 color. March/ Photography/Asian Art & Culture



Life Is Strange

Edited by Rob Moorees. Text by Saskia Asser, Maarten Asscher. *Life Is Strange* displays the bewildering flood of images through which the 20th century burst into the living rooms of bemused Dutch families. From the 12 million images in the Spaarnestad collection of the National Archives of the Netherlands, photographer and curator Rob Moorees has handpicked a selection of tremendous visual impact.

NAI010 PUBLISHERS
9789462082335 u.s. \$45.00 CDN \$57.50
FLAT40 Pbk, 6.75 x 9.5 in. / 320 pgs / illustrated throughout. January/ Photography



Africa under the Prism Contemporary African Photography from Lagos Photo Festival

Text by Joseph Gergel, et al. This publication documents the first international art festival of photography in Nigeria—the Lagos Photo Festival, initiated in 2010. The festival serves as a platform for the fostering and establishment of contemporary photography in Africa, as well as within a wider, international community.

HATJE CANTZ
9783775740883 u.s. \$55.00 CDN \$70.00
FLAT40 Pbk, 8.25 x 11.75 in. / 488 pgs / 382 color. February/ Photography/African Art & Culture



Matador R: Botany

This issue of *Matador* magazine presents documents, objects and unpublished drawings from the first Spanish botanical expeditions of the 18th century. Photographers such as Paul Strand, Rodney Graham, Imogen Cunningham, Helene Schmitz and Stephen Gill contribute to the collection, alongside researchers, scientists and writers.

LA FÁBRICA
9788416248346 u.s. \$90.00 CDN \$115.00
FLAT40 Pbk, 11.75 x 15.75 in. / 168 pgs / illustrated throughout. April/ Photography/Gardens



Le Mois de la Photo à Montréal The Post-Photographic Condition

Edited with text by Joan Fontcuberta. Text by Derrick de Kerckhove, et al. This reference book reexamines the current state of photography in relation to the rise of the Internet. Artists include Laia Abril, After Faceb00k, Roy Arden, Christopher Baker, Dominique Blain, Hans Eijkelboom and Dina Kelberman.

KERBER
9783735601278 u.s. \$45.00 CDN \$57.50
FLAT40 Hbk, 8.5 x 10 in. / 232 pgs / 209 color / 89 b&w. March/ Photography

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