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DISTRIBUTED ART PUBLISHERS



**NEW
BOOKS
ON ART
AND
CULTURE**

SPRING 2008

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GENERAL INTEREST

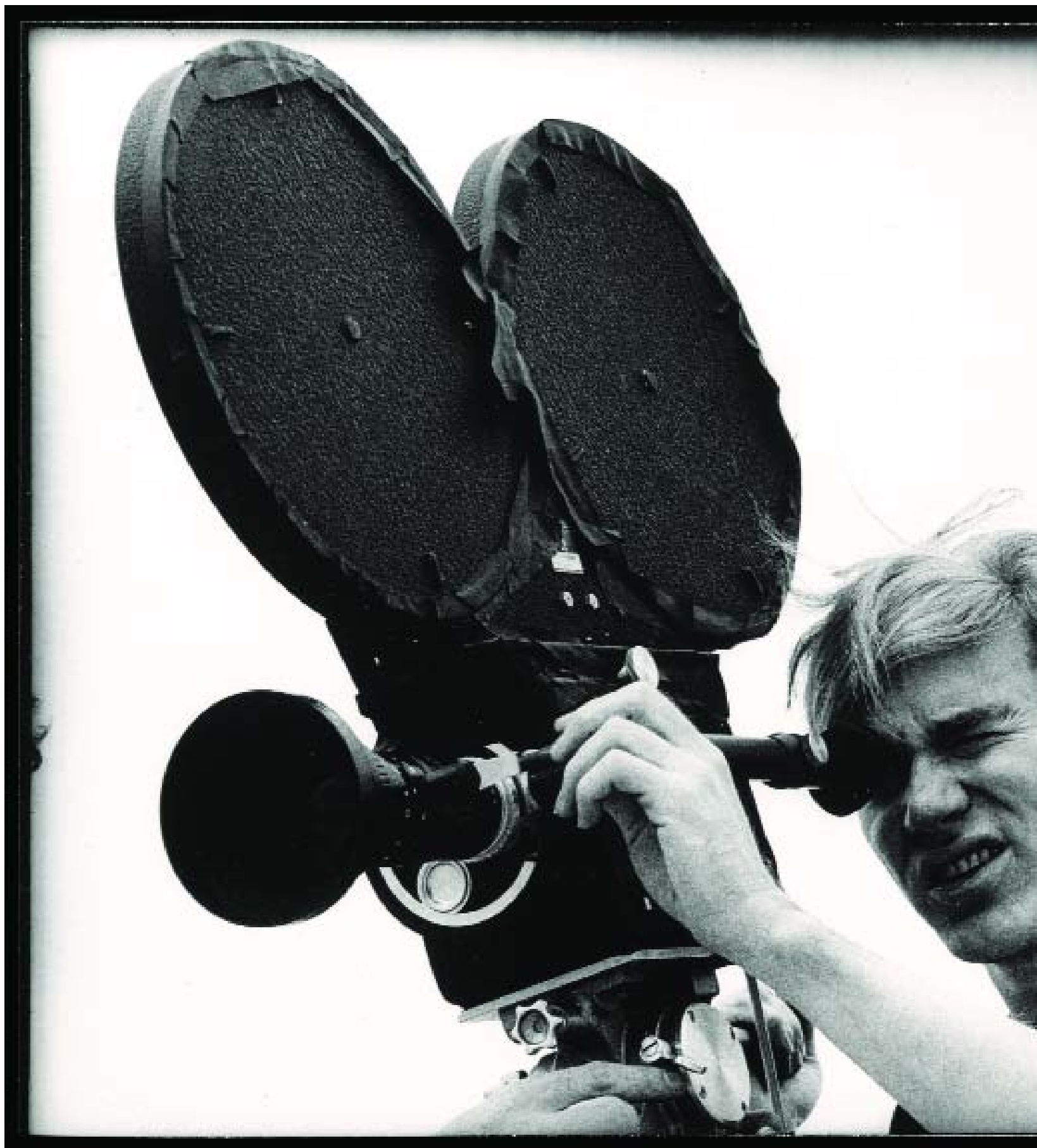
General Interest	4
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SPRING HIGHLIGHTS

Art	68
Collections & Group Exhibitions	82
Art History	86
Photography	90
Design	110
Political Geography	114
Museums & Curatorial Studies	115
Architecture & Urban Studies	118
Annuals, Biennials & Guides	128
Journals	130

MORE NEW BOOKS ON ART & CULTURE

Special Editions	134
Monographs & Artists' Projects	136
Non-Returnable	156
Street Culture	165
Asian Art	166
More Monographs & Artists' Projects	169
Collections & Surveys	183
Photography	190
Backlist Highlights	198
Index	204
Ordering Information	208





GENERAL INTEREST

From the facsimile edition,
Andy Warhol: Catalogue
Published on the Occasion of
the Andy Warhol Exhibition
at Moderna Museet in
Stockholm, February-March
1968, published by Steidl,
page 9.



STEIDL/THE ROBERT FRANK PROJECT

New Edition!

Robert Frank: The Americans

Introduction by Jack Kerouac.

On May 15, 1958, the first edition of Robert Frank's *The Americans* was published in Paris. *Les Américains* was part of a series of books which presented foreign countries through words and pictures. It contained Frank's 83 photographs in the same sequence as all subsequent editions, with the image on the right hand page juxtaposed with texts from American social and political history, gathered by Alain Bosquet. The following year in the first American edition, the French texts were removed and an introduction by Jack Kerouac was added. Over the subsequent 50 years, *The Americans* has been republished in many editions, in numerous languages, with a variety of cover designs and even in a range of sizes. It is the most famous photobook ever published, and it changed the face of the medium forever.

Robert Frank discussed with his publisher, Gerhard Steidl, the idea of producing a new version using modern scanning and the finest tritone printing. The starting point was to bring the original prints to Göttingen, Germany, where Steidl is based, from New York.

In July, 2007, Frank visited Göttingen. A new format for the book was worked out and new typography selected. A new cover was designed and Frank personally chose the book cloth, foil for embossing and the endpaper. Most significantly, in the process of working out the layout of the photographs on the page, Frank chose to reproduce un-cropped examples of the photographs when available.

Two images were changed completely from the original 1958 and 1959 editions. Then, on a sunny day in July of 2007, the presses started rolling and Robert Frank personally supervised the printing of this latest edition of *The Americans*.

Robert Frank was born in Zurich in 1924 to parents of Jewish descent. He emigrated to the United States two years after World War II ended, and since then he has produced work that changed the history of art and photography. Groundbreaking projects include *The Americans*, *Lines of My Hand*, *Thank You*, *Black White and Things*, *Pull My Daisy* and *Cocksucker Blues*. Frank was the subject of a major retrospective organized by the National Gallery of Art, Washington, D.C. in 1994. He was awarded the Hasselblad Award for photography in 1996. A major traveling exhibition organized by the National Gallery of Art will tour nationally in 2008 and 2009, with stops in Washington, D.C., San Francisco and New York.

Robert Frank: The Americans

ISBN 978-3-86521-584-0

Hardcover, 8.25 x 7.25 in. / 180 pgs / 83 tritone.

U.S. \$39.95 CDN \$46.00

May/Photography

Exhibition Schedule

Washington D.C.: National Gallery of Art, 11/23/08–03/01/09

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

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



**The 50th Anniversary Edition
of the classic book that forever
changed photography.**

**A major exhibition organized
by the National Gallery of Art
celebrates the anniversary and
travels nationally through 2009.**

**Few books in the history of
photography have had as power-
ful an impact as *The Americans*,
by Robert Frank.**

—The New York Times



Delpire, 1958



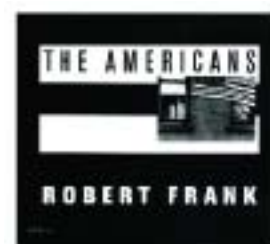
GLI Americani, Edition II Saggiatore, 1959



Grove Press, 1959



Aperture, 1978



Scala, 2000



What artist so noble...as he who, with far-reaching conception of beauty, in designing power, sketches the outlines, writes the colors, and directs the shadows of a picture so great that Nature shall be employed upon it for generations, before the work he arranged for her shall realize his intentions.

—Frederick Law Olmsted

D.A.P./DISTRIBUTED ART PUBLISHERS

Lee Friedlander: Photographs Frederick Law Olmsted Landscapes

Text by Lee Friedlander.

A natural chronicler of all things uniquely American, photographer Lee Friedlander here puts his lens to the work of Frederick Law Olmsted (1822–1903), designer of many of this country's most iconic public landscapes and the father of North American landscape architecture. Olmsted was responsible for a staggering number of America's greatest parks, including the Niagara reservation (North America's oldest state park), Washington Park, the Biltmore Estate, the U.S. Capitol building landscape and entire parkway systems in Buffalo and Louisville. His most famous work remains New York City's Central Park, a pioneering egalitarian gesture that, at the time, was very unusual for its ready accessibility. This book, published to coincide with The Metropolitan Museum of Art's 2008 exhibition, compiles 40 photographs made by Friedlander in Olmsted's public parks and private estates. This stunning collection of rich tritones celebrates the complex, idiosyncratic picture-making of one of the country's greatest living photographers, and also arrives upon the 150 year anniversary of Olmsted's 1858 design for Central Park. Rambling across bridges and through open meadows and dense undergrowth, Friedlander locates a pure pleasure in Olmsted's designs—in the meticulous stonework, the balance of exposure to shade and in the mature, weather-beaten trees that attest to the durability of Olmsted's vision.

Born in 1934, **Lee Friedlander** is one of the world's most important living photographers. Among his previous books are the seminal *Self Portrait* and *The American Monument*, and more recently, *American Musicians*, *Letters from the People*, *Little Screens*, *The Desert Seen* and *Sticks & Stones*. His work was the subject of a major 2005 retrospective at The Museum of Modern Art, New York, which travels to SFMOMA in 2008.

Lee Friedlander: Photographs Frederick Law Olmsted Landscapes
ISBN 978-1-933045-73-3

Hardcover, 13 x 12.75 in. / 84 pgs / 89 tritone.

U.S. \$85.00 CDN \$98.00

March/Photography/Garden & Landscape

Exhibition Schedule

New York: The Metropolitan Museum of Art, 01/22/08–05/11/08



LOUISIANA MUSEUM OF MODERN ART

Previously Announced.

Richard Avedon: Photographs 1946–2004

Edited by Michael Juul Holm. Text by Michael Juul Holm, Helle Crenzien, Geoff Dyer, Judith Thurman, Christoph Ribbat, Jeffrey Fraenkel, Rune Gade.

In August of 2007, Denmark's renowned Louisiana Museum of Modern Art presented *Richard Avedon: Photographs 1946–2004*, the first major retrospective devoted to Avedon's work since his death in 2004. (With stops in Milan, Paris, Berlin and Amsterdam, the highly-anticipated exhibition concludes at San Francisco's Museum of Modern Art in October of 2009.) This beautifully produced catalogue, designed by the renowned Danish graphic designer Michael Jensen, features deluxe tritone printing and varnish on premium paper. It includes 125 reproductions of Avedon's greatest work from the entire range of his oeuvre—including fashion photographs, reportage and portraits. It spans from his early Italian subjects of the 1940s to his 2004 portrait of the Icelandic pop star, Björk. It also contains a small number of color images—including one of the most famous photographic portraits of the twentieth century, "Nastassja Kinski and the Serpent" (1981). Texts by Jeffrey Fraenkel, Judith Thurman, Geoff Dyer, Christoph Ribbat, Rune Gade and curator Helle Crenzien offer a sophisticated and thorough composite view of Avedon's work to date. All color separations by Robert Hennessey.

Richard Avedon is widely considered one of the most important and influential photographers in history. He was born in New York in 1923, and after studying photography at the New School during the late 1940s, he spent 20 years as a photographer for *Harper's Bazaar*, creating many signature fashion images that remain recognizable to this day. He also worked for *Vogue* and contributed to publications such as *Look* and *Life*, becoming famous for his original work with portraits of artists, powerful politicians and anonymous subjects in his series, *In the American West*. His portraits for *The New Yorker* are among the most iconic of the twentieth century. Avedon died in 2004 after recent exhibitions at the The Metropolitan Museum of Art, New York and the Fraenkel Gallery, San Francisco. The Richard Avedon Foundation was established in 2005.

Richard Avedon: Photographs 1946–2004

ISBN 978-87-91607-49-3

Hardcover, 9.75 x 12.75 in. / 192 pgs / 130 tritone.

U.S. \$70.00 CDN \$81.00

Available/Photography

Exhibition Schedule

San Francisco: San Francisco Museum of Modern Art, 10/09





If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it.

—Andy Warhol

NAI PUBLISHERS

Andy Warhol: Other Voices, Other Rooms **A Guide to 817 Items in 2 Hours 56 Minutes**

Edited by Eva Meyer-Hermann. Text by Eva Meyer-Hermann, Matt Wrbitan, Geralyn Huxley, Greg Pierce, Hal Foster.

Beyond the familiar Campbell's Soup cans, Brillo boxes, silkscreened Marilyn Monroes and floating silver mylar pillows, 20 years after Pop icon Andy Warhol's death, we are still picking through his incredibly prolific output to understand what his artistic legacy actually is. *Andy Warhol: Other Voices, Other Rooms*, published on the occasion of the major exhibition by the same name at Amsterdam's Stedelijk Museum, provides some new insight, digging into Warhol's lesser-known film, video and audio tape works. Important—and just a little scandalous—films like *Blow Job* and *Kiss*, audio tapes of celebrities, friends and anonymous hangers-on talking and other marginalia are considered alongside a selection of key photographs, drawings, screen prints and spatial installations, such as the spectacular "Silver Clouds," originally shown in 1966. Edited by Eva Meyer-Hermann and with contributions by Geralyn Huxley, Greg Pierce and Warhol Museum Archivist, Matt Wrbitan, who is currently unpacking hundreds of never-before-seen Warhol *Time Capsules* in Pittsburgh, this volume brings readers up to date with the most recent developments in the way we see the late artist's oeuvre.

Andy Warhol was born in Pittsburgh, Pennsylvania in 1928. In 1949, after attending the School of Fine Arts at what is now Carnegie Mellon University, he moved to New York City, where he embarked on a successful career as a commercial illustrator. It was in the 1960s that he began his iconic *Campbell's Soup* paintings and honed his trademark deadpan persona. Throughout the 1960s and 70s, Warhol created silkscreen paintings, sculptures and films, promoted the fledgling rock band, The Velvet Underground, and produced *Interview* magazine. After surviving a gunshot wound inflicted by the infamous Valerie Solanis in 1968, Warhol died during a routine gallbladder operation in 1987.

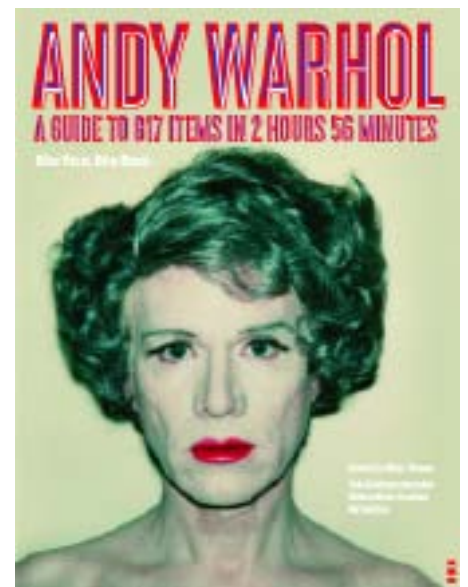
Andy Warhol: Other Voices, Other Rooms

ISBN 978-90-5662-602-0

Paperback, 8 x 10.5 in. / 176 pgs / 135 color / 160 b&w.

U.S. \$49.95 CDN \$57.00

March/Art





STEIDL/SWEDISH BOOKS/MODERNA MUSEET

New Edition!

Andy Warhol

Catalogue Published on the Occasion of the Andy Warhol Exhibition at Moderna Museet in Stockholm, February-March 1968

Edited by Andy Warhol, Pontus Hulten, Kasper König, Olle Granath.

Famed and prized among Andy Warhol aficionados, the Swedish Moderna Museet's massive catalogue for the artist's 1968 solo exhibition was one of the great accomplishments of art publishing. In *The Photobook: A History, Volume II: A History*, Martin Parr and Gerry Badger describe it as "a quintessential photobook, cornucopias of photographic imagery in which found photographs, snapshots, photographs by Warhol's associates, photographic reproductions of his 'paintings' (themselves silk-screened photographs) and other kinds of imagery are collaged to talk about one basic subject—the gargantuan ego and artistic talent of Andy Warhol. . . It is an exhibition catalogue that transcends any limitations that might be suggested by this genre." The text for the Moderna Museet catalogue is also significant: instead of essays, the editors let the artist speak for himself, in a series of quotations published in English and Swedish. Here, Warhol's most famous aphorism first saw print: "In the future everybody will be world famous for fifteen minutes." Most of the images in this book derive from a photo album donated by Warhol to the Moderna Museet that contains several hundred black-and-white photos from his life in the second half of the 1960s. Many were taken by the photographers Billy Name and Stephen Shore, who both got their first assignments through their photographs of artists, rock stars, models, actors and others in the circles around Warhol at the Factory. Other featured photographers in the book include Rudy Burckhardt, Eric Pollitzer and John D. Schiff. For Moderna Museet's fiftieth anniversary in 2008, and its exhibition *Andy Warhol: Other Voices, Other Rooms* (created in collaboration with the Stedelijk Museum in Amsterdam), Steidl adds to the celebrations by reprinting a new edition of this classic book.

Andy Warhol

ISBN 978-3-86521-614-4

Paperback, 8.25 x 10.75 in. / 648 pgs / 600 b&w.

U.S. \$50.00 CDN \$58.00

April/Art

A facsimile of the classic 1968 Warhol catalogue.





HATJE CANTZ

Gustave Courbet

Text by Sylvain Amic, Kathryn Calley Galitz, Laurence des Cars, Dominique Lobstein, Bruno Mottin, Thomas Galifot, Bertrand Tillier.

Nowadays it is difficult to conceive of the impact that Gustave Courbet's paintings made on French art of the mid-nineteenth century. At once casting himself as revolutionary, bohemian and peasant, Courbet (1819–1877) overturned a deeply-entrenched tradition of academic painting in France, and, eschewing the Romanticism of Delacroix and the Neoclassicism of Ingres, coined instead an idiom he named “Realism.” Realism was not pretty, classically proportioned or literary; rather, it confronted the conditions of rural working life, then an unimaginable subject for art. The first masterpiece of this new style was “Burial at Ornans” (1849–1850), a colossal anti-epic that depicted an ordinary funeral in Courbet's home town. The contrast between the work's scale and its subject matter was pronounced, and its murky earth tones struck critics as willfully ugly—a defining reaction that would recur throughout the Modern period, particularly in the reception of early works by Manet and Picasso. Courbet's palette emphasized mass and body politically—that is, in a manner that affirmed the world itself rather than the transcendence of it. His equally famous “The Origin of the World” of 1866, which presented the female genitalia close-up, made this stance explicit. The conceptual beginnings of the “painting of Modern life” are as much in Courbet's Realism as in Charles Baudelaire's famous essay of the same name.

In this new assessment, published on the occasion of the major 2008 traveling exhibition, renowned experts shed light on the development of Courbet's realistic, critical style and trace his influence on his contemporaries and subsequent generations, as well as his relationship to early photography. At 480 pages, this monumental volume provides a long overdue reckoning of this great artist's work.

Gustave Courbet

ISBN 978-3-7757-2109-7

Hardcover, 9 x 12 in. / 480 pgs / 350 color.

U.S. \$85.00 CDN \$98.00

March/Art



Exhibition Schedule

New York: The Metropolitan Museum of Art,
02/27/08–05/18/08

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES/D.A.P.

Marlene Dumas: Measuring Your Own Grave

Edited by Lisa Gabrielle Mark. Text by Cornelia H. Butler, Richard Shiff, Matthew Monahan, Lisa G. Mark.

In her expressionistic drawings and paintings of the last three decades, acclaimed South African artist Marlene Dumas has focused on the human figure, probing themes of love, desire, despair and confusion in order to slyly critique social and political attitudes toward women, children, people of color and others who have historically been victimized. From her evocative portraits, based on photographs of friends and family as well as figures culled from printed pornography, to her large-scale images highlighting charged relationships within groups, Dumas' work explores the contradictions behind the physical reality of the body, merging acute social commentary with personal experience and art-historical antecedent to create unsettling and ambiguous psychological statements.

Accompanying Dumas' first major mid-career survey in the U.S., with stops in three major American cities (one yet to be announced), this substantial, fully-illustrated publication features a newly commissioned essay by renowned scholar Richard Shiff, placing the artist's work in relation to both American figurative painting since the 1980s and Abstract Expressionism. The book also includes curator Cornelia H. Butler's examination of Dumas' photographic sources and shorter texts by Lisa Gabrielle Mark and Matthew Monahan. Writings by the artist, as well as an extensive illustrated exhibition history and bibliography, complete this comprehensive examination of the work of one of the most thought-provoking artists working today.

Marlene Dumas was born in 1953 in Capetown, South Africa. After studying at the Mchealis School of Fine Arts there, she relocated to the Netherlands, where she studied in Haarlem and Amsterdam. She has participated in numerous solo and group exhibitions, including at the Centre Georges Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Tate Gallery, London; and the Museum für Moderne Kunst, Frankfurt.

Marlene Dumas: Measuring Your Own Grave

ISBN 978-1-933751-08-5

Hardcover, 9.75 x 12 in. / 288 pgs / 200 color / 50 b&w.

U.S. \$45.00 CDN \$52.00

June/Art

Exhibition Schedule

Los Angeles: The Museum of Contemporary Art, 06/22/08–09/21/08

New York: The Museum of Modern Art, 10/28/08–01/12/09





WALKER ART CENTER

Worlds Away New Suburban Landscapes

Edited by Andrew Blauvelt. Text by John Archer, David Brooks, Robert Brueggemann, Beatriz Colomina, Malcolm Gladwell.

The suburbs have always been a fertile space for imagining both the best and the worst of modern social life. Portrayed alternately as a middle-class domestic utopia and a dystopic world of homogeneity and conformity—with manicured suburban lawns and the inchoate darkness that lurks just beneath the surface—these stereotypes belie a more realistic understanding of contemporary suburbia and its dynamic transformations. Organized by the Walker Art Center in association with the Heinz Architectural Center at Carnegie Museum of Art, *Worlds Away: New Suburban Landscapes* is the first major museum exhibition to examine both the art and architecture of the contemporary American suburb. Featuring paintings, photographs, prints, architectural models, sculptures and video from more than 30 artists and architects, including Christopher Ballantyne, Center for Land Use Interpretation, Gregory Crewdson, Estudio Teddy Cruz, Dan Graham and Larry Sultan, *Worlds Away* demonstrates the catalytic role of the American suburb in the creation of new art and prospective architecture. Conceived as a revisionist and even contrarian take on the conventional wisdom surrounding suburban life, the catalogue features new essays and seminal writings by John Archer, Robert Beuka, Robert Brueggemann, David Brooks, Beatriz Colomina, Malcolm Gladwell and others, as well as a lexicon of suburban neologisms.

Worlds Away
ISBN 978-0935640-90-8
Paperback, 6.25 x 9 in. / 336 pgs / 150 color / 120 b&w.
U.S. \$34.95 CDN \$40.00
February/Art/Architecture

Exhibition Schedule
Minneapolis: Walker Art Center, 02/16/08–05/18/08
Pittsburgh: Heinz Architecture Center, Carnegie Museum of Art,
10/04/08–01/18/09





METROPOLIS BOOKS

Edible Estates: Attack on the Front Lawn

A Project by Fritz Haeg

Preface by Fritz Haeg. Texts by Fritz Haeg, Diana Balmori, Rosalind Creasy, Michael Pollan, Lesley Stern, Michelle Christman, Stan Cox, Michael Foti.

The Edible Estates project proposes the replacement of the domestic front lawn with a highly productive edible landscape. It was initiated by architect and artist Fritz Haeg on Independence Day, 2005, with the planting of the first regional prototype garden in the geographic center of the United States, Salina, Kansas. Since then three more prototype gardens have been created, in Lakewood, California; Maplewood, New Jersey and London, England. Edible Estates regional prototype gardens will ultimately be established in nine cities across the United States.

Edible Estates: Attack on the Front Lawn documents the first four gardens with personal accounts written by the owners, garden plans and photographs illustrating the creation of the gardens—from ripping up the grass to harvesting a wide variety of fruits, vegetables and herbs. Essays by Haeg, landscape architect Diana Balmori, garden and food writer Rosalind Creasy, author Michael Pollan and artist and writer Lesley Stern set the Edible Estates project in the context of larger issues concerning the environment, global food production and the imperative to generate a sense of community in our urban and suburban neighborhoods. This smart, affordable and well-designed book also includes reports and photographs from the owners of other edible front yards around the country, as well as helpful resources to guide you in making your own Edible Estate.

Edible Estates: Attack on the Front Lawn

ISBN 978-1-933045-74-0

Paperback, 8.5 x 8.5 in. / 128 pgs / 146 color / 102 b&w.

U.S. \$24.95 CDN \$29.00

February/Gardening/Sustainability

Exhibition Schedule

New York: Whitney Museum of American Art, Whitney Biennial,

03/06/08–06/01/08

Austin: Arthouse at the Jones Center, 01/26/08–03/16/08

Baltimore: Contemporary Museum Baltimore, 05/24/08–08/24/08

Portland, OR: Cooley Gallery at Reed College, 09/07/08–12/31/08

Planting Schedule

Los Angeles: Descanso Gardens, Demonstration Garden, 01/12/08–11/01/08

Austin: Edible Estate No. 5 Planting, 03/14/08–03/16/08

Baltimore: Edible Estate No. 6 Planting, 04/11/08–04/13/08

The best ideas are usually the simplest ones. Fritz Haeg deserves a genius award for his wonderful, subversive plan. Instead of mowing your lawn, you should eat it.

—Eric Schlosser, author of *Fast Food Nation*

Wherever I am, I'm always looking to see what's edible in the landscape. Every time I see the median strip in the street in front of Chez Panisse, I can't help but imagine it planted with waving rows of corn. *Edible Estates* describes wonderfully how a garden in front of every house can transform a neighborhood, sprouting the seeds not just of zucchini and tomatoes but of biodiversity, sustainability and community.

—Alice Waters, owner, Chez Panisse

In the future, that quarter-acre next to the house may be as valuable as the house itself. This book reminds us that there are things better than lawns—more beautiful, more hopeful, more fun.

—Bill McKibben, author of *The Bill McKibben Reader*

Much like a homegrown tomato, *Edible Estates* is at once delectable, inspiring and healthy. Read it: You'll never look at your front lawn the same way again.

—Elizabeth Kolbert, author of *Field Notes from a Catastrophe*





THE MUSEUM OF MODERN ART, NEW YORK

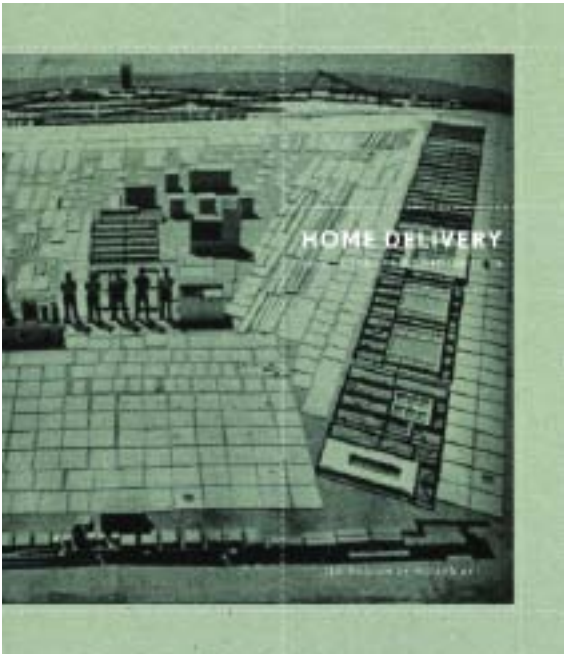
Home Delivery
Fabricating the Modern Dwelling

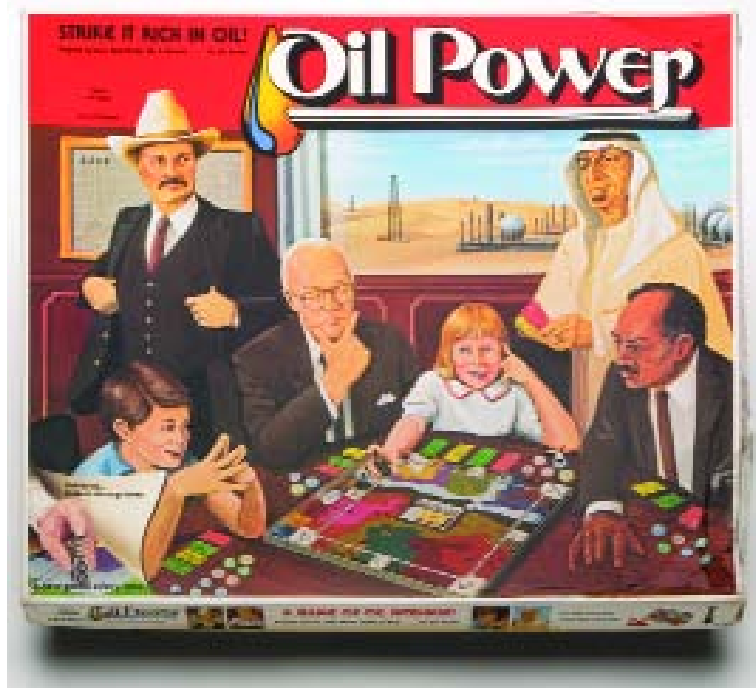
Edited by Barry Bergdoll, Peter Christensen. Text by Barry Bergdoll, Ken Tadashi Oshima, Rasmus Wærn.

As the world's population swells and the need for sustainable ways of living grows ever more urgent and obvious, prefabricated architecture has taken center stage. Even before our current predicaments, the mass-produced, factory-made home had a distinguished history, having served as a vital precept in the development of Modern architecture. Today, with the digital revolution reorganizing the relationship between drafting board and factory, it continues to spur innovative manufacturing and design, and its potential has clearly not yet come to fruition. *Home Delivery* traces the history of prefabrication in architecture, from its early roots in colonial cottages through the work of such figures as Jean Prouvé and Buckminster Fuller, and mass-produced variants such as the Lustron house, to a group of full-scale contemporary houses commissioned specifically for the MoMA exhibition that this book accompanies. In addition to an introductory essay by Barry Bergdoll, Chief Curator in the Museum's Department of Architecture and Design, this volume contains essays on prefabricated housing in Japan and in Nordic countries by Ken Tadashi Oshima and Rasmus Wærn, respectively. It also includes focused texts on approximately 45 historical projects and five commissions, as well as a bibliography and chronology.

Home Delivery
ISBN 978-0-87070-733-9
Hardcover, 9.5 x 11 in. / 248 pgs / 175 color / 75 b&w.
U.S. \$45.00 CDN \$52.00
August/Architecture & Urban Studies

Exhibition Schedule
New York: The Museum of Modern Art, 07/20/08–10/20/08





EDIZIONI CORRAINI/CANADIAN CENTRE FOR ARCHITECTURE

Sorry, Out of Gas

Architecture's Response to the 1973 Oil Crisis

Edited by Giovanna Borasi, Mirko Zardini. Texts by Adam Bobbette, Daria Der Kaloustian, Pierre-Édouard Latouche, Caroline Maniaque.

The year 1973 marks one of the most important turning points in the history of the twentieth century. Prior to that year, the world had become accustomed to a plentiful supply of inexpensive fossil fuels—especially oil. During this first major international oil crisis, however, the western world's dependency on unstable eastern energy resources became dramatically clear. Published to accompany the comprehensive and enlightening 2008 exhibition, *1973: Sorry, Out of Gas*, hosted by the Canadian Centre for Architecture in Montreal, this beautifully designed, frightening and strangely inspiring volume examines the oil crisis of 1973 as the major precedent of contemporary concerns about energy resources and fossil fuel dependency. The 1973 shortage triggered research and development of renewable energy sources, improved technologies and sparked social experiments that were to have an enduring impact on the fields of architecture and policy in both America and Europe. Put together by the acclaimed Italian book designer Massimo Pitis, this volume includes a monumental stash of documentary photographs, ephemera, documents, transcripts and original writings on all things related to the oil crisis—from Jimmy Carter to underground utopias. Reproductions cover everything from impossible traffic jams leading up to empty gas stations to board games with names like *Energy Quest* and *Petrol*. Specially conceived for this occasion, an illustrated tale by Harriet Russell, whose work is regularly featured in *Time Out* and the *Guardian*, introduces the ideas behind this book from a child's point of view. Russell's drawings depict ironic and humorous situations that will familiarize children with energy-saving and oil dependency concerns.

Sorry, Out of Gas

ISBN 978-88-7570-143-7

Pbk, 6.75 x 9.75 / 236 pgs / 150 color / 78 b&w.

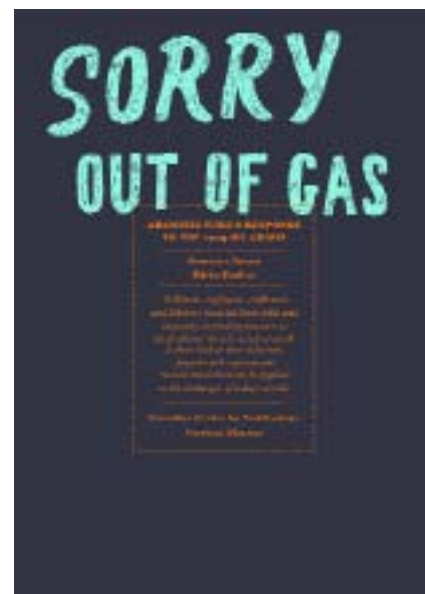
U.S. \$49.95 CDN \$57.00

January/Architecture & Urban Studies

Exhibition Schedule

Montreal: Canadian Centre
for Architecture

11/07/07–04/20/08





No place is boring, if you've had a good night's sleep
and have a pocket full of unexposed film. —Robert Adams

APERTURE

New Edition!

Robert Adams: The New West

Foreword by John Szarkowski.

Originally published in 1974, Robert Adams' *The New West* signaled a paradigm shift in the photographic representation of American landscapes. Foregoing photography's traditional role of romanticizing the western landscape, Adams focused instead on the construction of tract and mobile homes, subdivisions, shopping centers and urban sprawl in the suburbs of Colorado Springs and the Denver area. Adams transmuted these zones with his minimalist vision of their austerity; as he has noted, "no place is boring, if you've had a good night's sleep and have a pocket full of unexposed film." Objective and direct, Adams' photographs, rendered in his signature middle-gray scale, unsentimentally depict a despoiled landscape washed in the intense Colorado sunlight. Today *The New West* stands alongside Walker Evans' *American Photographs*, Robert Frank's *The Americans* and Stephen Shore's *Uncommon Places* in the pantheon of landmark projects on American culture and society. This second reissue of the classic publication has been recreated from Adams' original prints, and will be released ahead of a major traveling exhibition that will launch in 2010. Foreword by John Szarkowski.

Robert Adams, born in California in 1937, has worked as a photographer of the changing American landscape over the past four decades. He has been awarded Guggenheim and MacArthur Foundation fellowships. His many books include *What We Bought*, *Summer Nights*, *Los Angeles Spring* and *To Make it Home*, as well as his Aperture titles *Beauty in Photography*, *Why People Photograph* and *Along Some Rivers*. His work is in the collections of The Museum of Modern Art, New York, San Francisco Museum of Modern Art and the J. Paul Getty Museum, Los Angeles.

Robert Adams: The New West

ISBN 978-1-59711-060-0

Hardcover, 10 x 9 in. / 136 pgs / 56 duotone.

U.S. \$45.00 CDN \$52.00

May/Photography



DAMIANI

Bill Owens

Fiction by A.M. Homes. Text by Bill Owens, Claudia Zanfi.

A black-and-white photograph captures a woman, curlers in her hair and a baby in her arms, standing in a messy kitchen and saying, “How can I worry about the damned dishes when there are children dying in Vietnam?”

California photographer Bill Owens is best known for his critically acclaimed series *Suburbia*, which was published as a monograph in 1972, and has long been considered one of the classic photo books of the era. For this influential and evocative project, Owens simply shot friends and acquaintances in his Livermore, California, neighborhood and allowed them to speak for themselves. Ordinary people had rarely been so riveting.

A comprehensive monograph, this volume consists of several sections of work from 1969 to the present, opening at the height of flower power, with images of the Beat generation, Woodstock and the protests against Vietnam. Owens has always remained intrigued by America as a subject: there follows a series of images focusing on urban America, its endless grids and homogeneous cities. In his most recent photos, many of which are in color and previously unpublished, Owens reveals how suburbia has evolved in the last 40 years—from the friendly place he captured in the 1970s to one characterized by sprawl and anonymity.

Bill Owens was born in San José, California, in 1938, and has been working as a photographer since 1969. In 1977, he received a National Endowment for the Arts award. His work has since been included in many museum collections, including The Museum of Modern Art, New York, the San Francisco Museum of Modern Art and the Paris National Library. This is his fourth monograph.

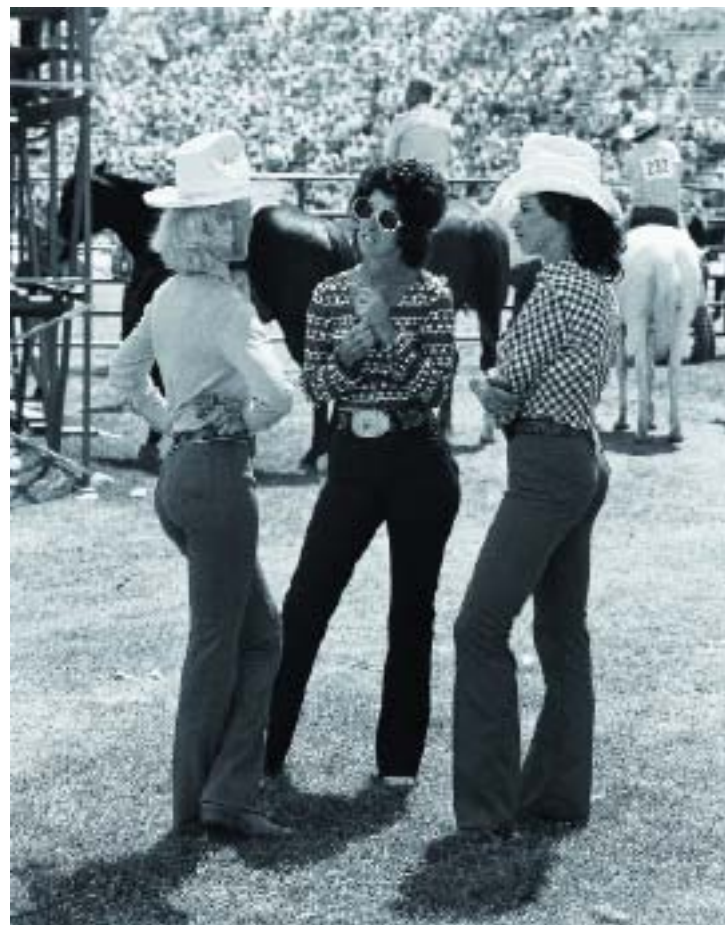
Bill Owens

ISBN 978-88-6208-017-0

Hardcover, 10 x 12 in. / 224 pgs / 70 color / 100 duotone.

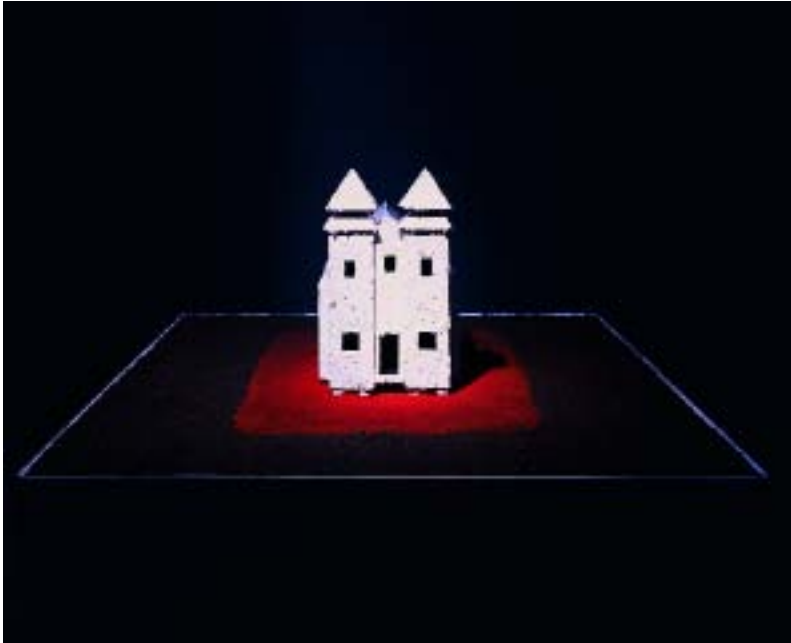
U.S. \$65.00 CDN \$75.00

May/Photography



Occupying the territory between Lee Friedlander’s formal elegance and Gregory Crewdson’s over-the-top American Gothic, Bill Owens has been using photography to pry into the American psyche for almost four decades.

—Martha Schwendener, *Artforum*



Somehow I feel like I can reach out and touch memory. Somehow it is malleable, you can manipulate it, form it, shape it. It certainly can shape you.
—William Christenberry

STEIDL

William Christenberry: Working from Memory
Collected Stories

Edited by Susanne Lange.

Working from Memory is a collection of stories by the renowned photographer, painter and sculptor William Christenberry. Based on conversations with author and critic Susanne Lange, these stories elaborate the artist's memories of the Deep South, in whose rich literary tradition they are steeped. In a lyrical but lucid prose, they set personal experience against the backdrop of important political and cultural moments in the southern states, endowing that landscape with a vividness that will be familiar to fans of the artist's photography. Christenberry's own photographs accompany these tales.

Born in Tuscaloosa, Alabama in 1936, **William Christenberry** grew up in the Deep South, where old road signs, deteriorating buildings and dirt roads shaped his boyhood memories. During his early career, Christenberry was primarily a painter, but he soon began to incorporate the use of a Brownie camera into his practice. In 1961 he moved to New York and met Walker Evans, the celebrated photographer of the Farm Security Administration, who had documented the devastating effect of the Great Depression in the South. Evans' photographs—many from Christenberry's home area—particularly influenced Christenberry's work as an artist. In 1968 he moved to Washington D.C. and joined the faculty of the Corcoran School of Art and Design, where he continues to work as a professor of drawing and painting. Today, Christenberry's international stature continues to grow as his work is featured in many museums throughout the United States and abroad.

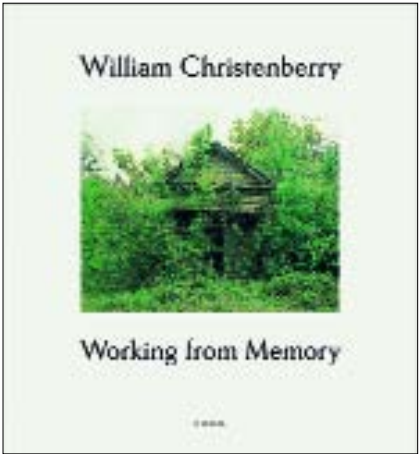
William Christenberry: Working from Memory

ISBN 978-3-86521-593-2

Hardcover, 9 x 10 in. / 112 pgs / 50 color.

U.S. \$45.00 CDN \$52.00

April/Photography



APERTURE

New Edition!

Paul Fusco: RFK Funeral Train**Text by Norman Mailer, Evan Thomas, Senator Edward M. Kennedy.**

On June 5, 1968, while campaigning for the Democratic presidential nomination, New York Senator Robert F. Kennedy was assassinated at the Ambassador Hotel in Los Angeles. His death, which occurred only two months after the assassination of Dr. Martin Luther King, Jr., came as a terrible shock to an already-grieving nation. Three days later, a funeral train carried his coffin from New York to its final resting place in Arlington Cemetery. Hundreds of thousands of people stood in the searing heat as the train traveled slowly en route to Washington, D.C. Paul Fusco, then a staff photographer for *Look* magazine, accompanied the train on its journey. The images he made convey the respect the American people—both rich and poor, black and white—held for RFK, a man who had come to symbolize social justice. As Fusco writes, “when Bobby rose to try to reestablish a government of hope, the hearts of Americans quickened and excitement flared. Then tragedy struck again. The blow was monumental.” Two previous versions of *RFK Funeral Train*—a 1999 limited-edition and a 2000 edition (now out-of-print)—have been heralded as contemporary classics. This newly expanded volume—released to commemorate the fortieth anniversary of Kennedy’s death—offers 30 never-before-published images, alongside a memoir of Kennedy by Norman Mailer and a retelling of the assassination by *Newsweek* editor and RFK biographer Evan Thomas.

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

Paul Fusco: RFK Funeral Train**ISBN 978-1-59711-064-8****Hardcover, 11.5 x 8 in. / 180 pgs / 80 color.**

U.S. \$45.00 CDN \$52.00

June/Photography

Exhibition Schedule

New York: Danziger Projects, 05/08



Like *The Americans*, Robert Frank’s seminal book of 1959, Mr. Fusco’s pictures show Americans in an off-kilter, melancholy light. And like Mr. Frank, Mr. Fusco balances a compassionate eye with a photo-journalist’s lightning-quick instincts for the telling picture.

—Margarett Loke,
The New York Times



RFK Funeral Train Paul Fusco

Edited by Norman Mailer, Evan Thomas, and Senator Edward M. Kennedy. Foreword by Norman Mailer and Evan Thomas.



STEIDL & PARTNERS

Rock 'n' Roll 39-59

Text by Charlie Gillett, Peter Guralnick, David Halberstam, Greil Marcus, Florent Mazzoleni, Robert Palmer, Alfred Wertheimer. Conversations between Alain Dominique Perrin and Gregg Geller.

Snare drum backbeat plus electric guitar: the simple formula that launched the rock star, and contemporary teen culture along with it. Today, rock 'n' roll seems to define postwar American culture, especially in its impact abroad. Though its inception is often imagined as sudden and seismic, it was, of course, a gradual and complex transition from boogie-woogie to the stardom of Elvis Presley and Bill Haley. A thorough survey of rock 'n' roll's bloodline would even reach back as far as 1939, a time when the electric guitar's role was mostly played by piano or saxophone. *Rock 'n' Roll 39-59* does this, with the assistance of some of the genre's finest photographers. Bruce Davidson, Wayne Miller, Robert W. Kelley, Esther Bubley, Eve Arnold and Ernest C. Withers are all here, amid a wealth of visual props, including priceless period posters, records, rare souvenirs, photographs and film stills, and indices of the movement's key venues, events, artists, producers and people. This book describes a lively mess of genres, from boogie-woogie to blues, gospel, big band jazz, country and, most of all, rhythm and blues—interbreeding against a backdrop of colossal social change, and culminating in the rock 'n' roll explosion of the mid-1950s.

Rock 'n' Roll 39-59

ISBN 978-3-86521-609-0

Hardcover, 10 x 12.5 in. / 432 pgs / 300 color / 70 b&w.

U.S. \$80.00 CDN \$92.00

April/Popular Culture/Music/Photography



T. ADLER BOOKS

New Edition!

Surfing San Onofre to Point Dume: Photographs by Don James 1936–1942

Back in print and available from D.A.P. for the first time, this beloved best-seller tells the story of the heady and innocent years of Santa Monica's nascent surf scene just prior to America's entry into World War II. Beautifully designed, this intimate, album-sized collection of photographs, printed in rich duotones and evocative color, captures the optimism and experimentation, the styles, the flirtatiousness and the freedoms taken—all from an insider's point of view. They were made by the young Don James, a teenager who documented the scene with his father's old Kodak folding camera when he wasn't up on a longboard himself. Out in the surf, down on the sand, aboard somebody's boat, dancing around a campfire, back-flipping off the lifeguard stand, collecting lobster, drinking at the bar and generally wearing as little as possible, here are the regulars of the southern California beach scene, unself-conscious and perpetually glamorous, alongside loving portraits of the beach and the ocean themselves.

Surfing San Onofre to Point Dume: Photographs by Don James

ISBN 978-1-933045-81-8

Hardcover, 8.75 x 7 / 144 pgs / 10 color / 99 duotone.

U.S. \$29.95 CDN \$34.00

April/Popular Culture/Photography



Pictures of surfers and board shapers and bathing beauties (both female and male) offering an enchanted view into the hedonistic promise of surf life along the southern California coastline at a time when there were probably no more than 200 practitioners of the sport. The effect of the book is like looking at flashcards from an American Eden.

—*The New York Times*





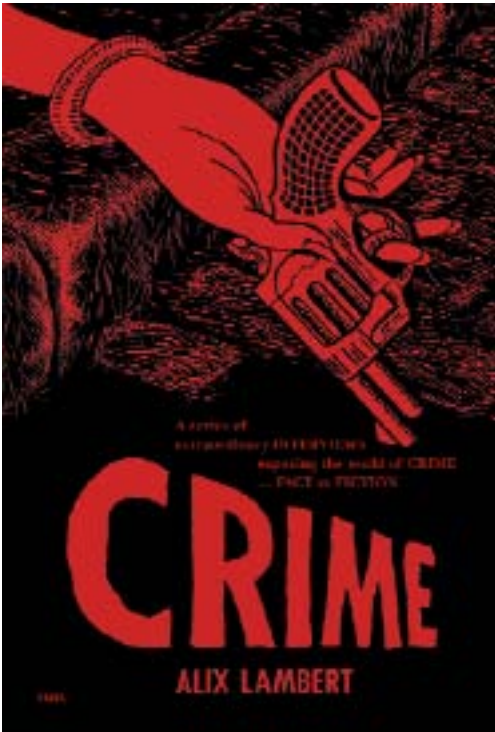
With contributions by Ben Affleck, David Cronenberg, Elmore Leonard, Viggo Mortensen, Ice-T, David Mamet and Takeshi Kitano, as well as real-life bank robbers, gangsters and current prison inmates.

FUEL PUBLISHING

Crime
A Series of Extraordinary Interviews Exposing the World of Crime—Real and Imagined
Edited by Alix Lambert, Damon Murray, Stephen Sorrell, Ariana Speyer.

How much do criminal acts and their representation in cinema, literature and music really have in common? Is the execution of crime in everyday life as appealing or as inspired as creative artists have made it seem since, say, Arthur Conan Doyle's Professor Moriarty? Does the film industry continue to learn from the real-life Mafia, or have the imaginings of scriptwriters had their own effect on organized crime? And what experience do these people who mold our perceptions of crime and criminals have of the real thing? This remarkable book is the first to explore our images of crime by interviewing those involved on, in and around all sides of the law, both real and fictional, and often somewhere in between. Through a series of exclusive interviews with artists, authors and actors such as Ben Affleck, David Cronenberg, Elmore Leonard, Viggo Mortensen, Ice-T, David Mamet and Takeshi Kitano, as well as real life bank robbers, gangsters and current prison inmates, editor Alix Lambert (artist, photographer of Russian prisoners' tattoos and writer for HBO's *Deadwood*) explores the gaps and overlaps between real crime and its representation in the arts, each commenting on and assessing the impact of the other.

Crime
ISBN 978-0-9550061-8-0
Hardcover, 6 x 8.5 in. / 448 pgs / 50 b&w.
U.S. \$45.00 CDN \$52.00
June/Popular Culture/Film





Gary Panter is the most important graphic artist of the post-psychedelic (punk) period.

—Mike Kelley

PICTUREBOX, INC.

Gary Panter

Foreword by Mike Kelley. Text by Robert Storr, Richard Gehr, Dan Nadel, Karrie Jacobs, Bryon Coley.

An intimate look at the work and life of a legendary artist. Gary Panter has been one of the most influential figures in visual culture since the mid-1970s. From his era-defining punk graphics to his cartoon icon Jimbo to his visionary design for *Pee-wee's Playhouse*, he has left his mark on every medium he's touched. Working in close collaboration with the artist, PictureBox has assembled the definitive volume on Panter's work from the early 1970s to the present. This monumental, slipcased set is split into two 350-page volumes. The first is a comprehensive monograph featuring over 700 images of paintings, drawings, sculptures, posters and comics, alongside essays by Robert Storr, Mike Kelley, Richard Klein, Richard Gehr, Karrie Jacobs and Byron Coley, as well a substantial commentary by the artist himself. The second volume features a selection from Panter's sketchbooks—the site of some of his most audacious work—most of which has never been published in any form.

A three-time Emmy Award-winner for his production design on *Pee-wee's Playhouse* and the recipient of the 2000 Chrysler Award for Design Excellence, graphic artist **Gary Panter** has drawn inspiration from diverse vernacular and traditional art arenas over the course of the past four decades. Closely associated with the underground comics and music scenes on both coasts, he is responsible for designing the *Screamers* iconic 1970s poster, many record covers for Frank Zappa, the Red Hot Chili Peppers and The Residents and the ongoing comic character Jimbo. Most recently Panter has performed psychedelic light shows at the Hirshhorn Museum in Washington, D.C. and at New York's Anthology Film Archives. He was a featured artist in the major 2006–2007 touring exhibition, *Masters of American Comics*.

Gary Panter

ISBN 978-0-9794153-1-9

Slipcased, 2 volumes, 9.5 x 11 in. / 700 pgs / 1000 color.

U.S. \$95.00 CDN \$109.00

April/Comics & Graphic Art/Novels

Exhibition Schedule

Ridgefield, CT: The Aldrich Museum of Contemporary Art, 03/09/08–08/31/08

New York: Clementine Gallery, 04/08





EDITORIAL RM

Diego Rivera: Illustrator

Text by Raquel Tibol.

Best known for his epic mural production, Mexican artist Diego Rivera was also an important easel painter and—as this book eloquently demonstrates—an extraordinary illustrator. This volume takes a detailed and long-overdue look at this rich and significant facet of Rivera’s immense oeuvre: the illustrations he contributed to books and periodical publications over the course of his long career. Accompanying the numerous reproductions is a long and splendidly researched essay by noted art critic Raquel Tibol, an expert on the artist’s work. The panorama of Rivera’s themes—Modernist poetry, political issues, Mexican folklore, pre-Columbian America and many others—take the reader on a tour of the history of Mexican art in the first half of the twentieth century. Even those who think they know Rivera’s work will find new aspects to explore in this beautiful book.

Diego Rivera (1886–1957) was a mural painter, watercolorist, illustrator, husband to Frida Kahlo and a Communist who was ejected from most of the political organizations he joined. When he included a portrait of Lenin in his 1933 mural for the RCA Building in New York, the ensuing uproar led to his dismissal and to the mural’s destruction. Similarly, a 1948 mural for the Hotel de Prado in Mexico that included the words “God does not exist” was concealed from public view for nine years.

Diego Rivera: Illustrator

ISBN 978-968-9345-00-8

Hardcover, 8.75 x 11.5 in. / 308 pgs / 498 color.

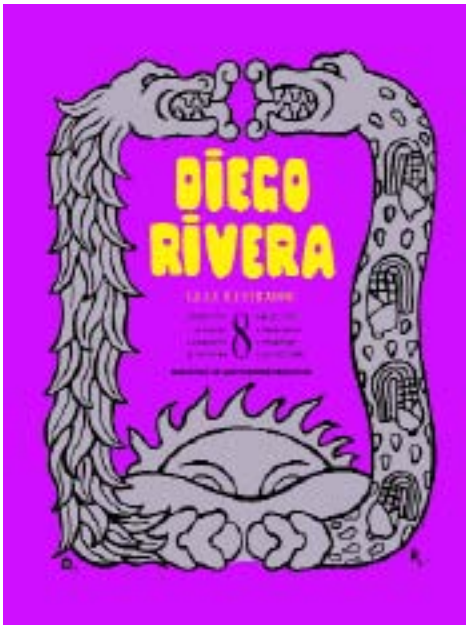
U.S. \$65.00 CDN \$75.00

April/Art/Latin American Art & Culture



The artist must try to raise the level of taste of the masses, not debase himself to the level of unformed and impoverished taste.

—Diego Rivera



EDITORIAL RM

Images of Death in Mexican Prints

Text by Mercurio López Casillas.

Over the past two centuries, Mexican culture has kept up a unique dialogue with the fact of death, rather than defying it as most contemporary cultures are wont to do. Today, Mexico even boasts a Museum of Death (in Aguascalientes), filled with pre-Columbian sculpture and pottery, reproductions of ancient Indian codices depicting human sacrifices, colonial-era artworks, skeletons, artisan's toys and works by the countless Modern artists who have treated the theme. It is, of course, in Mexico's arts that the blend of respect and irreverence for death and the afterlife is made most clear. Here, Mercurio López Casillas, expert on nineteenth-century Mexican graphic art and the author of studies of José Guadalupe Posada and Manuel Manilla, surveys the subject from pre-Hispanic times to the comic pages of contemporary Mexican newspapers. López Casillas examines the long tradition of representing death and skeleton figures that leads up to Posada, and traces the influence of this great popular engraver in the work of many other twentieth-century artists, including those of the Taller de Gráfica Popular workshop, like Leopoldo Méndez. Readers of this richly illustrated book will also be fascinated by early colonial examples of calaveras, or skeleton caricatures. *Images of Death* is a colorful and lively deterrent against our habitual inclination to take the Grim Reaper too seriously. For enthusiasts of Mexican folk art, underground comics, tattoo art, the occult and more.

Images of Death in Mexican Prints

ISBN 978-968-5208-89-5

Clothbound, 9 x 13.5 in. / 96 pgs / 98 color / 247 b&w.

U.S. \$50.00 CDN \$58.00

May/Art/Popular Culture/Latin American Art & Culture



EDITORIAL RM

Previously Announced.

Manuel Manilla: Mexican Engraver

Monograph of 598 Prints

Text by Mercurio López Casillas. Introduction by Jean Charlot.

Horned, animated human skeletons, nineteenth century circus figures, devils, demons, card sharps, conjurers, bullfighters and boxers are just some of the 600 images that populate this exquisitely tactile first book in English devoted entirely to the Mexican engraver Manuel Manilla—a remarkably original artist in his own right, and an influence on his more famous colleague and successor, José Guadalupe Posada. Manilla's illustrations for newspapers, broadsides, posters, chapbooks, pamphlets and games are the work of a sensitive portraitist of Mexican social mores, an artist of magical imagination and a master engraver. Richly illustrated with examples of every aspect of Manilla's extremely diverse work, the volume includes an authoritative text on Manilla by Mercurio López Casillas. In addition to offering an overview of the work of this still little-known artist, the essay clarifies the often tangled publishing history of the images and deals with the difficult questions of authorship and attribution in the world of late-nineteenth-century broadside, periodical and penny press publications. A useful chronology of Manilla's life and work is also included. Finally, a special feature of the book, whose striking design recalls the famous Mexican Folkways monograph devoted to Posada in 1930, is the reprint of a text by the 1920s mural painter Jean Charlot, one of the first artists to recognize the importance of Manilla in the aftermath of the Mexican Revolution.

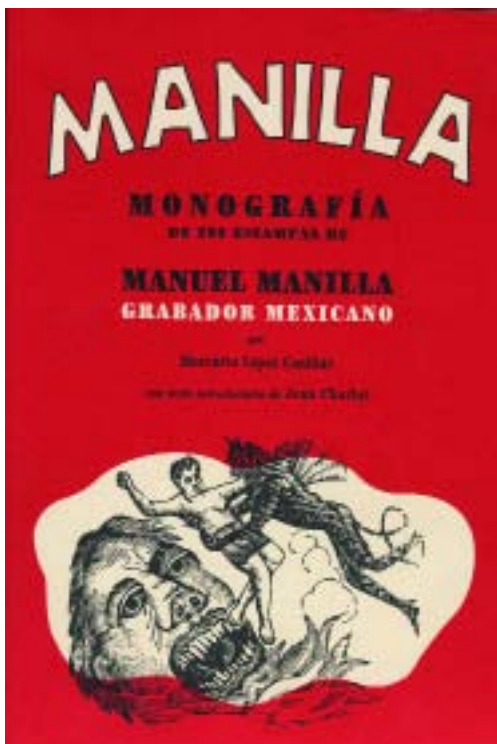
Manuel Manilla: Mexican Engraver

ISBN 978-968-5208-35-2

Paperback, 8.75 x 13 in. / 208 pgs / 63 color / 535 b&w.

U.S. \$25.00 CDN \$29.00

Available/Art/Popular Culture//Latin American Art & Culture





STEIDL & PARTNERS

The Stamp of Fantasy

The Visual Inventiveness of Photographic Postcards

Edited by Ute Eskildsen, Clément Chéroux. Text by Urs Stahel, Clément Chéroux, Ute Eskildsen, Marta Gili.

Essential for ephemera aficionados, fans of Surrealism and proto-Surrealism and for anyone prone to spending more time in a museum's shop than in its galleries, *The Stamp of Fantasy* vindicates the postcard as a medium with a history as rich as the mediums it helped to foster, such as photomontage and mail art. In presenting the most fantastical postcard images from the early twentieth century, this book may be the opposite and complement to Martin Parr's famous *Boring Postcards* series, stuffed as it is with disembodied heads, hybrid humans, erotic imagery and drawn modification. If the great French filmmaker Georges Méliès had produced postcards (instead of films on a postcard scale), they might resemble these miniature works by diverse hands, selected from the esteemed collections of Peter Weiss and Gérard Lévy for the touring exhibition of the same name. The book tracks the overlap between so-called "fantasy" postcards and the avant-garde art of the 1920s and 1930s, principally Dadaism and Surrealism. Paul Eluard, André Breton and Salvador Dalí were enthusiastic collectors of fantasy postcards and Hannah Höch, Herbert Bayer, Man Ray and many others used them as material in their work. Marcel Duchamp's famed 1919 détournement of a "Mona Lisa" postcard, "L.H.O.O.Q.," may be one of this book's guiding precedents, at least for drawing attention to the postcard per se—but plenty of anonymous artists contribute equally irreverent and inventive tweakings, as well as more hallucinatory amendments. *The Stamp of Fantasy* is a wonderful celebration of the small gesture, amateur inventiveness, folk Surrealism and art's most democratic form of reproduction.

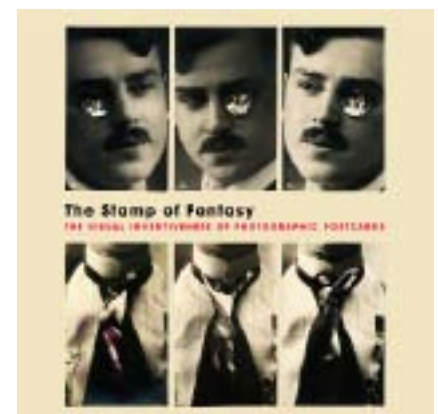
The Stamp of Fantasy

ISBN 978-3-86521-608-3

Hardcover, 11.75 x 11.75 in. / 366 pgs / 326 color.

U.S. \$60.00 CDN \$69.00

April/Art/Popular Culture



THE MUSEUM OF MODERN ART, NEW YORK



Previously Announced.

Dalí & Film

Edited by Matthew Gale. Text by Dawn Ades, Montse Aguer, Félix Fanes, Matthew Gale.

Salvador Dalí was one of the most famous—and one of the most notorious—artists of the twentieth century, recognized as much in the popular imagination for his flamboyant personal style and his penchant for showmanship as for his groundbreaking artworks in many media. *Dalí & Film* investigates, for the first time in depth, the part played by film as a key influence on Dalí's art, as well as his extensive involvement in film-based projects. This illuminating volume presents both the major paintings that reflect the artist's famous preoccupation with film and materials related to the key film projects on which he worked.

Throughout his long career, cinema contributed to Dalí's understanding of both the power and the uses of illusion. In 1929 and 1930 he collaborated with the influential Spanish Surrealist filmmaker Luis Buñuel on the startling and highly controversial films *Un Chien andalou* and *l'Age d'or*. Many years later, Dalí worked with the Disney studios in Hollywood and with Alfred Hitchcock, devising a dream sequence for the psychological thriller *Spellbound* that remains one of the most innovative in cinema. Over the intervening years, Dalí came to reject what he saw as the elitism of Modernist film, and embraced instead the popularity of mainstream cinema, recognizing its potential to bring his work to a vast audience. Extensively illustrated with reproductions of paintings, film stills, storyboards and photographs of the artist with figures ranging from studio bosses to the Marx Brothers, *Dalí & Film* reveals the depth and persistence of Dalí's fascination with the medium, bringing a new dimension to our understanding of one of the great masters of twentieth-century art.

Dalí & Film

ISBN 978-0-87070-730-8

Clothbound, 9.75 x 11.5 in. / 238 pgs / 110 color / 65 b&w.

U.S. \$60.00 CDN \$69.00

Available/Art

Exhibition Schedule

Los Angeles: Los Angeles County Museum of Art, 10/14/07–01/06/08

St. Petersburg, FL: Salvador Dalí Museum, 02/01/08–06/01/08

New York: The Museum of Modern Art, 06/29/08–09/15/08

NATIONAL GALLERY OF ART, WASHINGTON/D.A.P.



Now in Paperback.

Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris

Edited by Leah Dickerman. Preface by Earl A. Powell. Text by Leah Dickerman, Dorothea Dietrich, Brigid Doherty, Sabine T. Kriebel, Janine Mileaf, Michael R. Taylor, Matthew S. Witkovsky.

Now available in paperback, this lavishly illustrated and astonishingly comprehensive volume stands as the definitive study of the influential but deliberately elusive international Dada movement of the early twentieth century. Organized according to the primary city centers where this shifting, quintessentially avant garde movement emerged, *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris* features the work of 40 key artists, both infamous and lesser-known, including Louis Aragon, Hans Arp, Hugo Ball, André Breton, Otto Dix, Marcel Duchamp, Hannah Höch, Man Ray, Tristan Tzara and Kurt Schwitters, to name just a few, in media spanning painting, sculpture, photography, collage, photomontage, prints and graphic work. Dynamically designed with an uncommon intelligence suited to the complexity of the movement itself, it contains hundreds of reproductions of works which, until the major traveling exhibition of 2005 and 2006 for which this book was originally produced, had for the most part never been seen in one place together. Documentary images, topical essays and an invaluable illustrated chronology of the movement make this volume uniquely essential, along with witty chronicles of events in each city center, a selected bibliography and biographies of each artist, accompanied by Dada-era photographs.

Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris

ISBN 978-0-89468-313-8

Paperback, 8.5 x 12 in. / 536 pgs / 403 color / 217 b&w

U.S. \$29.95 CDN \$34.00

March/Art



NAI PUBLISHERS

Russian Legends: Folk Tales and Fairy Tales

Text by David Jackson, Patty Wageman, Ellen Rutten, Marija Valjaeva, Sijbolt Noorda.

“The Magic Carpet” by Russian-born Victor Vasnetsov depicts a man placidly hovering on an oriental rug, flanked by three owls, above an eerie, moonlit landscape. Painted in 1880, it evidences the influence that Russian fairytales (in which magic carpets figure heavily) had on Russian painters and illustrators of the time. These stories were not only, as is often thought, used in traditional crafts like lacquer work and embroidery. Nineteenth-century artists blended imagery from fairytales and legends with references to what was happening politically, economically and socially in Russia and the rest of the world—creating a unique picture of the Russian psyche. An engaging survey of an under-explored phenomenon, *Russian Legends, Folktales and Fairytales* includes more than 80 works by artists like Vasnetsov, Nicholas Roerich, Ivan Bilibin, Vasili Kandinsky, Elena Polenova and Michail Vroebel alongside summaries of the depicted fairytales. Some of the works included are book illustrations, others large paintings on canvas. A great resource for understanding how and why Russian artists utilized fairytale imagery, this book also serves as an introduction to the repeating themes and humor in the stories.

Russian Legends: Folk Tales and Fairy Tales

ISBN 978-90-5662-608-2

Paperback, 9 x 11.75 in. / 240 pgs / illustrated throughout.

U.S. \$49.95 CDN \$57.00

March/Art



PAUL STOLPER/CORIANDER STUDIO

An Alphabet by Peter Blake

Text by Mel Gooding, Gavin Turk.

Best known for designing the seminal Beatles album cover, *Sgt. Pepper's Lonely Hearts Club Band*, Sir Peter Blake, born in 1932, is widely considered the godfather of British Pop art. Across his oeuvre, Blake has always drawn inspiration from popular culture, often collaging disparate elements or quoting from works by other artists. Over the years he has continued to produce art for many musicians, including Ian Dury, Paul Weller and Oasis. And today, he is hugely influential among contemporary fine artists such as Damien Hirst and Tracey Emin. In 2007, Tate Liverpool presented a major retrospective exhibition of Blake's paintings. At the same time, London's Paul Stolper Gallery collaborated with the renowned fine art printmakers, Coriander Studio, to publish a new portfolio of prints and the accompanying book, *An Alphabet by Peter Blake*.

Since the 1950s Blake has maintained a deep interest in the letters of the alphabet. This exquisitely fashioned volume reproduces all 26 of the new prints—one for each letter of the alphabet. Each visual interpretation is a collage of images from vintage cards, magazines and books, and the finished works are at once nostalgic and whimsical, humorous and fascinating. This spectacular abecedarium celebrates the interest, from childhood onwards, that we all share in letters and words. With an interview by the renowned art writer Mel Gooding and a specially designed cover by the artist, it is required reading for all Peter Blake fans.

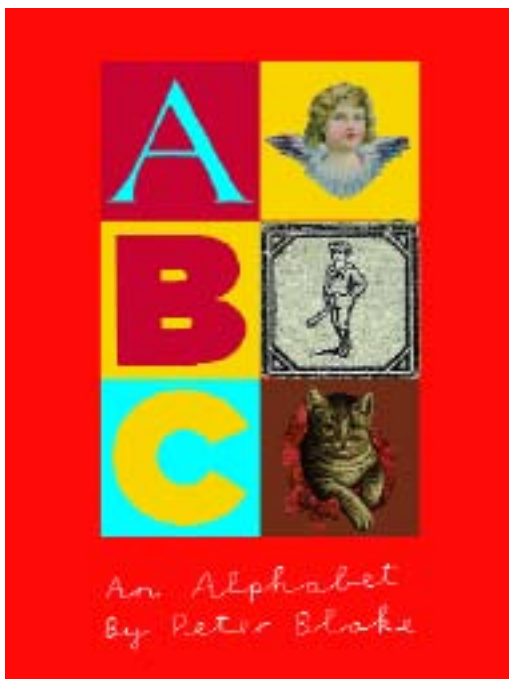
An Alphabet by Peter Blake

ISBN 978-0-9552154-5-2

Hardcover, 9 x 12 in. / 64 pgs / 29 color.

U.S. \$35.00 CDN \$40.00

March/Art





Exhibition Schedule

Boston: Museum of Fine Arts Boston, 04/20/08–07/27/08
Durham, NC: Nasher Museum of Art at Duke University, 8/21/08–11/9/08

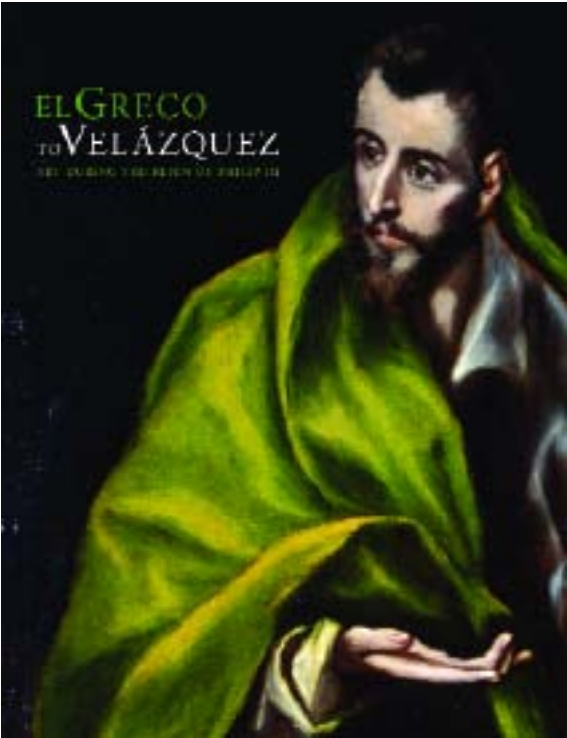
MFA PUBLICATIONS

El Greco to Velázquez
Art during the Reign of Philip III

Edited by Ronni Baer, Sarah Schroth. Text by Laura Bass, Antonio Feros, Rosemarie Mulcahy.

Philip III (1578–1621), so often dismissed in favor of Philip II and Philip IV, actually presided over an era of crucial artistic development in Spain. His reign was a time of cultural and political vitality for the Spanish monarchy, as the king and his court, having successfully maintained a peaceful foreign policy in Europe (the “Pax Hispanica”), ushered in a style of grandeur where fabulous gala celebrations, building campaigns, picture collecting, recreation and travel were the order of the day. Accordingly, the art of this period flourished, witnessing the birth of a naturalistic style that was variously reflected in a new attention to detail and spatiality in court portraiture, the thriving of still life, the humanizing of saints and the development of polychrome sculpture. Focusing on the careers of the mature El Greco and the young Velázquez, which bookend this exciting period of resurgent court culture, this volume also investigates the works of lesser-known but highly talented artists who exerted a critical influence on the development of Spanish painting. Essays by several noted scholars provide indispensable perspectives on the historical, literary, cultural and religious context in which these artists lived. The product of 20 years of research and illustrated with a sumptuousness befitting its subject, *El Greco to Velázquez* is sure to become a standard reference for enthusiasts of Spanish art.

El Greco to Velázquez
ISBN 978-0-87846-726-6
Hardcover, 9.25 x 12 in. / 336 pgs / 170 color.
U.S. \$65.00 CDN \$75.00
April/Art



HATJE CANTZ

Women Impressionists

Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond

Edited by Ingrid Pfeiffer, Max Hollein. Text by Jean-Paul Bouillon, Pamela Ivinski, Sylvie Patry, Ingrid Pfeiffer, Griselda Pollock.

The female members of the nineteenth-century Impressionist movement are usually painted out of official art history, although Edouard Manet, for one, testified to the talents of his friends Berthe Morisot (whose “Harbor at Lorient” of 1869 he so admired that she gave it to him) and Eva Gonzalès (the only pupil Manet ever took), and discussed matters of painting with them as readily as with male peers like Edgar Degas. Even Degas himself, notoriously misogynistic, invited Mary Cassatt to exhibit with him (she was the only American to do so); and Marie Bracquemond also exhibited at the Impressionist exhibitions of 1879, 1880 and 1886, despite the discouragement of her husband. All of these women practiced and supported Impressionism from its earliest days, when it was still a popular sport to deride it. Nonetheless, for Morisot, Gonzalès, Bracquemond and Cassatt, the chances of equivalent long-term recognition were predictably slim, and while their own individual oeuvres were too strong and too omnipresent in their own time to be entirely eradicated from the annals of art, they have rarely received due attention in the hands of subsequent commentators. This stunning 400-page compendium, published to accompany the important traveling exhibition which goes to San Francisco in the summer of 2008, corrects this longstanding oversight, presenting these pioneering painters alongside each other for the first time, reproducing their oil paintings, pastels, watercolors, drawings and etchings and offering a cogent rebuttal of familiar Impressionist narratives.

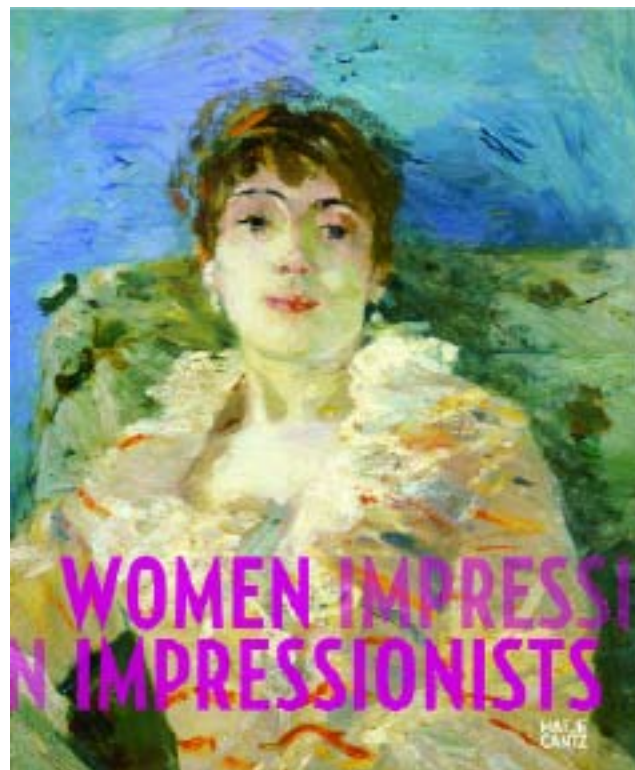
Women Impressionists

ISBN 978-3-7757-2079-3

Hardcover, 9.75 x 11.75 in. / 400 pgs / 300 color / 50 b&w.

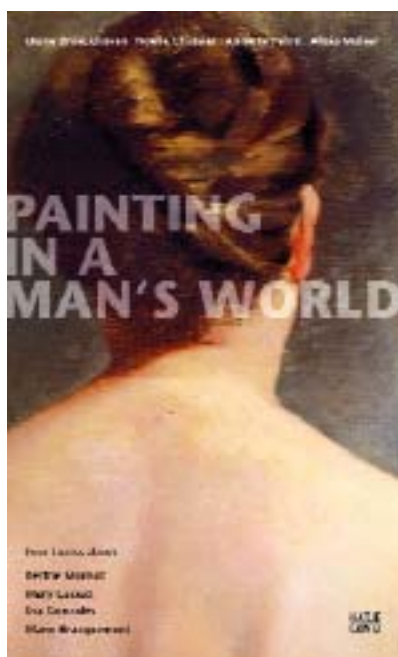
U.S. \$60.00 CDN \$69.00

April/Art



Exhibition Schedule

San Francisco: Fine Arts Museums of San Francisco, Legion of Honor, 06/21/08–09/21/08



HATJE CANTZ

Painting in a Man's World

Four Stories about Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond

Fiction by Diane Broeckhoven, Noëlle Châtelet, Annette Pehnt, Alissa Walser.

In this illustrated reader, four celebrated female authors contribute short stories based on four of the great women Impressionists: Berthe Morisot, a founder of the movement; Mary Cassatt, an American artist influenced by Japanese woodcuts; portraitist Eva Gonzalès; and Marie Bracquemond, whose career suffered greatly under the jealousy of her husband.

Painting in a Man's World

ISBN 978-3-7757-2077-9

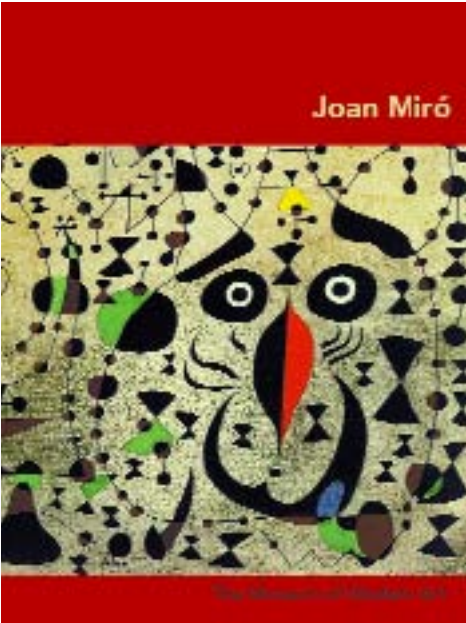
Paperback, 4.75 x 7.5 in. / 112 pgs / 20 color.

U.S. \$15.00 CDN \$17.00

June/Art/Literature

Exhibition Schedule

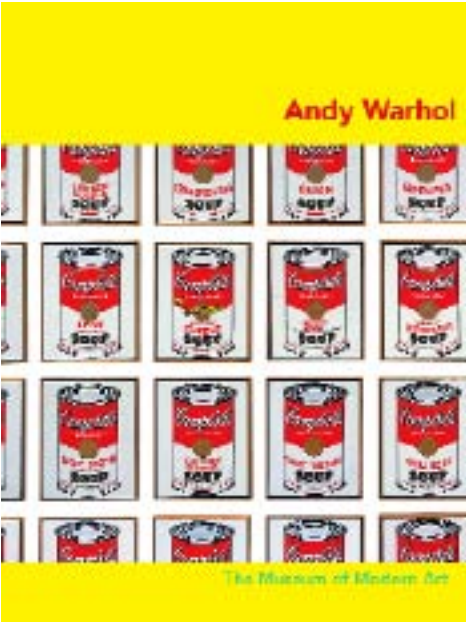
San Francisco: Fine Arts Museums of San Francisco, Legion of Honor, 06/21/08–09/21/08



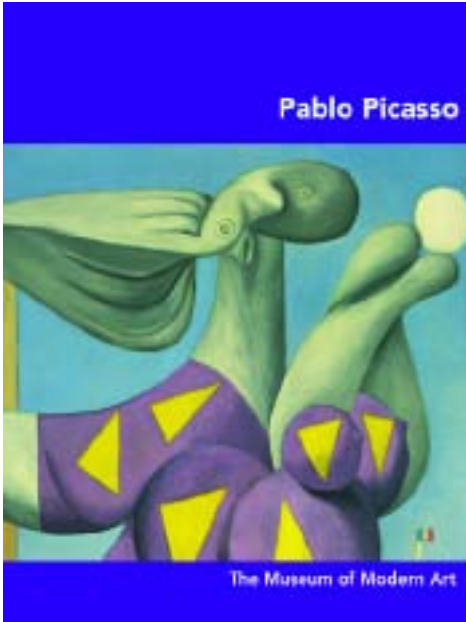
Joan Miró
ISBN 978-0-87070-725-4
Paperback, 6 x 8 in. / 48 pgs / 30 color.
U.S. \$9.95 CDN \$11.00
June/Art



Henri Matisse
ISBN 978-0-87070-724-7
Paperback, 6 x 8 in. / 48 pgs / 30 color.
U.S. \$9.95 CDN \$11.00
June/Art



Andy Warhol
ISBN 978-0-87070-726-1
Paperback, 6 x 8 in. / 48 pgs / 30 color.
U.S. \$9.95 CDN \$11.00
June/Art



Pablo Picasso
ISBN 978-0-87070-723-0
Paperback, 6 x 8 in. / 48 pgs / 36 color.
U.S. \$9.95 CDN \$11.00
June/Art

THE MUSEUM OF MODERN ART, NEW YORK

Henri Matisse, Pablo Picasso, Joan Miró and Andy Warhol each significantly shaped the development of art in the twentieth century. These Modern masters are the subjects of four small books, the first volumes in a series featuring important artists in the collection of The Museum of Modern Art, New York. Each book presents a single artist and guides readers through a dozen of his most memorable achievements. Works are reproduced in color and accompanied by informative and accessible short essays that provide background on the artworks and on the artist himself, illuminating technique, style, subject matter and significance. Written by Carolyn Lanchner, former Curator of Painting and Sculpture at the Museum, these books are excellent resources for readers interested in the stories behind masterpieces of the Modern canon and for those who wish to understand the contributions of individual artists to the history of Modern art.

DC MOORE GALLERY

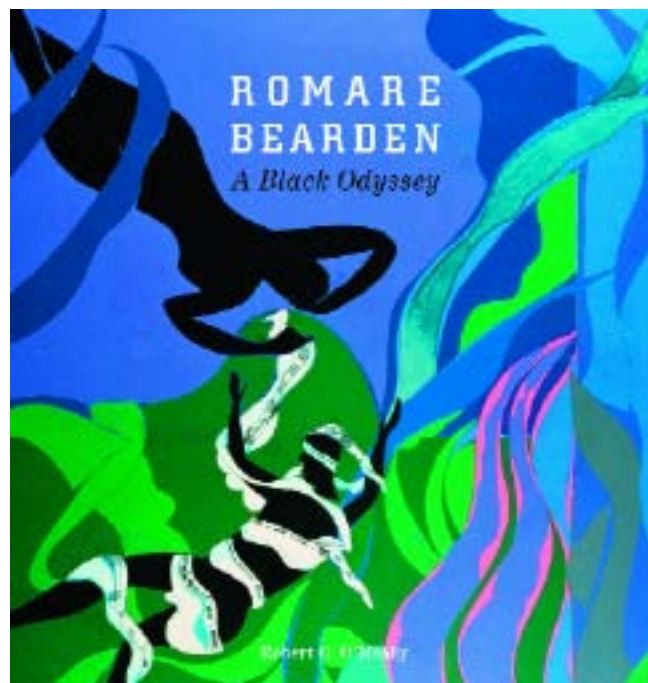
Romare Bearden: A Black Odyssey**Foreword by Bridget Moore. Text by Robert G. O'Meally.**

Romare Bearden (1911–1988) had a true Renaissance sensibility. He was a fine artist who also successfully turned his hand to printmaking, writing, costume and set design, as well as composing jazz music. In addition, he helped to found the Studio Museum in Harlem, New York's Cinque Gallery and the Black Academy of Arts and Letters, and was once even offered an opportunity to play professional baseball for the Philadelphia Athletics. But it is for his rich and textured collages that Bearden is best known today. In 1977, Bearden created a sequence of 20 collages based on episodes from Homer's *Odyssey*. It may come as a surprise to even his most avid followers that this devoted chronicler of African American culture and the Harlem Renaissance would gravitate to such a canonical text. But in the essay accompanying *Romare Bearden: A Black Odyssey*, scholar Robert G. O'Meally argues for their thematic consistency and suggests that, in the figures of Odysseus, Penelope, Poseidon, Nausicca and others, Bearden found themes sympathetic to the African American experience. These motifs of wandering, mourning and the questing for home—considering Bearden's scores of interiors and exteriors, country and city life and depictions of family love—emerge as the central themes of all his art. *Romare Bearden: A Black Odyssey*, the first in-depth consideration of these collages since they were originally exhibited 30 years ago, will prove a surprise to Bearden fans and newcomers alike.

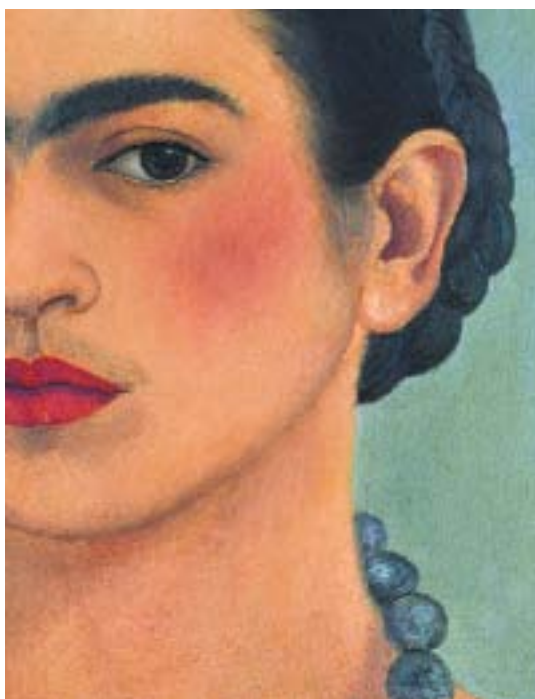
Romare Bearden: A Black Odyssey**ISBN 978-0-9774965-9-4****Hardcover, 10.5 x 11 in. / 116 pgs / 68 color / 3 b&w.**

U.S. \$45.00 CDN \$52.00

February/Art/African-American Art

**Exhibition Schedule**

New York: DC Moore Gallery, 11/13/07–01/05/08



EDITORIAL RM

Frida Kahlo: National Homage 1907–2007**Text by Salomon Grimberg, James Oles, Raquel Tibol. Introduction by Carlos Fuentes.**

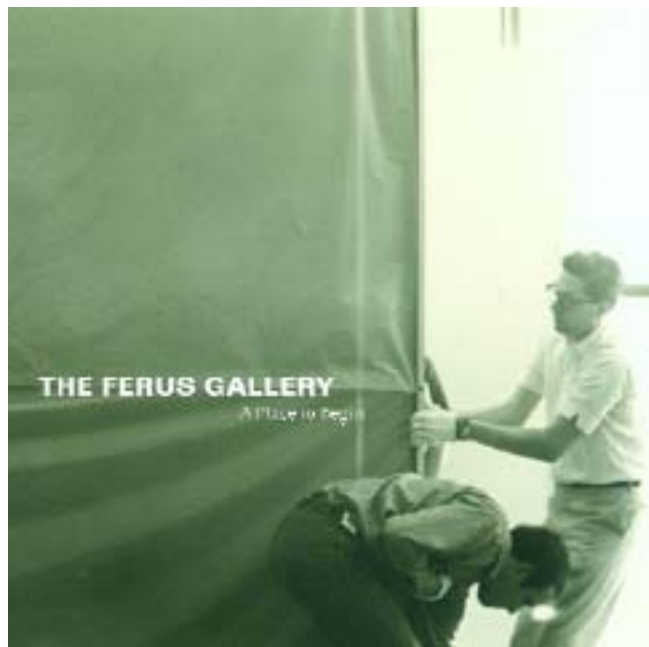
During the summer of 2007, the Palacio de Bellas Artes in Mexico City hosted the most complete exhibition ever of the work of Frida Kahlo. Marking the centenary of Kahlo's birth, the Palacio showed 354 works, including 64 oil paintings, both beloved and virtually unknown, 45 drawings, 11 watercolors, 5 etchings, plus scores of letters, photographs and other personal ephemera. It was a labor of love, as well as a loving gesture, for Mexico's greatest artistic ambassador. It was also timely; Kahlo is in the air again, as young contemporary artists revisit and recast psychoanalytic, Neosurrealistic figuration.

In 1953, when Frida Kahlo had her first solo exhibition in Mexico—the only one held in her native country during her lifetime—one critic wrote: "It is impossible to separate the life and work of this extraordinary person. Her paintings are her biography." Kahlo herself puts it better: "They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my own reality." This essential catalogue, based on the Palacio de Bellas Artes exhibition, presents brief essays by a wide range of Kahlo scholars, poets, anthropologists, architects, psychologists and experts in many other disciplines, both from Mexico and abroad—as well as a more extended appreciation of Kahlo by the novelist Carlos Fuentes, along with Kahlo's own paintings, drawings, prints and ephemera.

Frida Kahlo: National Homage 1907–2007**ISBN 978-968-5208-88-8****Hardcover, 8.25 x 10.75 in. / 400 pgs / 201 color / 15 duotone.**

U.S. \$65.00 CDN \$75.00

March/Art/Latin American Art & Culture



The Ferus Gallery

ISBN 978-3-86521-610-6

Hardcover, 10.5 x 10.5 in. / 380 pgs / 150 color / 150 b&w / DVD (PAL and NTSC).

U.S. \$45.00 CDN \$52.00

May/Art

STEIDL & PARTNERS

The Ferus Gallery

A Place to Begin

Edited by Kristine McKenna. Text by Kristine McKenna, Morgan Neville.

In 1950s California, and especially in Los Angeles, there existed few venues for contemporary art. To a whole generation of California artists, this presented a freedom, since the absence of a context for their work meant that they could coin their own, and in uncommonly interesting ways. The careers of Ed Ruscha, Wallace Berman and Ed Kienholz all begin with this absence: Ruscha turned to books as a means of dissemination, Berman pioneered mail art through his magazine *Semina* and in March 1957, Ed Kienholz, in collaboration with curator Walter Hopps, co-founded one of California's greatest historical galleries, Ferus. Within months of opening, Ferus, which is Latin for "Wild," gained notoriety when the Hollywood vice squad raided Berman's first—and, in his lifetime, last—solo exhibition, following a complaint about "lewd material." Shows by Kienholz and Jay DeFeo followed, but 1962 was Ferus' *annus mirabilis*, with solo shows by Bruce Conner and Joseph Cornell, and the first solo shows of Roy Lichtenstein and Andy Warhol on the West Coast. The following year, Ferus also hosted Ed Ruscha's first solo show. After Kienholz and Hopps parted ways—Hopps went on to mount the first American Duchamp retrospective at the Pasadena Art Museum—the reins were handed to Irving Blum, who got Ferus out of the red and ran the gallery until its closure in 1966. *A Place to Begin* is an illustrated oral history of this exemplary enterprise. With 62 new interviews with Ferus artists and more than 300 photographs (most previously unpublished) plus a DVD documentary, it retrieves a lost chapter of twentieth-century American art. Edited by Kristine McKenna, noted expert and co-editor of the critically acclaimed *Semina Culture: Wallace Berman and His Circle*.

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

This Is Not To Be Looked At

Highlights from the Collection of the Museum of Contemporary Art, Los Angeles

Text by Paul Schimmel, Ann Goldstein, Rebecca Morse.

Featuring the work of more than 150 exemplary international artists, this first comprehensive catalogue of the permanent collection of the Museum of Contemporary Art, Los Angeles, is published to accompany the museum's major 2008 permanent collection exhibition *Collecting Collections*. With short texts on each artist, as well as essays by Chief Curator Paul Schimmel and Senior Curator Ann Goldstein, it is a major milestone in the museum's publishing history. Featured artists include historical figures like Ad Reinhardt, Arshile Gorky, Franz Kline, Diane Arbus, Alberto Giacometti, Morris Louis, Mark Rothko, Garry Winogrand, Barnett Newman, Andy Warhol, Willem de Kooning and Piet Mondrian; contemporary Los Angeles artists like Doug Aitken, John Baldessari, Chris Burden, Vija Celmins, Mike Kelley, Catherine Opie, Nancy Rubins, Paul McCarthy, Lari Pittman, Diana Thater, James Welling, Laura Owens, Bill Owens, Charles Ray, Raymond Pettibon, Jason Rhoades and Edward Ruscha; New York artists like Vito Acconci, Robert Gober, Nan Goldin, Brice Marden, David Salle, Claes Oldenburg, Julian Schnabel, Cady Noland, Richard Prince, Kara Walker, Robert Rauschenberg, Cindy Sherman and Kiki Smith; and international artists like Francis Alÿs, Maurizio Cattelan, Thomas Demand, Rineke Dijkstra, Peter Doig, Marlene Dumas, Olafur Eliasson, Rodney Graham, Andreas Gursky, Mona Hatoum, William Kentridge, Anselm Kiefer, Chris Ofili, Gabriel Orozco, Hiroshi Sugimoto and Rirkrit Tiravanija. The title *This Is Not To Be Looked At* is derived from a work in the collection by John Baldessari, dated 1966-68, which reproduces an *Artforum* cover that features a Frank Stella painting also owned by MOCA, titled "Union III" from the *Irregular Polygon Series* (1966).

This Is Not To Be Looked At

ISBN 978-1-933751-07-8

Hardcover, 10.5 x 12.5 in. / 384 pgs / 400 color.

U.S. \$59.95 CDN \$69.00

March/Art



Exhibition Schedule

Los Angeles: The Museum of Contemporary Art, 02/10/08–05/25/08

LOS ANGELES COUNTY MUSEUM OF ART

BCAM/LACMA/2008**The Broad Contemporary Art Museum at the Los Angeles County Museum of Art****Foreword by Michael Govan. Text by Lynn Zelevansky.**

BCAM/LACMA/2008 marks the opening of LACMA's new three-story contemporary-art building, designed by Pritzker-Prize winning architect Renzo Piano. The centerpiece of the book is the fascinating—and hitherto largely untold—history of contemporary art at LACMA, written by Lynn Zelevansky, Curator of Contemporary Art. Zelevansky's 26,000-word essay is profusely illustrated with signature works from the collection and numerous historical and documentary photographs. In addition, an essay by LACMA's Director, Michael Govan, explores the synergetic enrichment of the museum's contemporary holdings by the world-famous collection of Eli and Edythe Broad, illustrated with 30 full-page reproductions of masterworks and recent acquisitions. A conversation with Govan, Broad and Piano provides intimate background details on the entire collaborative building process, from idea through funding, design and execution. As a unique contribution to the volume, four Los Angeles artists were commissioned to respond to the building project with a photography project. Anthony Hernandez provided a portfolio of elegant abstractions. Sharon Lockhart photographed the process of archaeological excavation from the underlying tar pits. The Center for Land Use Interpretation journeyed to the far-flung quarries and mines that were the sources of the construction materials. And Uta Barth discovered spaces of beauty and mystery within the unfinished building. *BCAM/LACMA/2008* is not only a celebration of a significant moment, but also an in-depth look at a vital, growing institution.

BCAM/LACMA/2008**ISBN 978-0-87587-197-4****Hardcover, 10.5 x 11.5 in. / 246 pgs / 140 color / 60 b&w.**

U.S. \$60.00 CDN \$69.00

April/Art



A celebration of LACMA's new building, with a history of the museum's contemporary art collection.





Tony Oursler: 1997–2007
ISBN 978-3-905829-25-9
Hardcover, 11 x 10.5 in. / 144 pgs / 100 color.
 U.S. \$79.00 CDN \$91.00
 April/Art

JRP RINGIER

Tony Oursler: 1997–2007

Text by Lynne Cooke.

New York-based artist Tony Oursler says of his drawings, “Each object I touch has a text. Like it or not, I hear it, I see it. Each touch throws me hopelessly out of my time, out of my mind. In this fractured psychological state, I’m amazed that this fragile scribbling on paper survived.” While his position as a forerunner in video art is well established, Oursler’s two-dimensional works have always been an essential part of his creative process as well. He describes these works on paper as a series of perceptions, scenes, delusions and diagrams—a free association of ideas that inform his video work. Oursler uses drawing, painting and collage as a diary—a means of remembering, associating or layering thoughts. The studies, sketches and paintings explore the supernatural, methods of mass communication, the history and development of media technology and their effect on the human psyche. This publication offers a chronology of Oursler’s two-dimensional work over the past 10 years, showcasing his early works on canvas, painting on sculpture, painting with collage and his videos that are projected onto painted panels. It is published in conjunction with Lehmann Maupin Gallery, New York.

Tony Oursler was born in 1957 in upstate New York, and he received his BFA from the California Institute of the Arts. Oursler’s videos and installations have been widely exhibited internationally, including in solo shows at The Museum of Modern Art, New York; the Walker Art Center, Minneapolis; and Los Angeles Contemporary Exhibitions. He was recently the subject of a traveling retrospective that appeared at the Williams College Museum of Art; the Contemporary Arts Museum, Houston; the Museum of Contemporary Art, Los Angeles; and the Des Moines Art Center. He has participated in the 2007 Whitney Biennial and Documenta 9 and 10. He currently lives and works in New York.

CHARTA

Orlan: The Narrative

Text by Lóránd Hegyi, Joerg Bader, Eugenio Viola, Marcela Iacub, Donald Kuspit, Peggy Phelan.

Since 1990, French-born artist Orlan has done seven plastic surgery “performances” which have radically reconstructed her face. She last added futuristic-looking pads of skin to each temple—utilizing the process which ordinarily constructs heightened cheekbones. In a 1998 digital photography series called *Self Hybridization*, she montaged pictures of herself with images of Pre-Columbian, American Indian, African and “mutant” figures. Notorious for the kind of stunts that make good sound bites—on French television in 1993, she gave Madonna a reliquary containing a few grams of flesh that had been removed during surgery, to which Madonna replied, “It looks like caviar”—Orlan has been the subject of a host of critical writings in the fields of Feminism, Body art and Performance art. Orlan’s most definitive monograph to date, this volume contextualizes past works—which include not only performance, but painting, sculpture, photography and poetry—with the plastic surgery pieces for which she is best known. It is published following the artist’s first museum retrospective, which took place at the Museum of Modern Art in Sainte-Etienne, France, on the occasion of her sixtieth birthday, in 2007. Organized by Lóránd Hegyi, co-curator of the 2003 Venice Biennale, the retrospective brought Orlan’s entire oeuvre together for the first time; Hegyi also contributes an incisive essay to this monograph.

Orlan: The Narrative
ISBN 978-88-8158-652-3
Hardcover, 8.5 x 12 in. / 336 pgs / 280 color / 89 b&w.
 U.S. \$75.00 CDN \$86.00
 January/Art



GUGGENHEIM MUSEUM

Cai Guo-Qiang: I Want to Believe**Text by David Joselit, Miwon Kwon, Alexandra Munroe, Wang Hui.**

I Want to Believe accompanies the most comprehensive exhibition to date of the innovative body of work by Chinese-born artist Cai Guo-Qiang—best known for his spectacular artworks using gunpowder and fireworks. It presents a chronological and thematic survey that charts the artist's creation of a distinctive visual and conceptual language across four mediums: drawings made from gunpowder fuses and explosive powders laid on paper and ignited; explosion events, documented by videos, photographs and preparatory drawings; large-scale installations; and social projects, wherein the artist works with local communities to create an art event or exhibition site, documented by photographs. Featuring works from the 1980s to the present, this volume illuminates Cai's significant formal and conceptual contributions to contemporary international art practices and social activism. Generously illustrated and more than 368 pages, this volume includes essays by Alexandra Munroe, David Joselit, Miwon Kwon and Wang Hui—along with some 60 documented plate entries. It is the defining scholarly publication on the artist thus far.

Cai Guo-Qiang was born in Quanzhou, Fujian Province, in 1957. He has lived and worked outside of China since 1986, first in Japan and subsequently, beginning in 1995, in New York City. Cai Guo-Qiang has been appointed Director of Visual and Special Effects, and is a core member of the creative team, for the opening and closing ceremonies of the 2008 Beijing Summer Olympics, which will take place in Herzog & de Meuron's highly anticipated stadium complex and will be televised to an estimated audience of four billion people, globally.

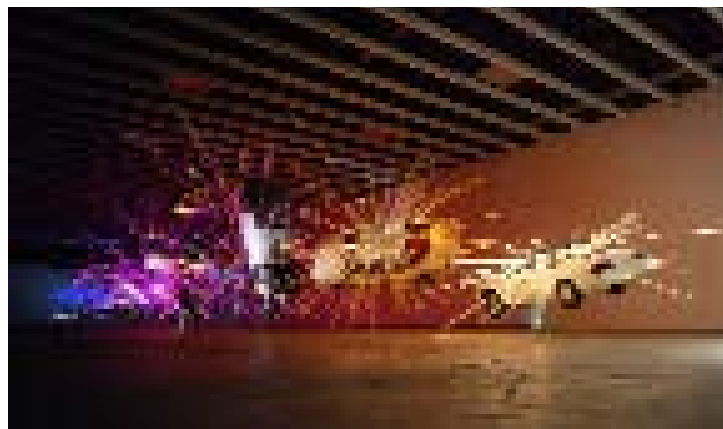
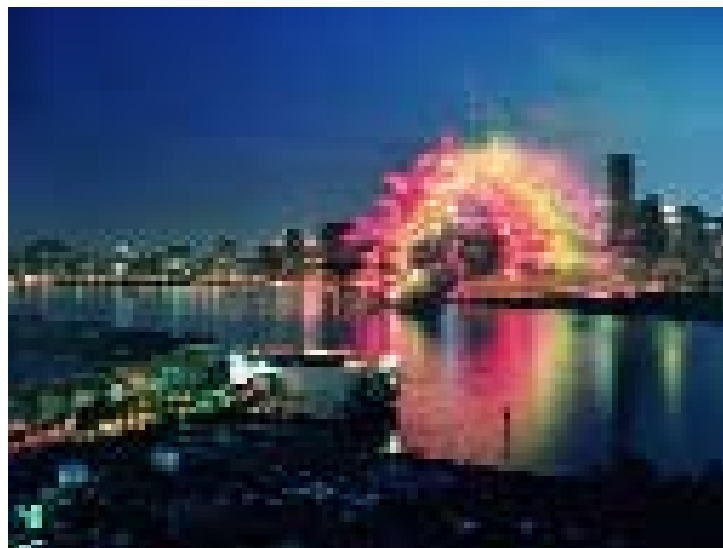
Cai Guo-Qiang: I Want to Believe**ISBN 978-0-89207-371-9****Hardcover, 9.75 x 11 in. / 316 pgs / 376 color.**

U.S. \$75.00 CDN \$86.00

March/Art/Asian Art & Culture

Exhibition Schedule

New York: Solomon R. Guggenheim Museum, 02/22/08–05/28/08



Cai's work is fascinating precisely where it seduces, even deceives, only to reverse our expectations and challenge our habits of mind.

—Barry Schwabsky, *Artforum*

WALTHER KÖNIG

Hans Ulrich Obrist: The Conversation Series



D.A.P. is pleased to offer the first 14 conversations with curator Hans Ulrich Obrist in this affordable and accessible series from Walther König—all designed by the Paris graphic design team M/M. Obrist's interest in interviews was first triggered by two very long conversations that he read when he was a student. One was between Pierre Cabanne and Marcel Duchamp, and the other between David Sylvester and Francis Bacon. "These books somehow brought me to art," says Obrist. "They were like oxygen, and were the first time that the idea of an interview with an artist as a medium became of interest to me. They also sparked my interest in the idea of sustained conversations—of interviews recorded over a period of time, perhaps over the course of many years; the Bacon/Sylvester interviews took place over three long sessions, for example."



Previously Announced.

Volume 1
Robert Crumb & Hans Ulrich Obrist
ISBN 978-3-88375-948-7
Pbk, 5.5 x 8.5 in. / 47 pgs / 1 b&w.
U.S. \$16.00 CDN \$18.00
Available/Nonfiction & Criticism

Previously Announced.

Volume 2
John Chamberlain & Hans Ulrich Obrist
ISBN 978-3-88375-922-7
Pbk, 5.5 x 8.5 in. / 128 pgs / 18 b&w.
U.S. \$20.00 CDN \$23.00
Available/Nonfiction & Criticism

Previously Announced.

Volume 3
Konrad Klapheck & Hans Ulrich Obrist
ISBN 978-3-86560-035-6
Pbk, 5.5 x 8.5 in. / 68 pgs / 16 color / 21 b&w.
U.S. \$20.00 CDN \$23.00
Available/Nonfiction & Criticism

Previously Announced.

Volume 4
Rem Koolhaas & Hans Ulrich Obrist
ISBN 978-3-86560-077-6
Pbk, 5.5 x 8.5 in. / 68 pgs.
U.S. \$17.95 CDN \$21.00
March/Nonfiction & Criticism

Volume 5
Rosemarie Trockel & Hans Ulrich Obrist
ISBN 978-3-86560-170-4
Pbk, 5.5 x 8.5 in. / 100 pgs.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 6
Wolfgang Tillmans & Hans Ulrich Obrist
ISBN 978-3-86560-133-9
Pbk, 5.5 x 8.5 in. / 140 pgs / 30 b&w.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Previously Announced.

Volume 7
Yona Friedman & Hans Ulrich Obrist
ISBN 978-3-86560-171-1
Pbk, 5.5 x 8.5 in. / 126 pgs / 29 b&w.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 8
Zaha Hadid & Hans Ulrich Obrist
ISBN 978-3-86560-078-3
Pbk, 5.5 x 8.5 in. / 136 pgs / 35 color / 45 b&w.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 9
Gilbert & George & Hans Ulrich Obrist
ISBN 978-3-86560-217-6
Pbk, 5.5 x 8.5 in. / 192 pgs / 22 b&w.
U.S. \$25.00 CDN \$29.00
March/Nonfiction & Criticism

Previously Announced.

Volume 10
Thomas Demand & Hans Ulrich Obrist
ISBN 978-3-86560-204-6
Pbk, 5.5 x 8.5 in. / 174 pgs / 20 b&w.
U.S. \$25.00 CDN \$29.00
March/Nonfiction & Criticism

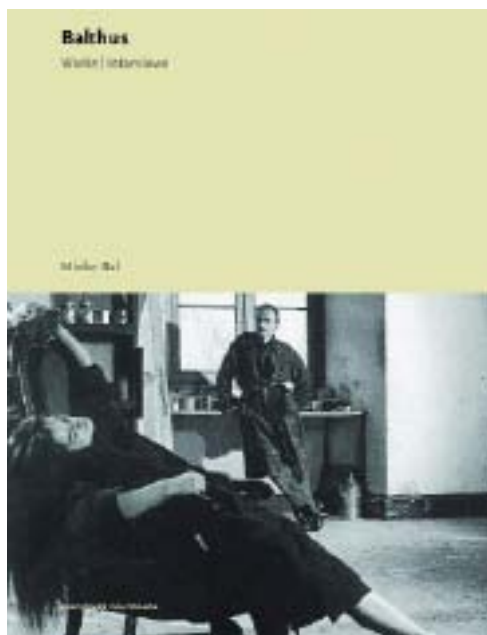
Volume 11
Nancy Spero & Hans Ulrich Obrist
ISBN 978-3-86560-322-7
Pbk, 5.5 x 8.5 in. / 100 pgs / 20 color.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 12
Dominique Gonzalez-Foerster & Hans Ulrich Obrist
ISBN 978-3-86560-334-0
Pbk, 5.5 x 8.5 in. / 100 pgs.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 13
Olafur Eliasson & Hans Ulrich Obrist
ISBN 978-3-86560-335-7
Pbk, 5.5 x 8.5 in. / 144 pgs / 20 color.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

Volume 14
Philippe Parreno & Hans Ulrich Obrist
ISBN 978-3-86560-340-1
Pbk, 5.5 x 8.5 in. / 126 pgs / 25 color.
U.S. \$22.00 CDN \$25.00
March/Nonfiction & Criticism

POLIGRAFA

**Balthus: Works, Interviews****Edited by Mieke Bal. Interview by Constanzo Costantini.**

Widely considered one of the greatest, and certainly one of the most mysterious and erotically daring, painters of the twentieth century, Balthus, or Balthazar Klossowski, the French/Polish Count de Rola, died in his adopted Switzerland in 2001 at the age of 93. Descended from Polish aristocracy and raised among important European intellectuals like Rainer Maria Rilke, André Gide and Jean Cocteau, Balthus went on to consort and collaborate with many of the most influential members of the Modern avant garde—including Breton, Picasso, Artaud, Giacometti, Camus, Masson and Lacan, to name a fraction. His disturbing and often erotically charged paintings remain enduringly enigmatic.

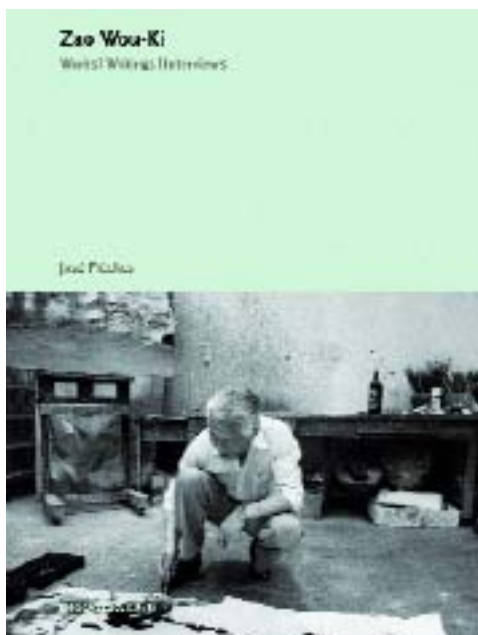
In this beautifully illustrated collection, Mieke Bal analyzes the way that the paintings emanate both reality and un-reality, creating the unique sense of eeriness at the heart of Balthus' work—which always invites viewers in and repels them at the same time. According to Bal, we are given access to a world that is in no way explained. Thus, the works must labor against assumptions of representation and appropriation, drawing us into a world we know not to exist. In Bal's interpretation, this canny fictionality renders the typical allegations of erotic appropriation naïve and censorious. Rather than reduce Balthus' work to the adolescent girls, Bal focuses on additional issues such as color, space, genre and history.

Balthus: Works, Interviews**ISBN 978-84-343-1165-7****Hardcover, 8.5 x 11 in. / 160 pgs / 130 color.**

U.S. \$45.00 CDN \$52.00

June/Art

POLIGRAFA

**Zao Wou-Ki: Works, Writings, Interviews****Edited by José Frèches. Interviews by Pierre Schneider and Michel Ragon.**

Zao Wou-Ki, born in 1921, conjoins western abstraction and Asian calligraphic traditions to produce paintings at once gestural and light-filled. Born in China, he moved to Paris in the 1940s, where the early support of Miró and Picasso, among others, encouraged him to resolve the disparate artistic and cultural paradigms informing his thought. While Paul Klee is readily detectable as a crucial resource, an early friendship with Henri Michaux was also pivotal, encouraging Zao to extend his Chinese ink technique. Michaux's view of his own work as a documentary graph of present-tense consciousness also must have struck Zao as sympathetic, since his paintings, in which wispy calligraphic tendrils float across foggy light, convey a similar sense of the human nervous system transcribed. This book collects, for the first time, writings, interviews and a significant selection of Zao's oeuvre from his early works to the present.

Zao Wou-Ki: Works, Writings, Interviews**ISBN 978-84-343-1163-3****Hardcover, 8.5 x 11 in. / 160 pgs / 130 color.**

U.S. \$45.00 CDN \$52.00

March/Art/Asian Art & Culture

**Also Available in this Series:****Robert Rauschenberg: Works, Writing, Interviews**

9788434311237

U.S. \$45.00 CDN \$52.00

Poligrafa

**Willem de Kooning: Works, Writings, Interviews**

9788434311381

U.S. \$45.00 CDN \$52.00

Poligrafa



STEIDL/ICP

Archive Fever: Uses of the Document in Contemporary Photography

Text by Okwui Enwezor.

Was it Joseph Cornell’s dossiers on ballerinas and artists that first proposed the model of the archive as a creative storehouse, a vehicle for the ordering of chaotic fragments? Over the past 30 years, successive generations have taken wide-ranging approaches to archives, most of them (like Cornell) concentrating on photographic and filmic collections. Organized and written by renowned scholar and ICP Adjunct Curator Okwui Enwezor, and taking its title from Jacques Derrida’s book of the same name, *Archive Fever* gathers leading contemporary artists who use archival materials in the fabrication of their work. As Derrida notes, the Greek etymology of “archive” connotes both “commencement” and “commandment,” implying that authority is as much at stake as authenticity. For artists, of course, these imperatives provoke all kinds of exciting opportunities for eccentricity and falsification, and the works included herein take many forms, including physical archives arranged by bizarre cataloguing methods, imagined biographies of fictitious persons, collections of found and anonymous photographs, film versions of photographic albums and photomontages composed from historical photographs. These images offer a wide-ranging subject matter, but are linked by the artists’ shared meditation on photography and film as the quintessential media of the archive. Artists include Tacita Dean, Stan Douglas, Felix Gonzalez-Torres, Zoe Leonard, Ilán Lieberman, Walid Raad, Thomas Ruff, Anri Sala, Fazal Sheikh, Eyal Sivan, Lorna Simpson and Vivan Sundaram, among others.

Archive Fever: Uses of the Document in Contemporary Photography

ISBN 978-3-86521-622-9

Paperback, 9 x 11 in. / 224 pgs / 185 color and b&w.

U.S. \$45.00 CDN \$52.00

February/Photography

Exhibition Schedule

New York: International Center of Photography, 01/18/08–05/04/08

STEIDL/ICP

Heavy Light

Recent Photography and Video from Japan

Text by Noriko Fuku, Linda Nochlin, Christopher Phillips, Akiko Otake.

Japanese contemporary artists have mined some distinctive territory in the past decade or two—from the Superflat movement, to the referencing of traditional art objects like scrolls or contemporary pop phenomena like manga. Within these conventions, certain themes continually surface—nature in conflict with the manmade world, costuming and the search for personal identity, and the child as cultural icon. *Heavy Light* identifies these themes as they are evidenced in recent Japanese photo-based art, and examines how they are reshaping Japanese tradition. This volume is published in conjunction with the major Spring 2008 exhibition at New York’s International Center of Photography, which includes a diverse selection of artists: Makoto Aida, Naoya Hatakeyama, Naoki Kajitani, Hiroh Kikai, Midori Komatsubara, Yukio Nakagawa, Asako Narahashi, Tsuyoshi Ozawa, Tomoko Sawada, Risaku Suzuki, Miwa Yanagi, Kenji Yanobe and Masayuki Yoshinaga. Also featured in this volume are extensive interviews with the artists, offering accounts of their working methods and their thoughts on the influence of contemporary art on Japanese culture during the last several decades of rapid change. In addition, art historian Linda Nochlin and writer Akiko Otake provide invaluable essays.



Heavy Light

ISBN 978-3-86521-623-6

Paperback, 8 x 9 in. / 208 pgs / illustrated throughout.

U.S. \$30.00 CDN \$35.00

June/Photography/Asian Art & Culture

Exhibition Schedule

New York: International Center of Photography

05/16/08–09/07/08

APERTURE

Photo Art**Photography in the 21st Century****Edited by Uta Grosenick, Thomas Seelig.**

More adventurous in scope than other comparable compendiums, *Photo Art* is a vast critical survey of contemporary conceptual-oriented photography. It particularly addresses the work of artists emerging in Western and Eastern Europe—many of whom will be new to American audiences—and presents critical contexts for their work in accompanying essays. Gathering more than 120 image-makers from around the globe, this luscious compendium reads like an international art fair between covers, with the work of artists to watch now and in the future, from established figures to representatives of the newest generation. Among the artists featured here are Roy Arden, the Atlas Group, Seung Woo Back, Richard Billingham, Gerard Byrne, Claude Closky, Natalie Czech, Tacita Dean, Luc Delahaye, Ruud van Empel, J.H. Engström, Charles Fréger, Stephen Gill, G.R.A.M., Beate Gütschow, Jitka Hanzlová, Annika von Hausswolff, Michael Janiszewski, Aglaia Konrad, Justine Kurland, An-My Le, Jochen Lempert, Zbigniew Libera, Hellen van Meene, Multiplicity, Wangechi Mutu, Mika Ninagawa, Arno Nollen, Gábor Ösz, Peter Piller, Xavier Ribas, Torbjørn Rødland, Anri Sala, Jules Spinatsch, Eve Sussman, Alec Soth, Santiago Sierra, Janaina Tschäpe, Jens Ullrich, Santos R. Vasquez, Qingsong Wang, Michael Wesely, Yang Fudong and Takashi Yasumura. Each artist's work is given a generous four-page spread, and many of these are embellished with installation views, book layouts and shots of artist's websites. Essays by 20 of the world's top international curators and theorists, including Uta Grosenick and Thomas Seelig, along with a glossary of important technical and theoretical terms, make this a definitive and essential volume.

Photo Art**ISBN 978-1-59711-062-4****Paperback, 8.25 x 10.5 in. / 512 pgs / 520 color / 45 b&w.****U.S. \$55.00 CDN \$63.00****April/Photography**



APERTURE

Michal Chelbin: Strangely Familiar
Acrobats, Athletes, and Other Traveling Troupes

Text by Leah Ollman.

In her sympathetic pictures of contortionists, dwarves, ballroom dancers and wrestlers from small towns in Israel, Ukraine, Eastern Europe and England, Michal Chelbin offers a glimpse into worlds both strange and familiar. Her subjects—usually individuals on society’s margins—tend to be portrayed offstage, at home, on the street or in a park, and in a disarmingly direct engagement with the viewer: “My aim is to record a scene where there is a mixture of direct information and enigmas and in which there are visual contrasts between young and old, large and small, normal and abnormal,” she writes. This sense of candid confrontation between subject and camera is particularly disarming when those subjects are prepubescent girls, whose bodies, as Chelbin puts it, “might be still that of a child, [but] their gazes sometimes imply differently.” Chelbin’s palette is intensely saturated with distinctive pinks, blues and greens, evoking a painterly atmosphere, even occasionally making explicit reference to art history. Though her influences are evident—most notably August Sander and Diane Arbus—the compelling photographs gathered in this first monograph have a unique visual and emotional impact. Born in Israel in 1974, **Michal Chelbin** has lived in Brooklyn since 2006. Her work has appeared in solo shows in Israel, Los Angeles and New York, and in group shows internationally. Chelbin is represented by Fahey/Klein Gallery in Los Angeles and the Photographers’ Gallery in London.

Michal Chelbin: Strangely Familiar
ISBN 978-1-59711-056-3
Hardcover, 9.5 x 11 in. / 112 pgs / 33 color / 22 duotone.
U.S. \$45.00 CDN \$52.00
April/Photography



My playground lies between the private and the public, between fiction and documentary. For me, the image is just the tip of the iceberg; it’s the gate to a story waiting to be told and which I try to depict in an appealing yet troubling way. —Michal Chelbin





APERTURE

Erwin Olaf

“Vermeer Noir” might be an apt description of Dutch photographer Erwin Olaf’s disquieting image repertoire. His subjects are posed indoors, immobile, somewhat in reverie and bathed in nearby window light—but not tranquilly so. An atmosphere of sinister but clinical indifference attends both them and their environments, rendering them into beautiful but dislocated mannequins in catalogue-furnished interiors. All sense of belonging to a place is eliminated. Each richly colored and sleekly composed image offers a sly reinterpretation of Norman Rockwell-like iconography and characters, manifesting a nostalgia that both burlesques and celebrates America of the 1950s and 60s. Dramatic emotions are hinted at but left ambiguous; certainly nothing in the models’ surroundings suggests a cause. Here, across three themes of Hope, Grief and Rain, Olaf blends mid-century Modern and Noir in the lens of contemporary fashion. Avocado greens, golden-hued oranges and subtle lilacs brighten and deaden simultaneously, sending an irresolvable tension through his scenarios like an electric current. This tension, strung between the polar effects of zing and muteness, is the line Olaf treads in his pictures. As a whole, the work defines what critic Jonathan Turner usefully describes as “Olaf’s recent fascination with the visual representation of such emotions of loss, loneliness and quiet despair. . . [He] plays games with the idea of cold reality versus cruel artifice, capturing that precise moment when innocence, hope, and joy are lost.” The book comes with a DVD of five of Olaf’s films.

Erwin Olaf was born in Hilversum, Holland, in 1959. As a commercial photographer, he has created campaigns for Nicorette, Nokia, Diesel, Microsoft, Heineken and Audi. His artwork has most recently been exhibited in a solo show at the Groninger Museum in the Netherlands, and was published in a monograph titled *Joy*. He currently lives in Amsterdam.

Erwin Olaf

ISBN 978-1-59711-061-7

Hardcover, 10 x 13 in. / 112 pgs / 65 color / DVD (NTSC).

U.S. \$65.00 CDN \$75.00

May/Photography



STEIDL & PARTNERS



Saul Leiter

Preface by Agnès Sire. Interview by Sam Stourdézé.

"I started out as a fashion photographer. One cannot say that I was successful but there was enough work to keep me busy. I collaborated with *Harper's Bazaar* and other magazines. I was constantly aware that those who hired me would have preferred to work with a star such as Avedon. But it didn't matter. I had work and I made a living. At the same time, I took my own photographs. Strangely enough, I knew exactly what I wanted and what I liked." Since the 1940s, Saul Leiter, an inveterate walker, has trawled the streets of New York, capturing its colors and spirit. His liking for disarray, solitude and elusiveness make him a unique artist, quite unconcerned about joining the throng. "I spent a great deal of my life being ignored. I was always very happy that way. Being ignored is a great privilege. That is how I think I learned to see what others do not see and to react to situations differently. I simply looked at the world, not really prepared for anything." This volume contains several previously unpublished color pictures alongside Leiter's early work in black-and-white. Co-published with Fondation Henri Cartier-Bresson, Paris.

Saul Leiter was born in Pittsburgh in 1923, the son of a rabbi. His work was shown at The Art Institute of Chicago in 1947 and at The Museum of Modern Art, New York, in 1953. His work will be the subject of a major 2008 exhibition at the Fondation Henri Cartier-Bresson in Paris.

Saul Leiter

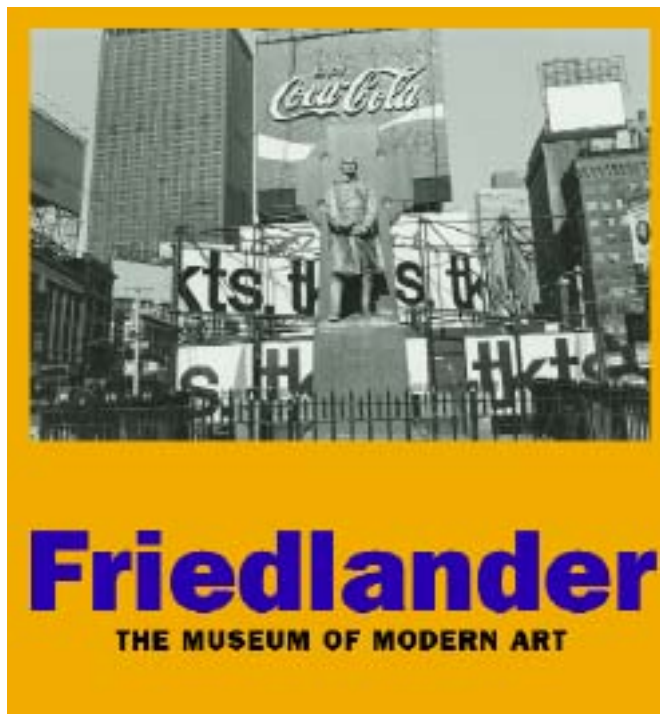
ISBN 978-3-86521-587-1

Hardcover, 8 x 9.5 in / 144 pgs / 50 color / 50 b&w.

U.S. \$45 CDN \$52

March/Photography

THE MUSEUM OF MODERN ART, NEW YORK



Now in Paperback.

Friedlander

Text by Peter Galassi. Afterword by Richard Benson.

Writing about The Museum of Modern Art, New York's monumental and critically acclaimed 2005 Lee Friedlander retrospective, Richard Lacayo of *Time* magazine said: "If a sophisticated notion of what a picture can look like, the continuous construction of new avenues of feeling, and sheer, sustained inventiveness are the measures we go by, then Friedlander is one of the most important American artists of any kind since World War II. . . Friedlander loves the muchness of the world. He loves the haphazard multitude of things that can pop up in every picture—street signs, sunbeams, bits of roofline, a jagged shadow—all colliding and contradicting one another. In his breezy but very acute introduction to the show's catalogue, Peter Galassi, MoMA's Chief Curator of photography, gets it just right when he says some of Friedlander's pictures give you the impression that 'the physical world had been broken into fragments and reconstituted under pressure at three times its original density.'"

Now available for the first time—the paperback edition of this definitive, comprehensive volume is being published to coincide with the traveling retrospective's stop in San Francisco at SFMOMA. At 480 pages, *Friedlander* includes more than 750 photographs—770 duotone and 33 color—grouped by series, as well as the incisive, aforementioned essay by Peter Galassi and an afterword by Richard Benson.

Friedlander

ISBN 978-0-87070-344-7

Paperback, 12 x 13 in./ 480 pgs / 33 color / 770 duotone.

U.S. \$45 CDN \$52

February/Photography

Exhibition Schedule:

San Francisco: San Francisco Museum of Modern Art, 02/16/08–05/26/08



STEIDL

Malick Sidibé: Chemises

That the beginnings of Malick Sidibé's career as a photographer coincided with Mali's independence from France (in 1960) was serendipitous, and he was certainly the right man to portray the country's post-colonial euphoria. Sidibé focused on the explosion of youth culture and music in 1960s Bamako, photographing all the happening events and ceremonies, including football matches, weddings, Christmas Eve celebrations and parties at clubs like Los Cubanos, Les Caïds, Les Las Vegas—names that convey the influx of western music into Mali. Visiting as many as five of these venues in one evening, Sidibé would capture Bamako's youth in a close-up snapshot style that conveys the joyful conviviality of this era, and the blending of African and western cultures in dances like the Mali Twist, and in curious combinations of traditional and European clothing. Sidibé would then display his carefully numbered index prints, glued onto administrative folders, on his studio walls for customers—usually the subjects of his photograph—to peruse. These are the “chemises” of this book's title. As an invaluable document of 1960s Mali, and as a large portion of Sidibé's oeuvre, *Chemises* is an essential volume for anyone interested in contemporary African photography. Born in Mali in 1935, **Malick Sidibé** opened his own studio in Bamako in 1958. His photography is now exhibited around the world, and he is considered one of Africa's greatest portrait photographers.

Malick Sidibé: Chemises

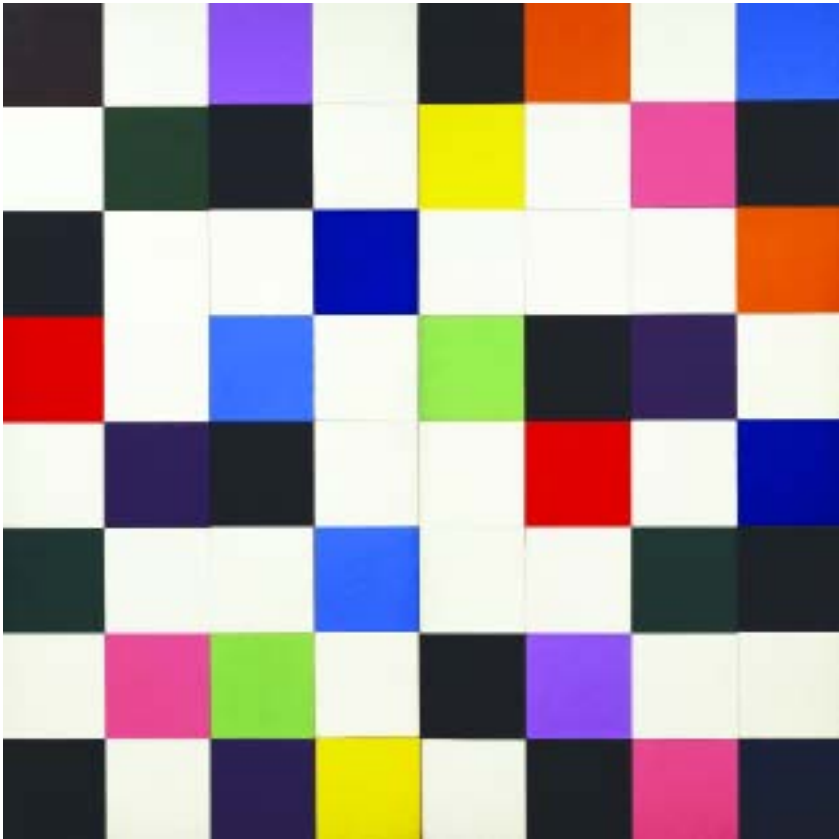
ISBN 978-3-86521-523-9

Paperback, 9.5 x 12.5 in. / 168 pgs / illustrated throughout.

U.S. \$30.00 CDN \$35.00

April/Photography/African Art & Culture





In March 2008, The Museum of Modern Art, New York, will launch the first major exhibition to explore the impact of standardized, mass-produced color on Modern and Contemporary art.

THE MUSEUM OF MODERN ART, NEW YORK

Color Chart
Reinventing Color: 1950 to Today

Text by Ann Temkin, Briony Fer, Melissa Ho, Nora Lawrence.

Color Chart addresses the impact of standardized, mass-produced color on the art of the past 60 years. Taking the commercial color chart as its central metaphor, this volume chronicles an important artistic shift that took place during the middle of the twentieth century: a frank acknowledgment of color as a matter-of-fact element rather than a vehicle of spiritual or emotional content. Collected here are more than 40 artists who explore in their works the double meaning of “ready-made color”: color bought off the shelf, rather than mixed on a palette, as well as color assigned by chance or arbitrary system rather than composed with traditional chromatic harmonies in mind. Published to accompany a major exhibition at The Museum of Modern Art, New York, this volume begins with Marcel Duchamp’s *Tu m’*, the artist’s final painting, made in 1918, with its long array of color samples looming across the canvas. This early recognition of color’s commercial nature was fully explored more than three decades later by artists such as Robert Rauschenberg, Andy Warhol, Gerhard Richter and Alighiero Boetti, who in the 1950s to the 1970s, with a host of others, redefined the parameters of color from a matter of personal expression to one of arbitrary systems and random processes. The repercussions of this transformation continue to be felt into the twenty-first century, in work by artists including Sherrie Levine, Mike Kelley and Damien Hirst, as well as others who explore color in digital technology. This volume traces the lineage of the questions provoked by color’s new status, and the variety of answers that have resulted.

Color Chart
ISBN 978-0-87070-731-5
Clothbound 9 x 10.5 in. / 248 pgs / 280 color.
U.S. \$50.00 CDN \$58.00
March/Art

Exhibition Schedule
New York: The Museum of Modern Art, 03/02/08–05/12/08



THE MUSEUM OF MODERN ART, NEW YORK

Design and the Elastic Mind

Edited by Paola Antonelli. Text by Paola Antonelli, Hugh Aldersey-Williams, Peter Hall, Ted Sargent.

Over the past few decades, we have experienced dramatic changes in some of the most established dimensions of human life: time, space, matter and individuality. Today our minds must be able to synthesize such transformations, whether they are working across several time zones, traveling between satellite maps and nanoscale images, gleefully drowning in information or acting fast in order to preserve a bit of down-time. Organized by Paola Antonelli, Museum of Modern Art Curator of Architecture and Design, *Design and the Elastic Mind* focuses on the ability of designers to grasp momentous advances in technology, science and social mores, and to convert them into useful objects and systems. Included projects range from nanodevices to vehicles, appliances to interfaces and building facades, pragmatic solutions for everyday use to provocative ideas meant to influence our future choices. Designed by award-winning book designer Irma Boom, this volume features essays exploring the promising relationship between design and science by Antonelli, design critic and historian Hugh Aldersey-Williams, visualization design expert Peter Hall and nanophysicist Ted Sargent.

Design and the Elastic Mind

ISBN 978-0-87070-732-2

Paperback 7.5 x 9.5 in. / 192 pgs / .250 color.

U.S. \$34.95 CDN \$40.00

March/Design & Decorative Arts/Science

Exhibition Schedule

New York: The Museum of Modern Art, 02/24/08–05/12/08





GREGORY R. MILLER & CO.

The Furniture of Poul Kjærholm: Catalogue Raisonné

Foreword by Hanne Kjærholm. Text by Michael Sheridan.

The Furniture of Poul Kjærholm: Catalogue Raisonné is the comprehensive and definitive reference work on one of the most important and profound designers of the twentieth century. Poul Kjærholm (Denmark, 1929-80) was a furniture architect whose unique aesthetic language combined industrial materials and techniques with a craftsman's approach to details and materials. The catalogue has been authored by the American architect Michael Sheridan, an internationally recognized expert on Scandinavian architecture and design and the world's foremost authority on Kjærholm.

This volume includes 70 entries that document, analyze and describe all of Kjærholm's realized designs. The entries include furniture dimensions and information about materials, as well as a wealth of drawings and vintage photographs. The book features the renowned Modernist photographer Keld Helmer-Petersen's iconic photographs of Kjaerholm's work. Helmer-Petersen was Kjærholm's creative partner for three decades and documented his furniture and exhibitions over this period. Sheridan's biographical essay traces and discusses the development of Kjærholm's formal vision over the course of his career. Supplementary information includes a timeline of production dates, manufacturer information, notes on materials and maintenance and production stamps.

The book was compiled with the assistance of the Kjærholm family and includes a foreword by Hanne Kjærholm. It was designed by Takaaki Matsumoto, one of the most respected designers of art books in the world. Printed entirely in black-and-white duotone, the many archival photographs in the book are reproduced in the finest quality. Destined to become a model for the field of design, *The Furniture of Poul Kjærholm* is an instant classic and an essential reference for readers interested in furniture, interior design and the history of Modern architecture and design.

Poul Kjærholm began his career in 1948 as a cabinetmaker's apprentice. His distinctive style is evident as early as 1952 in his PKO Minimalist plywood series. In 1973 he became head of the Copenhagen Institute for Design. His work is in many of the most important museum collections in the world, including The Museum of Modern Art, New York.

The Furniture of Poul Kjærholm: Catalogue Raisonné

ISBN 978-0-974364-88-9

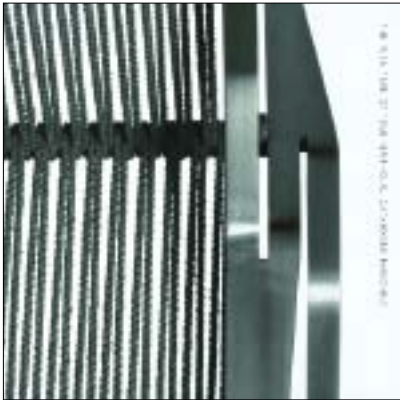
Hardcover, 8.75 x 8.75 in. / 224 pgs / 230 b&w.

U.S. \$90.00 CDN \$104.00

February/Design & Decorative Arts

Kjærholm was a furniture architect, rather than a designer of furniture. This distinction might seem subtle, but it is fundamental.

—Michael Sheridan



GALERIE PATRICK SEGUIN/SONNABEND GALLERY

Jean Prouvé

Introduction by Patrick Seguin. Text by Catherine Coley, Françoise-Claire Prod'homme, Raymond Guidot, Catherine Prouvé.

Today the oeuvre of French architect and designer Jean Prouvé is considered essential to the history of twentieth century design. Prouvé's furniture designs were determined by the interior spaces the pieces would inhabit, and they developed in tandem with the Modernist principles of the "art of living" and "harmonious habitat" that were so characteristic of the time. This exquisitely produced and comprehensive volume, which was put together by Paris' Galerie Patrick Seguin and New York's Sonnabend Gallery—where Prouvé was the subject of a critically-acclaimed 2003 solo exhibition—fills a hole in the existing scholarship, most of which focuses on Prouvé's architecture. It includes a collection of interviews with collectors and design professionals, a detailed biography of Prouvé by his daughter, Catherine Prouvé, and essays by design historian Raymond Guidot and architecture historian Catherine Coley.

Jean Prouvé was born in Paris in 1901. He opened his workshop in Nancy in 1923 and began producing furniture the following year. Immediately successful, Prouvé is best known for his innovative applications of new materials, with which he created extremely influential buildings and furniture—including several gas stations for Shell and Mobile. Working well past retirement, he died in Nancy in 1984.

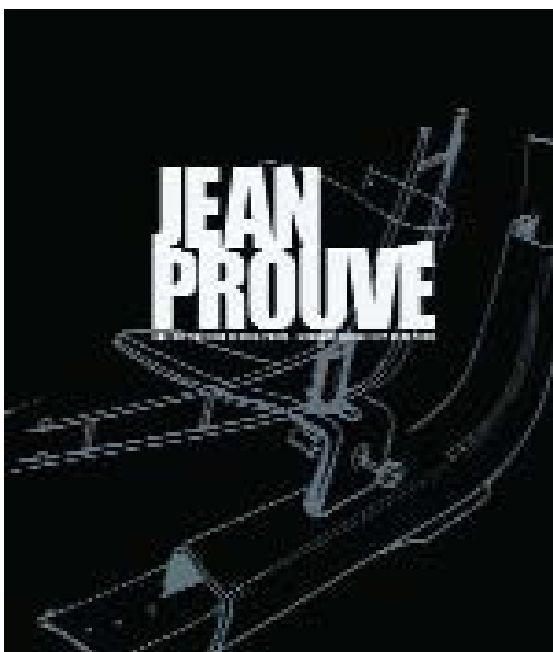
Jean Prouvé

ISBN 978-2-909187-00-6

Slipcased, 2 Volumes, 10 x 12 in. / 648 pgs / 1000 color / 500 b&w.

U.S. \$250.00 CDN \$288.00

February/Design & Decorative Arts



STEIDL & PARTNERS



Otto Steinert: Parisian Shapes

Text by Florian Ebner, Ute Eskildsen.

German photographer Otto Steinert did not see the people of Paris, he saw its structures, rhythms and its subtle plays of light and shadow. The building facades lining Steinert's avenues tell the story of Paris during that era, but his blurred figures and vehicles, moving against such stationery backdrops, look strange and fleetingly intangible. In this volume, a series of multiple exposures and luminograms, which were created at landmarks like the Place de la Concorde, reveal Steinert's prescience and his embrace—as the founder of the postwar Fotoform movement—of the tenets of Bauhaus photography. This important volume features numerous previously unpublished photographs taken by Steinert in Paris between 1948 and 1956. Containing an essay by photographer and writer Florian Ebner, it reveals key developments in Steinert's unique and influential language.

Otto Steinert: Parisian Shapes

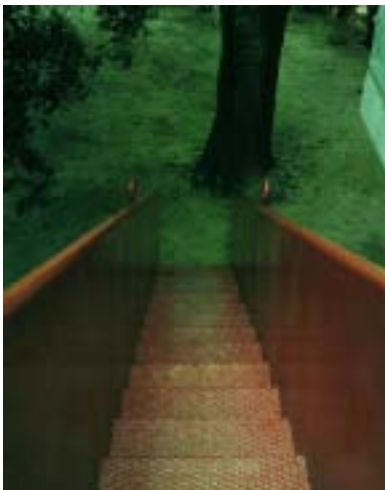
ISBN 978-3-86521-624-3

Hardcover, 7.75 x 10 in. / 112 pgs / 55 tritone.

U.S. \$60.00 CDN \$69.00

July/Photography/Architecture

STEIDL



Karl Lagerfeld: Three Examples of 20th Century Modern Architecture

Casa Malaparte, The House in the Trees, Tadao Ando-Vitra House

Edited by Gerhard Steidl, Eric Pfrunder.

Karl Lagerfeld's architectural photographs have always tackled much more than structure and form, and in this exquisite, three-volume boxed set, he explores three quite diverse architectural gems with his highly personal and insightful vision: the poet and renowned egomaniac Curzio Malaparte's Casa Malaparte villa, Perugini's La Casa Albergo Nella Pineta di Fregene and Tadao Ando's Vitra House. Malaparte's villa is examined in two parts, the first addressing its integration within the landscape, and the second documenting its interior and furniture. Lagerfeld's use of the Polaroid-transfer technique captures the antique beauty and mystical charm of this elegant villa. Perugini's Albergo Nella Pineta di Fregene is a somewhat neglected Modernist gem, hidden amongst a cluster of trees in a small village near Rome, and constructed in wood, concrete and glass; and Ando's Vitra pavilion in Weil am Rhein is renowned as an architectural masterpiece that embodies his criteria of tranquility, harmony and dynamism. Lagerfeld's sensitive photographic documentation perceptively renders both the geometric details and the unique sense of place which each building imparts.

Karl Lagerfeld: Three Examples of 20th Century Modern Architecture

ISBN 978-3-86521-540-6

Slipcased, 3 Volumes, 9.75 x 12.25 in. / 184 pgs / illustrated throughout.

U.S. \$85.00 CDN \$98.00 **SDNR30**

March/Photography/Architecture

STEIDL/LANGEN FOUNDATION



Karl Lagerfeld: Konkret Abstrakt Gesehen

This volume collects new architectural photographs by Karl Lagerfeld, who has now amassed a spectacular oeuvre in this field, including, among others, his superb images of recent and celebrated buildings by Zaha Hadid (one of his favorite architects working today) and Tadao Ando. Central to Lagerfeld's approach are the architectonic details of these buildings; the title *Konkret Abstrakt Gesehen* (Concrete Seen Abstractly) conveys this guiding premise of his vision. For he sees architecture as not only functional, but as a source of abstract pattern, forms, lines and textures, defined by light in space, and as an epitome of durability. As Lagerfeld has stated, "We need houses as we need clothes, but even more so and they have to last longer. That is why the cycles of architecture's evolutions are so much longer." In photographing the buildings he loves, however, Lagerfeld's ultimate aim is not primarily to document the structures he surveys, but to re-conceive them for and in photographic form. *Konkret Abstrakt Gesehen* is the latest chapter in Lagerfeld's ongoing photographic interpretation of architecture, previously documented in such books as *Schlofhotel*, *Modern Italian Architecture* and *Villa Jako*, all published by Steidl.

Karl Lagerfeld: Konkret Abstrakt Gesehen

ISBN 978-3-86521-528-4

Clothbound, 9.5 x 12 in. / 144 pgs / 85 tritone.

U.S. \$22.00 CDN \$25.00

March/Photography/Architecture

MUSEO CASA MOLLINO

Carlo Mollino: Casa del Sole

"Everything is permissible as long as it is fantastic," Carlo Mollino once said, accurately describing his attitude towards design and architecture. Known as one of the most versatile architects of the twentieth century, Mollino, an amazing sportsman and inspiring creative force in many fields, designed a 23-apartment, Modernist ski chalet called Casa del Sole (House of the Sun) in Cevinia, Italy, in 1947. It is a perfect example of the lively complexity typical of his work. This beautifully produced, clothbound volume with a tipped-on cover image develops as a sort of architectural novel, including drawings, photographs and writings by Mollino about the design and building process.

When it was built, Casa del Sole proposed to create modern yet economic housing that would help develop tourism in the Italian Alps after the Second World War—an extremely difficult period in that country's history. The architecturally sophisticated building was furnished very minimally, and pushed the conceptual vanguard of the time with its pared-down lines and use of basic industrial building materials. Later, the penthouse of the building was inhabited by the famous Austrian skier Leo Gasperl, the fastest man in the sport between 1932 and 1947. Mollino, also a passionate skier, an instructor and the author of a 334-page manual on ski technique, dreamed of a functional, disciplined building for the sportsman—a Modernist concrete structure utilizing the traditional stone and wood constructions of northern Italy.

Carlo Mollino (1905–1973) was an architect, designer, photographer and writer, not to mention a race-car driver and a pilot. His buildings include the Royal Theatre in Turin, and his furniture, like his photography, is ever more valuable. In 2005, a Mollino table sold for \$3.8 million, setting a world record for twentieth-century decorative art.

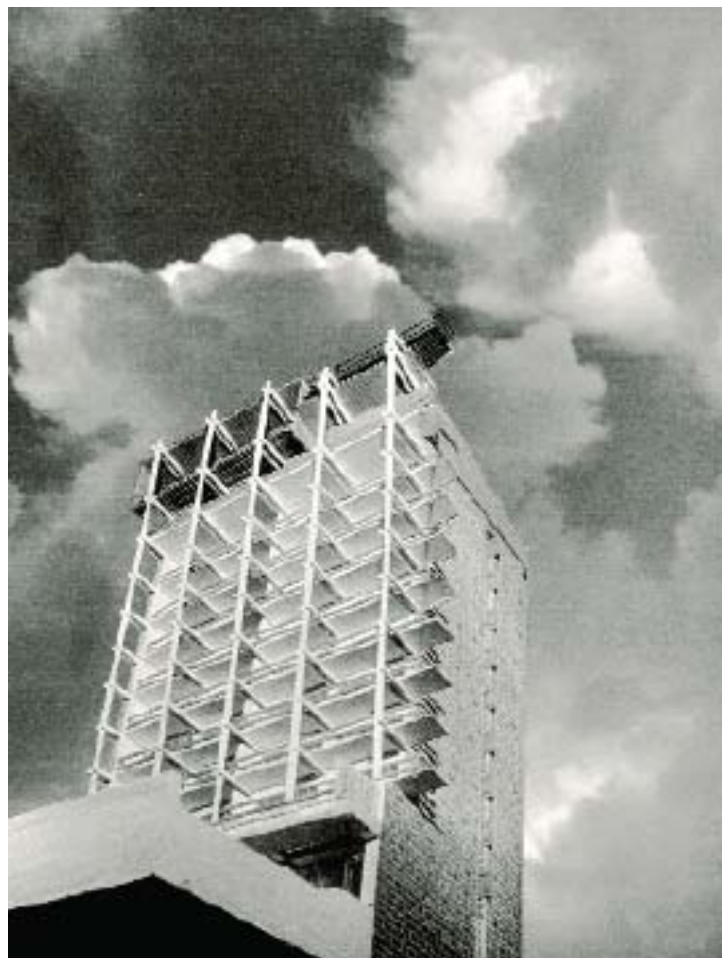
Carlo Mollino: Casa del Sole

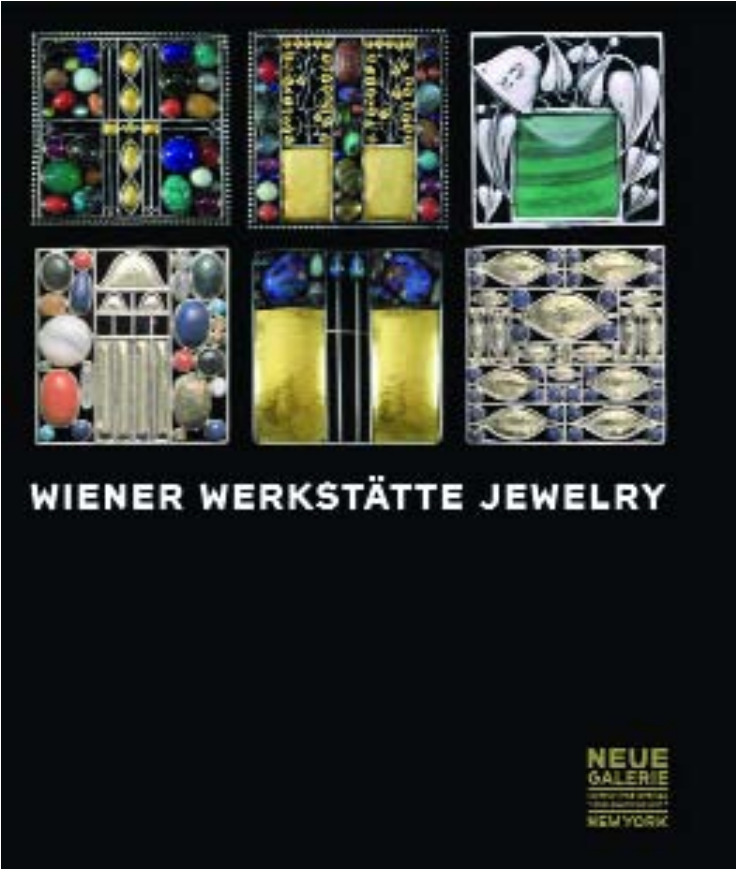
ISBN 978-8-889082-05-8

Hardcover, 8.5 x 11 in. / 130 pgs / 239 color.

U.S. \$55.00 CDN \$63.00

March/Architecture & Urban Studies





HATJE CANTZ

Wiener Werkstätte Jewelry

Text by Janis Staggs.

The Wiener Werkstätte, or Vienna Workshops, was established in 1903 by Josef Hoffmann and Koloman Moser, artists who subscribed to the English Arts and Crafts ideal of exceptionally well-made objects designed by artists and executed by specialized craftsmen. Following the example of near contemporaries René Lalique and Louis Comfort Tiffany, Hoffmann and Moser shared the belief that jewelry should be valued for its artistic merit and not simply for its monetary value. This opulent publication, written by Neue Galerie curator and expert in the period, Janis Staggs, highlights masterpieces created by the Wiener Werkstätte between the firm's inception in 1903 and the early 1920s. It features significant pieces by Josef Hoffmann, Koloman Moser, Carl Otto Czeschka and Dagobert Peche, among others. Supplemental materials include relevant periodicals, design drawings and photographs of prominent clients, with an emphasis on fashion designer Emilie Flöge, confidante of Gustav Klimt, who assembled a large collection of Wiener Werkstätte jewelry.

Wiener Werkstätte Jewelry

ISBN 978-3-7757-2165-3

Hardcover, 9.25 x 11.25 in. / 96 pgs / 72 color.

U.S. \$40.00 CDN \$46.00

June/Design & Decorative Arts

Exhibition Schedule

New York: Neue Galerie, 03/27/08–06/30/08

CHARTA

Giuliana Michelotti: Inform

Text by Stefano Tonchi, Cristina Morozzi, Giuliana Michelotti.

For 20 years, Giuliana Michelotti has designed fashion, objects and jewelry of uncommon organic sensuality in collaboration with such leading firms as Valentino, Versace, Dolce & Gabbana and Christian Lacroix. Always a passionate and inquisitive traveler, Michelotti has been as influenced by the tribal and ethnic traditions of Asia and Africa as the contemporary trends of her native Italy or current home, New York City. In 1995 Michelotti launched her own line of jewelry inspired by nature and the sea. All of the pieces in the GM collection are cast in silver using an ancient Indian “lost wax” technique. The stones are uncut and natural, worn by rain and sand. Shells and madrepores eroded by waves, corals ramified in infinite ways, sticks and small rocks—in Michelotti’s hands, these humble organic materials are transformed into necklaces, bracelets and earrings of such highly refined shape and physical lightness that one cannot mistake them for anyone else’s work. With an essay by *The New York Times’* revered style editor, Stefano Tonchi, this volume features exquisite close-up photographs of Michelotti’s jewelry, and details the life and creative path of an artist who has achieved an extraordinarily sophisticated aesthetic synthesis.

Giuliana Michelotti: Inform

ISBN 978-88-8158-643-1

Hardcover, 8.5 x 8.5 in. / 84 pgs / 55 color.

U.S. \$39.95 CDN \$46.00

February/Design & Decorative Arts



JOVIS

Gaudí Unseen

Completing the Sagrada Família

Text by Mark Burry, Jordi Bonet i Armengol, Jos Tomlow, Joan Bassegoda i Nonell, et al.

Around two million people annually visit Spanish architect Antoni Gaudí's unfinished *gesamkunstwerk*, La Sagrada Família—a massive church in Barcelona, which was begun in 1883. Since many of Gaudí's plans for the structure were destroyed during the Spanish Civil War, teams of architects have been continually tinkering with the elusive structure since his death in 1926. Because Gaudí seemingly didn't use regular or repeating forms—relying instead on color, light and organic sculptural motifs—architects working on the completion of La Sagrada Família have faced a host of daunting design problems. In the 1980s, New Zealand architect Mark Burry began using computer-aided design to piece together the missing parts—but traditional architectural software doesn't translate Gaudí's off-beat forms, so Burry applied aeronautical design software to the problem. Though slated for completion by 2007, the building is still very much under construction—the completion date having been pushed back many times. As the structure is dedicated to the holy family, Gaudí would often joke, "The patron of this project is not in a hurry." *Gaudí: Unseen* offers a behind-the-scenes look at this hundred-year-long architectural drama.

Antoni Gaudí was born in the Catalan province of Reus in 1852. He was greatly influenced by the Gothic revival of the period and the emergent style of Art Nouveau, through which he forged his own unique language, and which garnered him many prestigious commissions. Gaudí died in 1926, after being hit by a streetcar in Barcelona.

Gaudí Unseen

ISBN 978-3-939633-78-5

Flexibound, 8 x 8 in. / 160 pgs. / illustrated throughout.

U.S. \$39.95 CDN \$46.00

March/Architecture & Urban Studies



MFA PUBLICATIONS

Imperishable Beauty

Art Nouveau Jewelry

Text by Yvonne Markowitz, Elyse Z. Karlin.

"A new, imperishable beauty," was how the artist and architect Henry van de Velde described it. European Art Nouveau jewelry of the late nineteenth and early twentieth centuries embraced a new aesthetic characterized by sensuous forms, dramatic imagery and vivid symbolism. Many of the designers associated with the movement sought their inspiration not in traditional jewelry, but in the work of the pre-Raphaelites and Impressionists and in the arts of Japan. Rejecting the rigid naturalism typical of European decorative arts, designers such as René Lalique and Henry van de Velde, and the artists of the German Jugendstil and Austrian Wiener Sezession movements, created ornaments that expressed the spirit and freedom of the era. These artists and designers adopted a free-flowing line and asymmetrical format that invigorated their work and set it apart, while their use of natural motifs and of the female form imbued their creations with energy, sensuality and dreamy mysticism. But underlying the undeniable exuberance of these works was a fin-de-siècle edginess that endows this period with inexhaustible fascination. With nearly 120 ornaments from a single private collection—the finest of its type in America—*Imperishable Beauty* features all of the major designers and jewelers from this groundbreaking era. Paintings, prints, posters and textiles fill out the presentation, making this book as rich and intoxicating as the aesthetic it portrays.

Imperishable Beauty

ISBN 978-0-87846-734-1

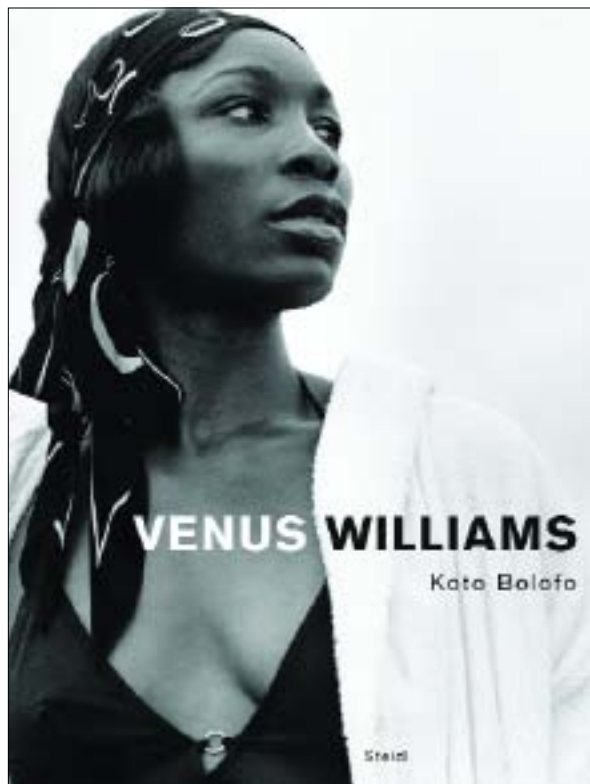
Hardcover, 8.75 x 9.25 in. / 176 pgs / 160 color.

U.S. \$40.00 CDN \$46.00

July/Design & Decorative Arts

Exhibition Schedule

Boston: Museum of Fine Arts Boston, 07/23/08–11/30/08



STEIDL

Koto Bolofo: Venus Williams

Edited by Patrick Remy. Text by Koto Bolofo.

With a power serve of 129 miles per hour and countless titles to her name (including number one in the world), Venus Williams is an amazing force in the world of tennis. She stands 6'1" and possesses great reach, or "wingspan," and a rare mental tenacity that has put many, many trophies on her mantelpiece. It was thanks to Williams' tireless campaigning that the bizarre sexist tradition of awarding a smaller prize money to female tennis players was corrected, at least at Wimbledon and the French Open. (Amusingly, Williams herself became the first beneficiary of this amendment when she won Wimbledon in June, 2007.) Williams' ascent to fame has been meteoric from the first. At her Grand Slam debut at the 1997 French Open, she reached the final, and although she did not win that match, her world ranking shot up from 66 to 25 in one day. By 1999, she was number three, and by 2000 she had won a gold medal for the U.S. at the Olympics—the first of two, thus far. This sense of un-stoppability has always characterized Venus Williams, and makes her gripping to watch. Now the British fashion photographer Koto Bolofo has caught some of her magic on camera, in ways that have never been seen before. Granted unrivalled access to the athlete, during both her public tournaments and many private moments, Bolofo offers here a monumental portrait of one of today's greatest athletes.

Koto Bolofo: Venus Williams

ISBN 978-3-86521-602-1

Hardcover, 11.75 x 13.5 in. / 100 pgs / 90 color.

U.S. \$50.00 CDN \$58.00

July/Photography/Fashion

STEIDL

Is That So Kid: David Bailey, Anjelica Huston

Text by Martin Harrison.

David Bailey was the model for the swinging playboy photographer in Michelangelo Antonioni's classic 1966 film, *Blow-Up*. Born in London in 1938, Bailey had, by 1960, become the first celebrity photographer—known especially for his revolutionary work for *Vogue*, and for the fact that he socialized with actors, musicians and royalty. His many influential books include, *Trouble and Strife* (1980), *Nudes* (1984), *If We Shadows* (1991), *The Lady Is a Tramp* (1995) and *Rock 'n' Roll Heroes* (1997). Bailey's *Box of Pin-Ups* (1964)—a box of posters of London celebrities like Terence Stamp, The Beatles and the notorious East End gangsters, The Kray Twins—remains an extremely influential publication for its then-odd close cropping of the subjects' heads, which has since become a common technique in fashion photography, in order to give the illusion that the model is larger than life. In 1973, Bailey did all his major fashion shoots for *British Vogue* with actress and, at that time, occasional model, Anjelica Huston. This irresistible volume chronicles the duo's fiery photographic collaboration. The title, *Is That So Kid*, is borrowed from Huston's father, film director John Huston's, trademark retort.



Is That So Kid, David Bailey, Anjelica Huston

ISBN 978-3-86521-632-8

Hardcover, 10.25 x 13 in. / 72 pgs / 51 tritone.

U.S. \$60.00 CDN \$69.00

July/Photography/Fashion

STEIDL DANGIN

Lacombe**Anima/Persona**

In her second book, acclaimed photographer Brigitte Lacombe offers revelatory portraits of Bill Clinton, Brice Marden, Meryl Streep, Martin Scorsese and other influential contemporaries. These photographs, in color and black-and-white, capture private and public moments, both intimate and theatrical. They include Bob Dylan on his ranch in Malibu (2004), Nelson Mandela in Johannesburg (2002), Maya Angelou at home with her parents in North Carolina (1981), David Mamet writing in his Vermont cabin (1997), Louise Bourgeois in pigtails (1995), Meryl Streep in *Kramer vs. Kramer* (1979), Martin Scorsese directing Leonardo DiCaprio in *Gangs of New York* (2000), *The Aviator* (2003) and *The Departed* (2005), Robert Redford as a director on the set of *Ordinary People* (1979), Paul and Linda McCartney in Paris (1983), President Clinton traveling in Africa for his foundation (2007) and the Dalai Lama in Dharamsala, India (2003). Born and raised in France, Brigitte Lacombe began her photographic career in 1975, on assignment at the Cannes Film Festival. From the beginning of her career, she has had privileged access to the world of film, working on Alan Pakula's *All the President's Men* (1975), and Steven Spielberg's *Close Encounters of the Third Kind* (1976). For seven years, beginning in 1985, she was the first staff photographer for the Lincoln Center Theater. And since its first issue in 1987, she has traveled the world for *Condé Nast Traveler*. Lacombe's work has appeared in *Vanity Fair*, the *New Yorker*, *The New York Times Magazine*, *Paris Vogue*, *GQ* and numerous other publications.

Lacombe**ISBN 978-3-86521-644-1****Hardcover, 10.5 x 14 in. / 164 pgs / 292 color.**

U.S. \$90.00 CDN \$104.00

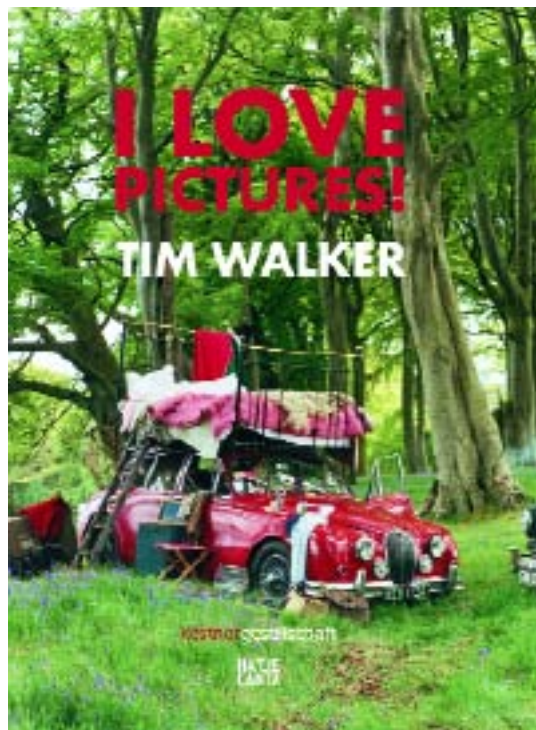
July/Photography



**Beautiful and memorably individual...documents
of genuine intimacy between her and her subjects.**

—Adam Gopnik, the *New Yorker*





HATJE CANTZ

Tim Walker

I Love Pictures!

Edited by Veit Görner, Caroline Käding. Text by Robin Muir, Caroline Käding.

A model, dressed in what resembles a flapper's spacesuit, crouches among disco mirror balls that send showers of light across an attic room; in another scene, dresses lit from within hang like Chinese lanterns from a tree; in yet another, a motley crew of children play on a beach among the ruins of a giant cardboard swan. The English fashion photographer Tim Walker, born in 1970 in Devon, has a fondness for such dream-logic scenarios. His models often occupy fantastical and elaborate sets whose baroque props rhyme with their costumes in subtle and sometimes wistful ways; one senses immediately that a great deal of effort has gone into the construction of these sets. Formerly assistant to photography legend Richard Avedon, and having made a name for himself in the pages of American, British, Italian and Japanese editions of *Vogue*, Walker is currently one of the world's most influential fashion photographers, alongside Steven Meisel, Jürgen Teller and Nick Knight. This volume is the first to present Walker's complete works to date.

Tim Walker

ISBN 978-3-7757-2111-0

Hardcover, 9.5 x 12.5 in. / 160 pgs / 132 color / 9 b&w.

U.S. \$55.00 CDN \$63.00

February/Photography/Fashion

MAGNUM PHOTOS

Previously Announced.

Fashion Magazine by Alec Soth

Interviews by Carlo Ducci, Marta Gili, Karl Lagerfeld, Pamela Golbin, Eric Olson, Alec Soth, Franca Sozzani.

In this beautifully produced third issue of the international art/fashion collectible *Fashion Magazine*, the acclaimed American photographer Alec Soth plays Editor-in-Chief, Advertising Director and sole photographic contributor—to quietly mesmerizing results. Featuring exquisite printing, unexpected gatefolds, special inks, varnishes and paper changes, this magazine-as-artist's-book-as-sociological-study-as-tongue-in-cheek-(yet-also-very-real)-advertising-vehicle contains some of the most riveting work being produced by a young photographer today. Soth explains: "While *Fashion Magazine* has a single photographer-author, it's still a magazine, not a book. So it doesn't follow my usual mode of slow, solitary production. It's collaboration. The ideas for the collaboration were formulated very quickly. I was approached by the folks at the Paris office of Magnum to work on this issue late last year. I immediately said yes. I was a huge fan of the previous two editions (by Martin Parr and Bruce Gilden) and was looking for an excuse to play with fashion. . . . I often say that when I am making a portrait, I'm not 'capturing' the other person. If the photograph documents anything, it is the space between the subject and myself. Something similar is at work with *Fashion Magazine*. I'm not really comfortable saying I know anything about Paris or its fashion world. And I suspect that most fashionable Parisians know just as little about Minnesota. What is interesting is the space between us. My favorite example of this involves Chanel. In Paris, I photographed Karl Lagerfeld at the Grand Palais. In Minnesota, I photographed a girl with a Chanel shopping bag in front of Sally's Beauty Shop. With this magazine, I'm trying to explore the distance between those two places."

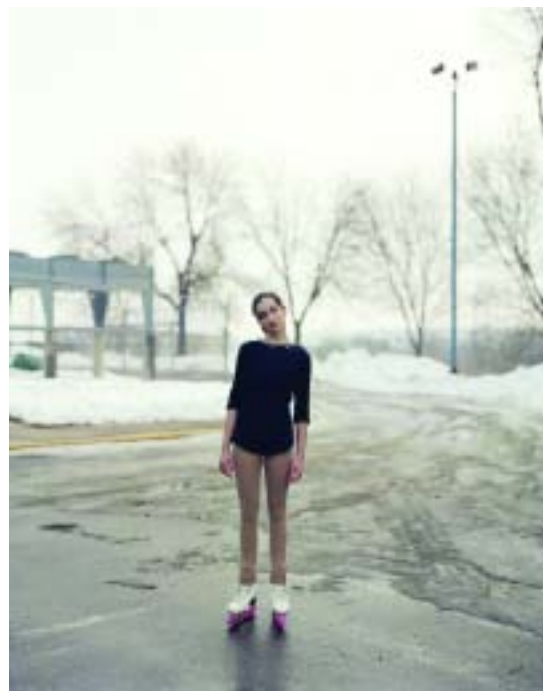
Fashion Magazine by Alec Soth

ISBN 978-2-9524102-1-2

Paperback, 9.5 x 12 in. / 212 pgs / illustrated throughout.

U.S. \$25.00 CDN \$29.00

Available/Photography/Fashion



STEIDL & PARTNERS

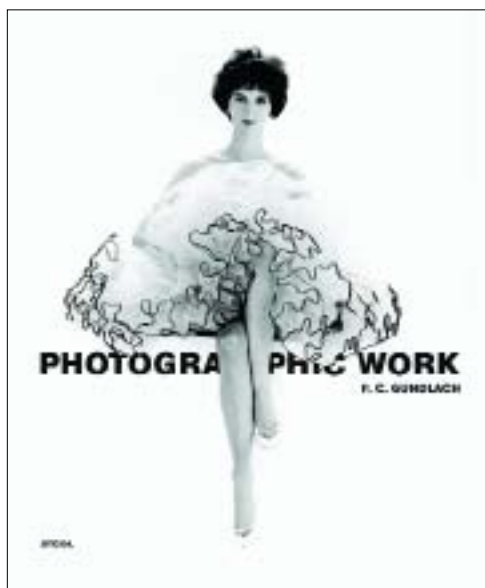
F.C. Gundlach: Photographic Work**Text by Klaus Honnef, Sebastian Lux, Ulrich Rüter, Hans-Michael Koetzle.**

The photography of F. C. Gundlach defines the look of postwar fashion in Germany. Using strong contrast effects, he was able to create a style that unified model, clothing and backdrop into a single composite, merging, for example, in one famous series, the bold stripes of an Op Art jacket with the pyramids at Giza beyond, or clustering a model in boa feathers within a phalanx of police officers. During the four decades following the end of the Second World War, Gundlach worked for high-circulation magazines in Germany such as *Film und Frau*, *Constanze*, *Annabelle*, *Stern* and *Quick*. In 1963 he signed an exclusive contract with the magazine *Brigitte*, and from this point on he began to embody the image of 60s couture photography in Germany, with his frequent borrowings from Op and Pop art idioms. Born in 1926, Gundlach was also the founder of the photographic supplies company PPS and the PPS Galerie, one of the first photo galleries in Germany, and has done much influential work as a lecturer and exhibition curator. This monograph, the first in English to offer an extensive consideration of Gundlach's oeuvre, and co-designed by Gundlach himself, establishes his significance as a trailblazer in the industry.

F.C. Gundlach: Photographic Work**ISBN 978-3-86521-594-9****Hardcover, 10 x 12 in. / 386 pgs.**

U.S. \$70.00 CDN \$81.00

July/Photography/Fashion



An astonishing collection of images by the influential postwar German fashion photographer, F.C. Gundlach—beloved by fashion insiders, but little known to the mainstream, until now.

STEIDL



Karl Lagerfeld: Trait par Trait

Edited by Anne-Florence Schmitt.

The phrase “Trait par trait” translates literally as “feature by feature,” but the attendant connotation is of both mark-making *and* faithful rendition. So it is with Karl Lagerfeld’s latest book, which showcases his celebrity portrait photography, made for the French magazine *Madame Figaro*. Focusing on actors, directors and musicians, Lagerfeld depicts a gamut of international stars. From Jeanne Moreau and Charlotte Rampling to Cate Blanchett, Benicio del Toro and Pamela Anderson, Lagerfeld traverses the spectrum of legends and newcomers that defines today’s entertainment industry. These black-and-white photographs incorporate both classic and more progressive portraiture styles, from a refined profile of Richard Berry to an exuberant Valérie Lemercier, feet bare and arms outstretched. Lagerfeld elicits the essential features of his subjects, and to this end he also encourages role-play, enacting each sitter’s sense of self: there is the beaming Jack Nicholson in trademark sunglasses, the cryptic David Lynch lighting a cigarette Jimmy Dean-style, the smoldering Monica Bellucci and the mischievous Ashton Kutcher. Lagerfeld also contrives pastiche vignettes: Lindsay Lohan, for example, appears as an alluring young Elizabeth Taylor, and Fanny Ardant as Maria Callas.

Karl Lagerfeld: Trait par Trait

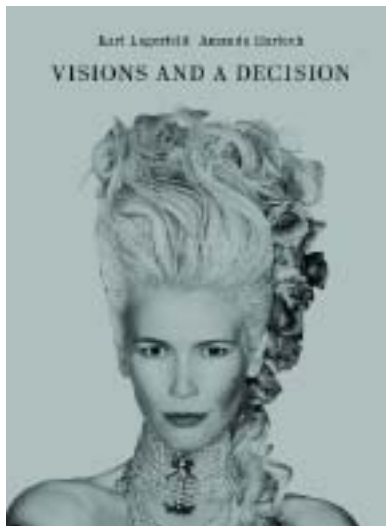
ISBN 978-3-86521-552-9

Paperback, 8.75 x 11.25 in. / 144 pgs / 72 tritone.

U.S. \$25.00 CDN \$29.00

April/Photography/Fashion

STEIDL



Karl Lagerfeld & Amanda Harlech: Visions and a Decision

Karl Lagerfeld has run Chanel for the last 24 years, with Lady Amanda Harlech at his side for half of that time in the role of personal and professional muse. *Visions and a Decision*, their second collaborative book, combines Lagerfeld’s black-and-white photographs of Claudia Schiffer, Brad Kroenig and Sebastien Jondeau from a 1993 Dom Pérignon Oenothèque advertising campaign with a story by Harlech. Her tale charts the sensual fantasies of a young bachelor, Ghyslain, and Malvina, his bride-to-be; he is charming and ruthless, she is beautiful and demure. “This is a story of a young, handsome, old-money couple,” explains Lagerfeld. “Everything is perfect, they’re just a little bored.” With Dom Pérignon as the catalyst, Ghyslain fantasizes about transforming his prim fiancée into a cast of seductive characters. Harlech’s darkly humorous sensibility, which informs the Chanel aesthetic, is pitch perfect in this story of decadent ennui and passive seduction. Modeled on a traditional fairy-tale book with a title plaque embossed in silver, a black cloth bookmark and silver printing throughout, *Visions and a Decision* is perhaps not without a playful moral. Suppressing our desires is a dangerous thing; liberating them could be the beginning of a delectable existence.

Karl Lagerfeld & Amanda Harlech: Visions and a Decision

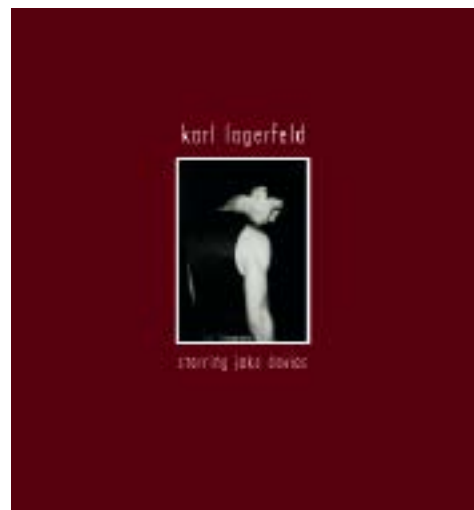
ISBN 978-3-86521-546-8

Hdcvr, 10 x 13 in. / 51 pgs / 31 tritone / 21 quadratone.

U.S. \$40.00 CDN \$46.00

January/Photography/Fashion

STEIDL



Karl Lagerfeld: You Can Leave Your Hat On

This book presents a selection of Karl Lagerfeld’s photographs of the model Jake Davies in different locations, settings and moods but all with one wry thing in common: Davies is wearing a hat. Lagerfeld’s project is the evocation of various personae acted out by Davies, not simply the photographic profile of a youth in changing guises. Indeed the book’s title page states that it “stars” Davies, casting him as the lead in an ambiguous drama. Compact in format, *You Can Leave Your Hat On* contains sepia photographs symmetrically framed by large white margins as if pasted into an album, like photographic ideas or filmic fragments. In one scene Davies appears gangster-like in a high-collared shirt, tie and pin-striped coat, seated pensively at an outdoor café. In another he stands poolside at night in a tuxedo, as if having just stepped out of a glittering party whose guests cannot be seen. Other images incorporate portraiture and fashion photography: for example Davies nude, gazing out a window or seated in jeans and a casual shirt in a studio. Throughout these scenarios, Lagerfeld employs Davies’ hat not only as a playful detail, but also as a dramatic beacon, linking the episodes into a larger story whose plot we ourselves must imagine.

Karl Lagerfeld: You Can Leave Your Hat On

ISBN 978-3-86521-590-1

Hardcover, 5 x 4.5 in. / 80 pgs / 60 tritone.

U.S. \$25.00 CDN \$29.00

April/Photography/Fashion



VISIONAIRE PUBLISHING, LLC

Visionaire No. 54: Sport In Collaboration with Lacoste

After issues exploring the senses of touch, smell, taste and sound, *Visionaire* presents issue 54, *Sport*—its very first wearable publication. Using the most advanced printing technologies, *Visionaire* has produced full-coverage, full-color, photographically-printed Lacoste polo shirts featuring artwork by some of the world's leading artists and photographers.

Sport is presented in four different sets, each containing three printed Lacoste polo shirts embedded within its pages—one small, one medium and one large—as well as a book featuring all 12 images. This issue is produced in collaboration with Lacoste, currently celebrating its seventy-fifth anniversary. Each set sold separately.

Visionaire No. 54: Sport No.1

ISBN 978-1-888645-70-5

Slipcased Board book, 13.25 x 17.5 in. with 3 Polo Shirts.

U.S. \$250.00 CDN \$288.00 **SDNR30**

June/Limited & Special Editions/Fashion

Visionaire No. 54: Sport No.2

ISBN 978-1-888645-72-9

Slipcased Board book, 13.25 x 17.5 in. with 3 Polo Shirts.

U.S. \$250.00 CDN \$288.00 **SDNR30**

June/Limited & Special Editions/Fashion

Visionaire No. 54: Sport No.3

ISBN 978-1-888645-73-6

Slipcased Board book, 13.25 x 17.5 in. with 3 Polo Shirts.

U.S. \$250.00 CDN \$288.00 **SDNR30**

June/Limited & Special Editions/Fashion

Visionaire No. 54: Sport No.4

ISBN 978-1-888645-74-3

Slipcased Board book, 13.25 x 17.5 in. with 3 Polo Shirts.

U.S. \$250.00 CDN \$288.00 **SDNR30**

June/Limited & Special Editions/Fashion



LE BOOK PUBLISHING, INC.

Le Book New York 2008

Designed by Narciso Rodriguez.

Designed this year by the celebrated Cuban-American fashion designer Narciso Rodriguez, *Le Book* is the contact information bible for the fashion and advertising industries. It serves as an international key to the creative world, an up-to-the-minute guide to more than 10,000 professionals—from the best photographers, art directors, stylists and modeling agencies, to location finders, rental studios, caterers, record labels, magazines, advertising agencies, fashion designers and public relations firms. In short, everything and everyone that is important to these industries can be found all in one place, right here, in *Le Book*. Displaying the work of some of the hottest and most enduring photographers of our time, *Le Book* serves not only as a reference, but also as a time capsule for this year's best in photography and design. With thousands of images, it's a virtual who's who of creative talent. With practical contact information, it's also a whose who. But more importantly, *Le Book* functions as a source of inspiration for creative people worldwide, and has become the global meeting place for those involved in the fields of visual communication.

Le Book New York 2008

ISBN 978-2-905190-60-4

Clothbound, 7.75 x 8.25 in. / 1910 pgs / illustrated throughout.

U.S. \$199.00 CDN \$229.00

April/Fashion



John “Hoppy” Hopkins: From the Hip

ISBN 978-88-6208-018-7

Hardcover, 11.5 x 8 in. / 160 pgs / 180 duotone.

U.S. \$50.00 CDN \$58.00

May/Photography/Music

DAMIANI

John “Hoppy” Hopkins: From the Hip

Radical British political activist John “Hoppy” Hopkins—who opened the legendary UFO, London’s first psychedelic club, and published *The International Times*, London’s first daily underground paper—arrived in London in 1960 and started working immediately as a photojournalist. Well-known for his uniquely dynamic images of the Beatles, The Rolling Stones and Marianne Faithful, Hopkins studied physics at Cambridge and was set on becoming a nuclear physicist early on. Though he focused on rock music, Hopkins also explored its roots, capturing blues and jazz greats like John Lee Hooker, Sonny Williamson, Dizzy Gillespie and Duke Ellington. For five years, he published his work in such papers as *The Sunday Times*, *The Observer*, *Melody Maker*, *Jazz Journal* and *Peace News*. With more than 150 images, this volume presents the most comprehensive survey of Hopkins’ work ever assembled, spanning the breadth of his career from his earliest shots of musicians to his later immersion in the psychedelic scene. Hopkins stopped working as a photojournalist in 1965, and began documenting his universe: drugs and drug users, Hells Angels, mods, Beats, tattoo artists and others who left a mark on the 60s counterculture, Vietnam protests, Malcolm X and Martin Luther King, Jr. This remarkable publication documents the full spectrum of the political and cultural changes of his time.

STEIDL

Jürgen Vollmer: On Filmsets and Other Locations

Text by Jürgen Vollmer.

At once a travelogue and a celebrity portrait collection, *On Filmsets* compiles Jürgen Vollmer’s photographs of film sets and celebrities all over the world. Vollmer, famed for his pictures of The Beatles (and for inventing the famous Beatles mop-top hair-cut), has a gift for putting his subjects at ease. In these pages he offers classical, relaxed portraits of Brad Pitt, Johnny Depp, Sean Connery, Heath Ledger, Madonna (Vollmer took the famous Madonna shot for *Who’s That Girl*, with the young Ms. Ciccone peeping over a wall), Arnold Schwarzenegger, Catherine Deneuve, Isabelle Huppert and Jeanne Moreau. Many of these portraits date from the 1980s, when Vollmer was a still photographer in Hollywood. His portraits of directors include, among others, Francis Ford Coppola, Tony Scott, Roman Polanski, Barbara Streisand and Alain Resnais, alongside over 170 images taken on numerous American and French film sets over the past four decades. Also featured are Vollmer’s long-esteemed photos of Rudolf Nureyev, taken in 1966 during rehearsals for the ballet *Le Jeune Homme et la Mort* and reckoned by many to be the finest images of the great dancer. The second part of this book, “Other Locations,” comprises portraits taken between 1961 and 1996 in various parts of the world: Turkey, Sicily, Egypt and Senegal. “I began to see the significance of many of my photos only decades after they were taken,” Vollmer confesses. “At the time I took them I just followed my instincts.”

Jürgen Vollmer: On Filmsets and Other Locations

ISBN 978-3-86521-598-7

Hardcover, 9.5 x 13 in. / 183 pgs / 76 color / 95 b&w.

U.S. \$45.00 CDN \$52.00

April/Photography/Film & Video



DAMIANI

Fabio Paleari: I Won't Give Up

Text by Robert Montgomery.

Any follower of the international tabloids is well-acquainted with rocker Pete Doherty, the former Libertines frontman who is now quite famous for his on-again, off-again love affairs with supermodel Kate Moss and crack cocaine. After getting kicked out of the influential aforementioned British post-punk band for his over-the-top drug use, Doherty started the band Babyshambles in 2005. Despite his frequent stints in rehab and a jail sentence for burglarizing a bandmate's apartment, Babyshambles has put out two records, *Down In Albion* (2005) and *Shotter's Nation* (2007). Though fringe elements of Doherty's incendiary story have been well documented by unauthorized paparazzi, the authorized, inside view has never been available until now. In *I Won't Give Up*, Italian photographer and documentary filmmaker Fabio Paleari, known for capturing one of the last interviews with Allen Ginsburg before his death in 1997, follows Doherty onstage, backstage, while partying from 2004–2006 and throughout the vicissitudes of his relationship with Moss. Over the course of his 30-year career, Paleari has created his own fair share of gossip with photographs of all kinds of illicit activity and glamorized sex, drugs and rock 'n' roll. Here, above all, he captures the “off” moments, when Doherty is at his roughest and least inhibited. This unique photo portrait closes just months after the famous video of Kate Moss' cocaine relapse aired to the public in 2007. Also available in a limited edition, which comes boxed with a photograph on baritate paper signed by Fabio Paleari.

Fabio Paleari: I Won't Give Up

ISBN 978-88-6208-019-4

Paperback, 9.5 x 11 in. / 272 pgs / 160 color / 60 b&w.

U.S. \$40.00 CDN \$46.00

May/Music/Photography

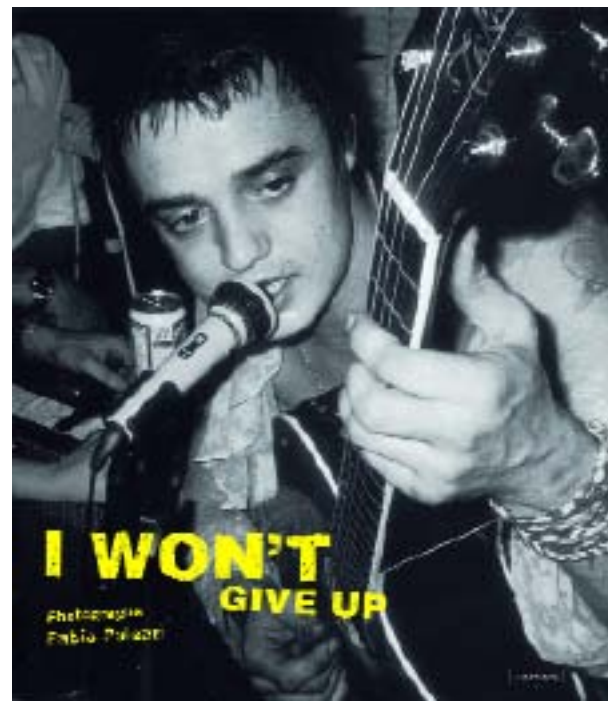
Fabio Paleari: I Won't Give Up (Limited Edition)

ISBN 978-88-6208-028-6

Boxed, 9.5 x 11 in. / 272 pgs / 160 color / 60 b&w / Signed and numbered edition of 400 copies.

U.S. \$500.00 CDN \$575.00 **SDNR30**

May/Music/Limited Edition



MOSS STORIES

Jon Thor Birgisson & Alex Somers: Riceboy Sleeps

This powerful and enigmatic small volume has been hotly anticipated by Sigur Ros fans for some time. A reprint of the first artist's book from frontman Jon “Jónsi” Thor Birgisson and his boyfriend Alex Somers, which was originally released only in Iceland, *Riceboy Sleeps* is finally available worldwide. Birgisson designs Sigur Ros' album sleeves, and garnered the band a Grammy-nomination for the artwork on their untitled album, (.). *Riceboy Sleeps* is beautifully produced, bearing the taped and tattered edges, hand drawing and distressed and collaged elements that make Sigur Ros' album artwork stand apart in an age of piling high and selling cheap. Every detail of production has been exquisitely refined, from the softly rounded corners to the paper stock, from the print quality to the subtle de-bossing both inside and out. At 52 pages, *Riceboy Sleeps* contains no text, just Birgisson and Somers' highly expressionistic works created from found photographs and layers of texture.

Sigur Ros is an Icelandic post-rock band known for their atmospheric, ethereal, minimalist arrangements and lead singer Jon “Jónsi” Thor Birgisson's unique falsetto. Members Birgisson, Georg Hólm, Kjartan “Kjarri” Sveinsson and Orri Páll Dýrason have been working together since 1994.

Jon Thor Birgisson & Alex Somers: Riceboy Sleeps

ISBN 978-1-933045-80-1

Hardcover, 4.5 x 6 in. / 52 pgs / illustrated throughout.

U.S. \$19.98 CDN \$23.00

March/Artists' Books/Music



Phil Frost
ISBN 978-88-6208-024-8
Hardcover, 10.5 x 11 in. / 162 pgs / 164 color.
U.S. \$45.00 CDN \$52.00
May/Art

DAMIANI

Phil Frost

Text by Pusshead, Carlo McCormick.

Part of a whole gang of street artists—from Barry McGee to Swoon—who have broken into the art world in the last decade or so, Phil Frost’s signature style is a funky tribalism—Hawaii by way of New York City—infused with a quirky sense of art history and design. In the 1990s, Frost honed his skills by painting walls, found objects and street detritus with his intricate, compulsive and highly evolved form of tagging. Frost’s gallery exhibitions are crowded affairs, filled with wildly patterned totemic objects and baseball bats while the walls are stacked with colorful mixed media paintings. He crafts his painstaking paintings by collaging layers of found imagery on grounds of symmetrical black-and-white patterning, which he paints with correction fluid, and that often morph into language-like glyphs or symbols. Frost states, “I believe [my work] is indigenous to myself. I believe that within every person there is an indigenous expression of themselves.” Including an essay by New York journalist Carlo McCormick and notorious lowbrow artist Pusshead, this is Frost’s first monograph, and an invaluable introduction to the evolution of his style.

Represented by Jack Shainman Gallery in New York, self-taught artist **Phil Frost** has been included in scores of solo and group exhibitions since the mid-1990s, including *Bottle: Contemporary Art and the Vernacular Tradition* at The Aldrich Museum and *Beautiful Losers*, which toured throughout the United States. He has been written about extensively in contemporary art publications like *Artforum* and *Artnews* while maintaining his following with youth culture, music and skateboarding magazines.

WALTHER KÖNIG

Joe Coleman: Internal Digging

Text by Joe Coleman, David Woodward, Markus Müller, Susanne Pfeffer.

Joe Coleman, who spends months and even years working on a single painting, has described his process as an “internal dig.” His complex, obsessive excavations, which dive into the often violent histories and biographies of subjects like Osama Bin Laden or Joan Collins, certainly create an idiosyncratic and dense experience for the viewer. Details are carefully rendered with tiny brushes on wood panels; they are so intricate that the viewer can easily get lost scrutinizing every inch of a painting and following meandering paths of narrative and abstraction. This volume contains interviews with the artist, essays and rich color images of Coleman’s paintings and installations. *Internal Digging* is the first complete overview of his work as a painter, draftsman, performance artist and collector.

Joe Coleman was born in 1955 in Norwalk, Connecticut, and lives and works in New York. His work has been exhibited at the Wadsworth Atheneum in Hartford and the Palais de Tokyo in Paris, among other national and international venues.

Joe Coleman: Internal Digging
ISBN 978-3-86560-280-0
Paperback, 9 x 10.5 in. / 180 pgs / 70 color.
U.S. \$49.95 CDN \$57.00
March/Art



WEXNER CENTER FOR THE ARTS



Jeff Smith: Bone and Beyond

Foreword by Sherri Geldin.

Introduction by Lucy Shelton

Caswell. Text by Dave Filipi,

Scott McCloud, Neil Gaiman.

Jeff Smith is one of the great success stories of independent comics. In July of 1991, he launched Cartoon Books in Columbus, Ohio, to publish his black-and-white comic strip *Bone*. A tale of three marshmallowy creatures adrift in a world of humans, monsters and fantasy beings, *Bone* has since been translated into 15 languages and won Smith countless awards. *Bone and Beyond* is the first volume to offer an overview of Smith's work. Published in conjunction with the Wexner Center and Cartoon Research Library's 2008 exhibition, this catalogue presents examples of Smith's original drawings for *Bone*, plus the more recent *Shazam* and *Rasl*, a forthcoming time travel story. Also featured are selected works by cartoonists who have influenced Smith, such as George Herriman, Charles Schulz and Walt Kelly, and essays by Neil Gaiman, Scott McCloud and David Filipi. Lucy Shelton Caswell provides an introduction.

Jeff Smith: Bone and Beyond

ISBN 978-1-881390-46-6

Hardcover, 10.5 x 9.5 in. / 96 pgs / illustrated throughout.

U.S. \$24.95 CDN \$29.00

July/Comics & Graphic Novels

PICTUREBOX, INC.



C.F.: Powr Mastrs Vol. 2

Powr Mastrs Vol. 2 follows hot on the heels of this elusive artist's first volume—in a series of six graphic novels—which was one of last year's most anticipated debuts. C.F. comes out of the mythic Providence, Rhode Island art and noise scene—his musical alias is Kites. In a recent profile *The Comics Reporter* observes, "Contrasting sharply with many of his flashier contemporaries, [C.F.'s] primary skill lies in overlooked nuances of comics storytelling, in particular pacing." His distinctive voice and intricate rendering skills have attracted attention from the groundbreaking comics anthology, *Kramers Ergot*—he was included in the fourth issue, and featured on the cover of the fifth. Here, C.F.'s epic fantasy—an allegorical tale where power, physical identity and even gender are always in flux—picks up steam: Buell Kazee sneaks down into the cellar of the plex knowe crypt and conjures trouble; Tetradyne Cola takes a nap and dreams of Monica Glass and the lemon sparklers of star studio; members of the Marker clan compare notes on their magical crimes and the witches of Lace Temblor conspire over transmutation night.

C.F.: Powr Mastrs Vol. 2

ISBN 978-0-9794153-4-0

Paperback, 5.75 x 8.25 in. / 120 pgs / 150 b&w.

U.S. \$18.00 CDN \$21.00

June/Comics & Graphic Novels

PICTUREBOX, INC.



Takashi Nemoto: Monster Men Bureiko Lullaby

At long last, this underground Japanese classic has been translated into English. A seminal work of manga from the mid-1980s, *Monster Men Bureiko Lullaby* is a Candideesque tale—if you can picture Candide as a mutated sperm brought to life by radioactivity. Unremittingly explicit, this is the comics equivalent of Henry Miller at his best: direct, honest and insightful while simultaneously beautiful and grotesque. Tokyo-based Takashi Nemoto, who was born in 1958, has been called the R. Crumb of Japan: Nemoto and Crumb share a similar, surreal drawing style and pessimistic, satirical stance, for which both have faced their share of negative criticism. Due to his unapologetically squalid subject matter, Nemoto has long been a controversial figure in Japan—clashing violently with mainstream Japanese morals—and is just now receiving some critical success there. Reviewers are finally looking past his gross-out humor to find far-flung influences and connections like Mark Twain, Otto Dix and Andre Masson.

Takashi Nemoto: Monster Men Bureiko Lullaby

ISBN 978-0-9794153-2-6

Paperback, 6.25 x 9.25 in. / 228 pgs / 250 b&w.

U.S. \$19.95 CDN \$23.00

June/Comics & Graphic Novels

PICTUREBOX, INC.



Ben Jones & Frank Santoro: Cold Heat

Fiction by Timothy Hodler.

Ben Jones is a member of the art collective Paper Rad—which lends their lo-fi, DIY aura to everything from Internet hijinks and zines to gallery installations and videos for MTV-ready artists like Beck and The Gossip. Frank Santoro produced the innovative, acclaimed comics *Storeyville* (1995) and *Chimera* (2005). The duo collaborated for four issues on the comic book series, *Cold Heat*, compiled for the first time in this much anticipated volume, which also includes a bonus 150 new pages, as well as short stories by the writer and editor of the periodical *Comics Comics*, Timothy Hodler. A review on The Copacetic Comics Company website enthuses, "Jones and Santoro are confident and slick in their technique, utilizing narrative techniques that they have made their signature. Santoro's painterly lines and chalk rub coloring clash wonderfully with Jones' ghoulish creatures and Op art backgrounds." *Cold Heat* follows 18-year-old Castle, an unlikely hero who is embroiled in a conspiracy involving pharmaceutical companies, aliens and a possibly dead rock star who is a ringer for Kurt Cobain.

Ben Jones & Frank Santoro: Cold Heat

ISBN 978-0-9794153-3-3

Flexi, 6.5 x 9.5 in. / 240 pgs / 300 clr.

U.S. \$24.95 CDN \$29.00

June/Comics & Graphic Novels



DIS VOIR

The Historians: Toys, Book 6

By Peter Greenaway
Edited by Daniele Riviere.

Filmmaker and author Peter Greenaway's preoccupation with the deficiencies of taxonomy yields further fruit in this second installment of his 100-book project, *The Historians*, "an encyclopedic compendium of everything in the world gathered together in one place." In this volume, *Toys*, a team of historians investigates the genres, media and function of childrens' playthings, with the aim of making an inventory of their variety and applications; toys, they believe, are a key to determining what sort of adults children become. But in the course of constructing this ambitious inventory of 10,000 items, the historians' mutual competitiveness clouds their judgment to the point of self-defeat and calumny, resulting ultimately in both a gruesome self-reflexive punishment for them and a toy encyclopedia of no use to anybody. This volume affiliates Greenaway with certain of his literary predecessors, such as Jorge Luis Borges and Georges Perec, who likewise parodied the strict conventions of encyclopedias, libraries and inventories. Other proposed titles in this series are stories of cripples, towers, diseases, games, maps, tics, red hats, adulteries, journeys to the sea, languages, names, gardens, acts of violence, pricks, griefs and ghosts.

The Historians: Toys, Book 6
ISBN 978-2-914563-38-3
Paperback, 6.5 x 8.25 in. / 128 pgs.
U.S. \$29.00 CDN \$33.00
May/Literature & Poetry



Also Available:

The Historians: The Rise and Fall of Gestures Drama, Book 39
By Peter Greenaway
978291456331
U.S. \$25.00 CDN \$29.00
Dis Voir

GRANARY BOOKS

Inseparable

Poems 1995–2005
By Lewis Warsh

Inseparable collects poems written between 1995 and 2005 by the New York poet, editor and novelist Lewis Warsh. Strongly identified with New York since the 1960s, when he co-founded *Angel Hair* magazine with Anne Waldman, Warsh makes poems from the city's linguistic fabric, interwoven with a bemused real-time interiority. The 35 poems of this collection are pitted with reminiscences made approachable to the reader by their lack of self-absorption; it is the momentum of the will to persist by means of language—"moving, word by word"—against the incipient flickerings of mortality, that is their real logic. This act of self-propulsion may be subject to doubt ("Can we spend our lives feeding/off simple endurance?"), but it is humbly pursued: Warsh resists the inflated rhetoric such preoccupations usually attract and sticks instead with (in the words of his colleague Clark Coolidge) "confusion, in strict order."

Inseparable
ISBN 978-1-887123-78-5
Paperback, 6.75 x 8.5 in. / 212 pgs.
U.S. \$17.95 CDN \$21.00
April/Literature & Poetry

**Mr. Warsh should be our next President.
He really knows the People.**

—Robert Creeley



EXACT CHANGE

Back in Print!

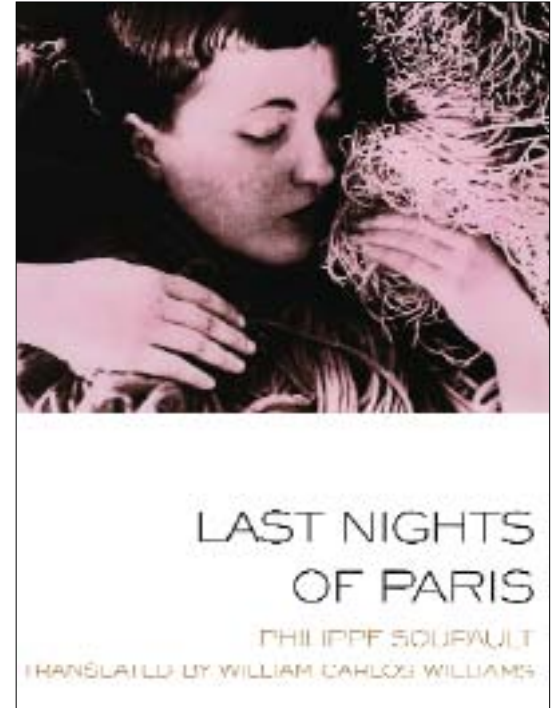
Last Nights Of Paris**By Philippe Soupault****Translated by William Carlos Williams.**

Written in 1928 by one of the founders of the Surrealist movement, and translated the following year by William Carlos Williams (the two had been introduced in Paris by a mutual friend), *Last Nights of Paris* is related to Surrealist novels such as *Nadja* and *Paris Peasant*, but also to the American expatriate novels of its day such as *Day of the Locust*. The story concerns the narrator's obsession with a woman who leads him into an underworld that promises to reveal the secrets of the city itself. . . and in Williams' wonderfully direct translation it reads like a lost Great American Novel. A vivid portrait of the city that entranced both its native writers and the Americans who traveled to it in the 20s, *Last Nights of Paris* is a rare collaboration between the literary circles at the root of both French and American Modernism.

Last Nights Of Paris**ISBN 978-1-878972-05-7****Paperback, 6 x 8 in. / 192 pgs.**

U.S. \$13.95 CDN \$16.00

January/Literature & Poetry



EXACT CHANGE

Back in Print!

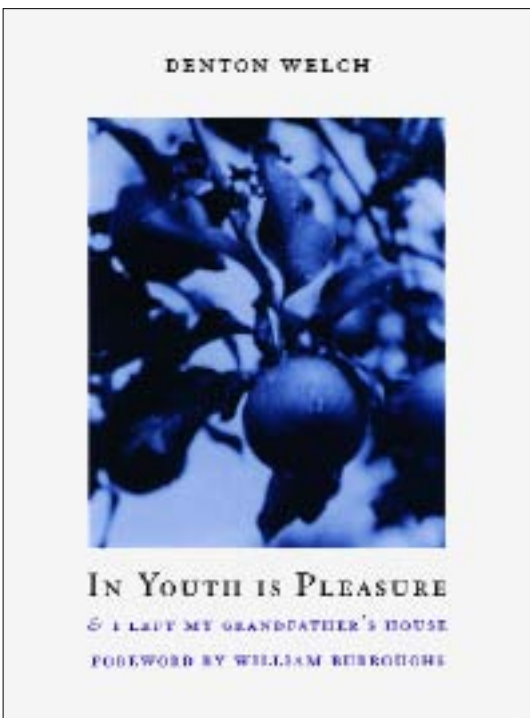
**In Youth Is Pleasure
& I Left My Grandfather's House**
By Denton Welch
Foreword by William Burroughs.

First published in 1945, *In Youth Is Pleasure* is a beautiful and unassuming coming-of-age novel by the English writer and painter Denton Welch (1915–1948). Painfully sensitive and sad Orville Pym is 15 years old, and this novel recounts the summer holiday after his first miserable year at public school—but as in all of Welch's work, what is most important are the details of his characters' surroundings. Welch is a Proustian writer of uncanny powers of observation who, as William S. Burroughs wrote, "makes the reader aware of the magic that is right under his eyes." Also included in this edition is the first U.S. publication of "I Left My Grandfather's House." This first-person account of an idyllic walking tour in the British countryside undertaken when Welch was 18 makes a fascinating companion piece to the fictionalized, though no less autobiographical, *In Youth Is Pleasure*.

In Youth Is Pleasure**978-1-878972-13-2****Paperback, 8 x 6 in. / 272 pgs.**

U.S. \$15.95 CDN \$18

January/Literature & Poetry



Welch's childlike honesty about his desires has made him something of a gay writer's gay writer, praised by W.H. Auden, William S. Burroughs and Edmund White.

—Caleb Crain, *The New York Times*





SPRING HIGHLIGHTS

ART	68
COLLECTIONS & GROUP EXHIBITIONS	82
ART HISTORY	86
PHOTOGRAPHY	90
DESIGN	110
POLITICAL GEOGRAPHY	114
MUSEUM & CURATORIAL STUDIES	115
ARCHITECTURE & URBAN STUDIES	118
ANNUALS, BIENNIALS & GUIDES	128
JOURNALS	130

"Colootola Street Crossing" from
the Kolkata Heritage Photo
Project. See *Calcutta: Chitpur
Road Neighborhoods*, published
by Hatje Cantz, page 95.



WALTHER KÖNIG

Matthew Barney: Drawing Restraint Vol. 5

Text by Matthew Barney, Neville Wakefield.

Matthew Barney's *Drawing Restraint* series imagines mythic interactions and subtle energy currents that meld legend and technology in dark, non-allegorical fairytales. In the film *Drawing Restraint 9*, the tension is strung between creative discipline (restraint, orderliness, pattern) and protean creativity (oceanic chaos)—a theme that is symbolically enacted in the construction and transformation of a vast sculpture of liquid Vaseline called "The Field." Over the course of the film, "The Field" is molded, poured, bisected and re-formed on the deck of a whaling ship. These shifts in the sculpture's state are then echoed in the tale of The Guests, two visitors to the ship (played by Barney and Björk) who, locked in a lover's embrace and breathing through blowhole orifices in the back of their necks, cut away each other's feet and thighs with flensing knives to reveal nascent whale tails. In conjunction with the Serpentine Gallery's 2007 exhibition, this catalogue for *Drawing Restraint 9* and the *Drawing Restraint* series to date, features autonomous sketches, drawings, sculptures and photographs. It offers an assessment of the project's fusion of sculpture, architecture, music, computer-generated effects and prosthetics that draws from mythology, history, sports and biology to explore the interplay between polymorphous desire and applied order.

Matthew Barney: Drawing Restraint Vol. 5

ISBN 978-3-86560-318-0

Paperback, 6.75 x 9.5 in. / 233 pgs / 137 color / 10 b&w.

U.S. \$65.00 CDN \$75.00

March/Art

...The most important American artist of his generation.

—Michael Kimmelman, *The New York Times*



STEIDL & FOTOMUSEUM WINTERTHUR

Zoe Leonard**Text by Urs Stahel, Benjamin Buchloh, Molly Nesbit.**

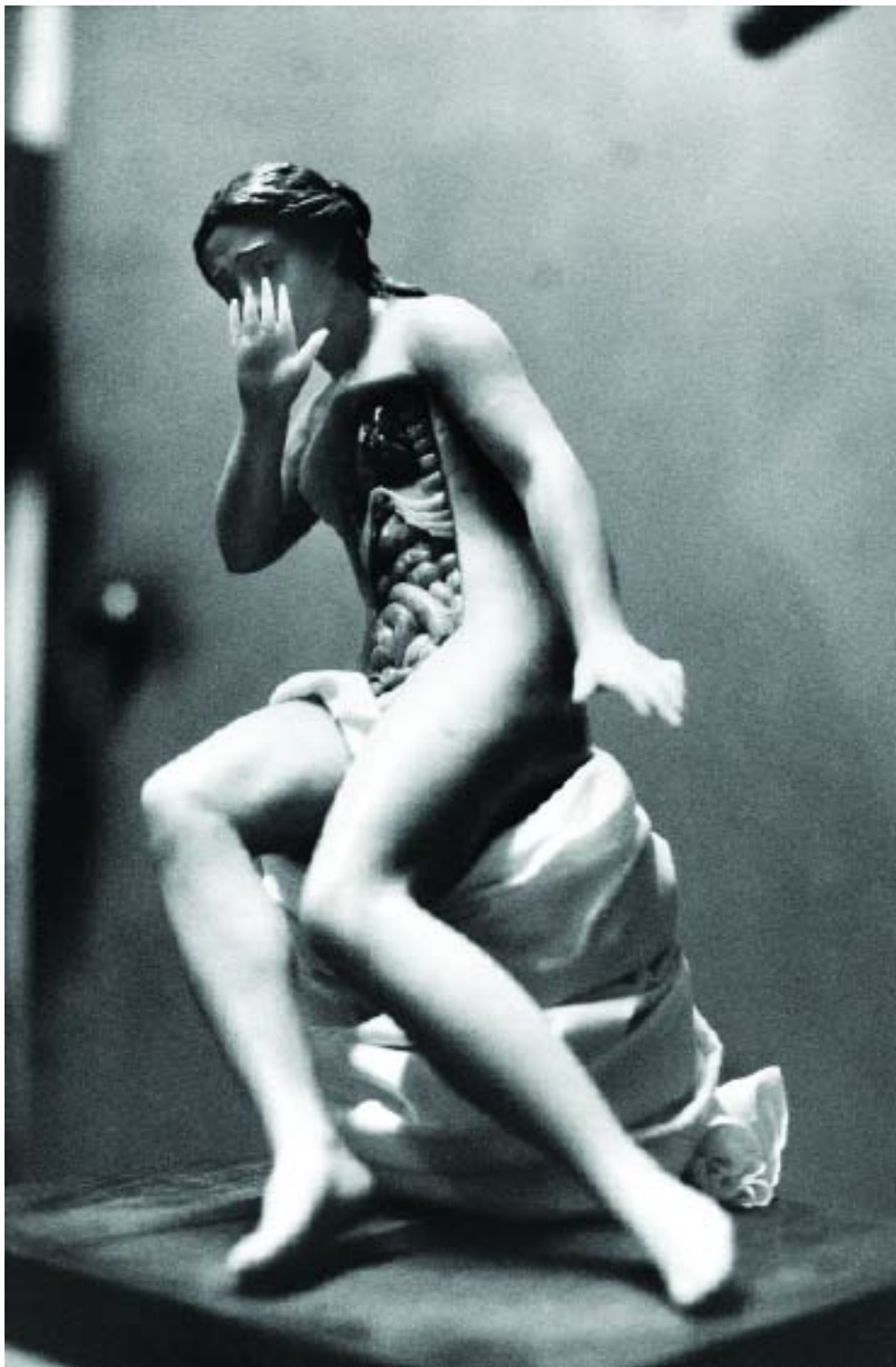
Photographer Zoe Leonard practices a type of cerebral roaming combined with carefully considered observation. For more than 20 years she has crisscrossed nature and culture, cityscapes and museums, always searching for signs that say something about structures, about natural and cultural conditions and the contradictions, parallels and connections between them. Leonard's photographs of anatomical wax figures, fashion shows, trees and fences present figures in sparse black-and-white images that open up visual fields of thought and reveal within them our visible world—the concrete and established structures that make up our reality. Leonard first created an international stir at the Documenta 9 exhibition in Kassel, Germany, in 1992, when she placed black-and-white photographs of female genitalia in the context of a male-dominated museum. Since then, the political aspects of her work have formed a backdrop for her constant struggle with shape, imagery and the union of symbols and content. This is the first book to showcase Leonard's complete oeuvre.

Zoe Leonard was born in Liberty, New York, in 1961. She has had major solo exhibitions at the Philadelphia Museum of Art and Tate Modern in London, among many other venues. Her work was featured this year at Documenta 12, 2007.

Zoe Leonard**ISBN 978-3-86521-494-2****Hardcover, 9.5 x 12 in. / 256 pgs / 150 tritone.**

U.S. \$65.00 CDN \$75.00

March/Photography



What I've always liked about photography is that it's such a direct way of showing what's on my mind. I see something. I show it to you.

—Zoe Leonard, *Artforum*



STEIDL & SCHAULAGER, BASEL

Francis Alÿs: The Sign Painting Project 1993–97 A Revision A Catalogue

The Belgian-born conceptual painter and artistic interventionist Francis Alÿs developed *The Sign Painting Project* over a period of four years. He began by painting fairly small canvases depicting people and objects in the flat, brightly-colored manner of billboard advertisements. The artist, who currently lives in Mexico, then asked local sign-painters Juan Garcia, Enrique Huerta and Emilio Rivera to copy and enlarge his paintings. The result of the artists' combined labors is a set of 120 paintings that reveal variations on particular themes and that inevitably provoke questions about collaboration, authorship and originality. This book, which features 300 color plates, is a catalogue raisonné of that project.

Francis Alÿs was born in Antwerp, Belgium, in 1959. Trained as an architect, Alÿs moved to Mexico in 1986 and within a few years began to work as a visual artist. Known initially for his paintings, Alÿs has also become a highly regarded video artist, interventionist and performance artist. His work received a great deal of attention in 2002, when he staged a ceremonial procession commemorating The Museum of Modern Art's move from midtown Manhattan to its temporary home in Long Island City, Queens. Alÿs has also exhibited work in group exhibitions at The Hayward Gallery, London, the Walker Art Center, Minneapolis, and P.S.1 Contemporary Art Center, New York.

Francis Alÿs: The Sign Painting Project 1993–97

ISBN 978-3-86521-290-0

Hardcover, 12 x 10 in. / 220 pgs / 300 color.

U.S. \$65.00 CDN \$75.00

April/Art

STEIDL/UCLA HAMMER MUSEUM, LOS ANGELES

Francis Alÿs: The Politics of Rehearsal

Foreword by Ann Philbin. Edited and with text by Russell Ferguson.

The Politics of Rehearsal accompanies the first large-scale American museum exhibit on Francis Alÿs, one of the most acclaimed artists working today. The centerpiece of the book is Alÿs' *Rehearsal (Ensayo)* series, but a number of related earlier works are included. "Ensayo 1, 1999–2000" shows a red Volkswagen Beetle attempting to ascend a steep hill in Tijuana: its attempts are synchronized with the sound track of Mexican *danzon* musicians rehearsing. "Ensayo 2, 2005" follows the rehearsal of a dancer practicing a striptease, and "Ensayo 3" will be produced by Alÿs specifically for the exhibition. Other works include "When Faith Moves Mountains" and "Song for Lupita," as well as many paintings, photographs and drawings. This significant new publication contains a DVD and an in-depth exploration of Alÿs' oeuvre by Russell Ferguson, organizer of the exhibition, focusing on the theme of rehearsal, which is so characteristic of Alÿs' work.

Francis Alÿs: The Politics of Rehearsal

ISBN 978-3-86521-474-4

Paperback, 9 x 10.5 in. / 144 pgs / 85 color / 11 b&w / DVD (PAL and NTSC).

U.S. \$45.00 CDN \$52.00

January/Art

Exhibition Schedule

Los Angeles: UCLA Hammer Museum, 09/30/07–02/10/08



MUSEUM OF CONTEMPORARY ART SAN DIEGO

Robert Irwin: Primaries and Secondaries**Edited by Sherri Schottlaender. Text by Hugh M. Davies and Robert Irwin.**

A pivotal influence in contemporary art, Robert Irwin's work investigates perception and phenomenological experience through sculptural and installation works that engage directly with a location's physical conditions. In the late 1960s, Robert Irwin's early pieces helped to define the aesthetics of the West Coast Light and Space movement. In 1970, Irwin abandoned his studio-based art and stripped away all of his conceptions about art-making, until only those two criteria truly did remain: light and space. By the 1980s, he had evolved guidelines for how a site-based art could proceed, and, in a seminal 1986 statement, he laid out approaches for "site dominant," "site adjusted," "site specific" or "site conditioned" art—terms that are still essential today. *Robert Irwin: Primaries and Secondaries* spans five decades of the artist's work. Produced to accompany the largest exhibition of Irwin's work since 1993, it includes five of his most recent installation works, four of which were created specifically for MCASD—and features a DVD documenting the exhibition installation, plus five essays from the artist's distinguished theoretical output.

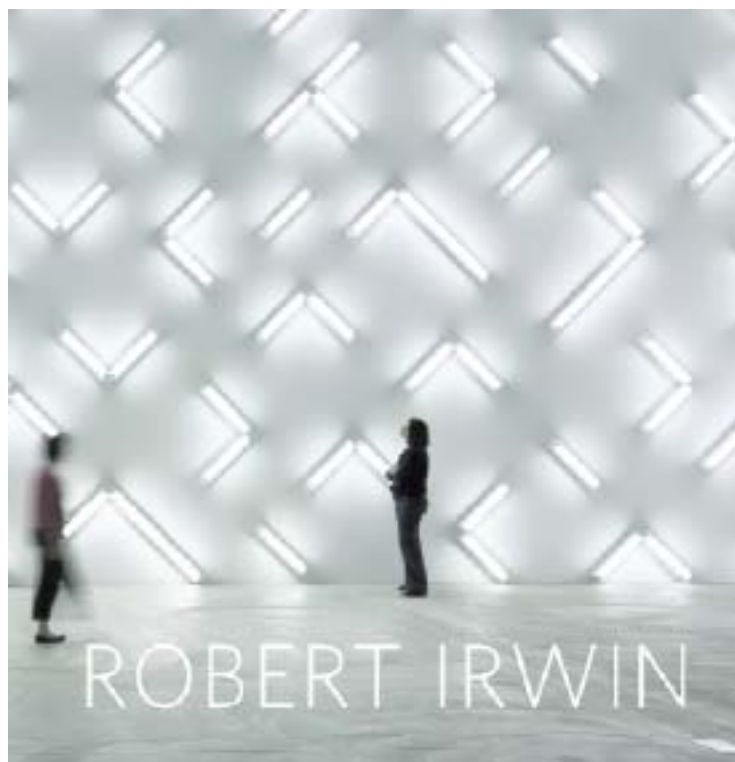
Robert Irwin: Primaries and Secondaries**ISBN 978-0-934418-67-6****Hardcover, 9 x 9.5 in. / 220 pgs / 82 color / 25 b&w / DVD (NTSC).**

U.S. \$65.00 CDN \$75.00

April/Art

Exhibition Schedule

San Diego: Museum of Contemporary Art, 10/21/07–04/13/08



THE ICE PLANT

Pat O'Neill: Another Kind of Record**The Merger, the Indictment, and the Girl**

Pat O'Neill has been deeply involved in Los Angeles culture since the late 1960s. A founding father of the city's avant-garde film scene, an influential professor at CalArts and an optical effects pioneer, he is best known for experimental films like *Let's Make a Sandwich* (1982), *Water and Power* (1989), *Trouble in the Image* (1996) and *The Decay of Fiction* (2002)—playful but technically rigorous works that fit comfortably alongside those of Stan Brakhage and David Lynch. Whatever the medium, O'Neill's work often hinges on a "perceptual ambiguity" achieved through layers of image, sound and texture. This first artist's book, *Another Kind of Record*, compiles dozens of superb collage drawings, found texts and digital composite prints O'Neill has gathered and altered over the last several years. Intersecting his own elaborate pencil drawings with graphic and textual fragments of bygone print media (educational illustrations, advertising, reference charts, sheet music), this recent work occupies a fantastical terrain somewhere between the collages of Bruce Conner and the drawings of Raymond Pettibon. As a whole, the collection functions as both an artist's book and an abstract supplement to O'Neill's remarkable oeuvre.

Pat O'Neill: Another Kind of Record**ISBN 978-0-9776481-5-3****Paperback, 8 x 10 in. / 96 pgs / 17 color / 40 b&w.**

U.S. \$30.00 CDN \$35.00

June/Art

Exhibition Schedule

Santa Monica: Rosamund Felsen Gallery, 06/14/08–07/12/08

EDITIONS ALAIN NOIRHOMME

The Paintings of Ross Bleckner

Edited and with text by Richard Milazzo.

Covering 30 years of groundbreaking work, spanning from 1976 to 2006, *The Paintings of Ross Bleckner* is the first major monograph on this important American artist, as well as the first publication devoted to his work since his 1995 retrospective at the Guggenheim Museum in New York. Beginning with an analysis of Bleckner's much-overlooked Constructivist and Postconstructivist paintings of the 1970s, it continues with chapter-by-chapter studies of all the critically acclaimed series, from the *Stripe*, *Weather*, *Chandelier* and *Memorial* (or AIDS) paintings of the early to mid-1980s to the *Specific and Anonymous*, *Inheritance*, *Protein* and *Meditation* paintings of the new millennium. In addition to an intensive analysis of each of the artist's completed works, the book contains 250 black-and-white illustrations, 134 color plates of Bleckner's most seminal works, a comprehensive history of his exhibitions and a complete bibliography. In his monumental text study, author Richard Milazzo writes, "Bleckner's work has always been interested in bringing abstract painting closer to the realities of the external world, while endeavoring to plumb the depths of the subliminal realm of the psyche. Much lauded for the work he has done for ACRIA, the American Community Research Initiative on AIDS, and as an outspoken advocate of the fight against the disease since the late 1980s, his paintings are symbolic expressions of a larger humanity, and, as such, also comprise formal as well as social values."

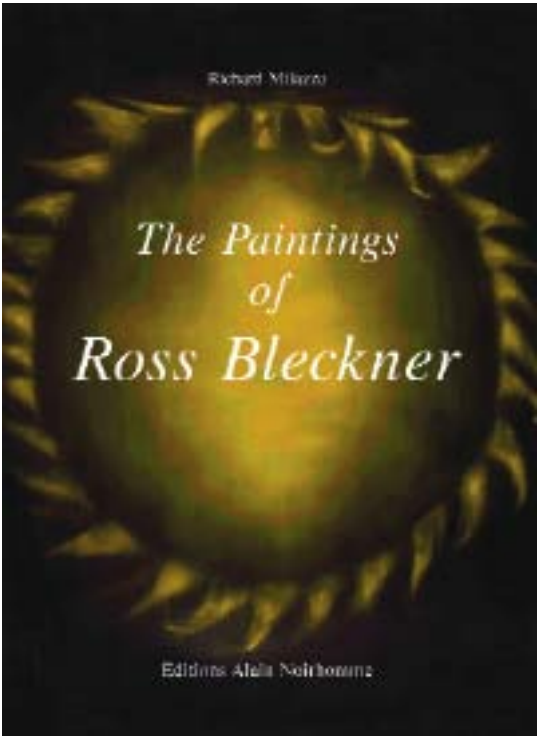
The Paintings of Ross Bleckner

ISBN 978-2-930487-01-4

Clothbound, 10 x 13.5 in. / 457 pgs / 134 color / 250 b&w.

U.S. \$150.00 CDN \$173.00

February/Art



WALTHER KÖNIG/DERNEBURG PUBLICATIONS

Julian Schnabel: Versions of Chuck

Text by Georg Baselitz, Bonnie Clearwater, Rudi Fuchs.

A selection of new works by the celebrated New York artist (and filmmaker, and designer) Julian Schnabel, surrounded by unusually riveting texts by art world luminaries Bonnie Clearwater, Rudi Fuchs and Georg Baselitz. The paintings, prints and sculptural works gathered here are large and expressionistic, expansive, searching and fearless. They are like the artist, according to this catalogue's foreword, "heroic yet human; innovative yet timeless... absent of cynicism masquerading as irony." The central paintings are of a figure named Chuck, a surfer type who helped design and build Schnabel's studio complex in Montauk, Long Island. Angelic, perhaps homoerotic, slightly unfinished, they definitely stake out new terrain for this quintessential, and deserving, New York art star.

Julian Schnabel was born in 1951 in Brooklyn, New York. He came to prominence in the 1980s New York art scene as a leading figure of the Neoexpressionist movement, and has ever since been a figure of immense controversy and respect. Schnabel has directed three feature films, *Basquiat*, *Before Night Falls* and the 2007 Cannes Film Festival favorite, *The Diving Bell and the Butterfly*. His designs for Ian Schrager's Gramercy Park Hotel received a great deal of attention in 2006, when it opened to critical acclaim. Schnabel lives and works in New York, Montauk and San Sebastian, Spain.

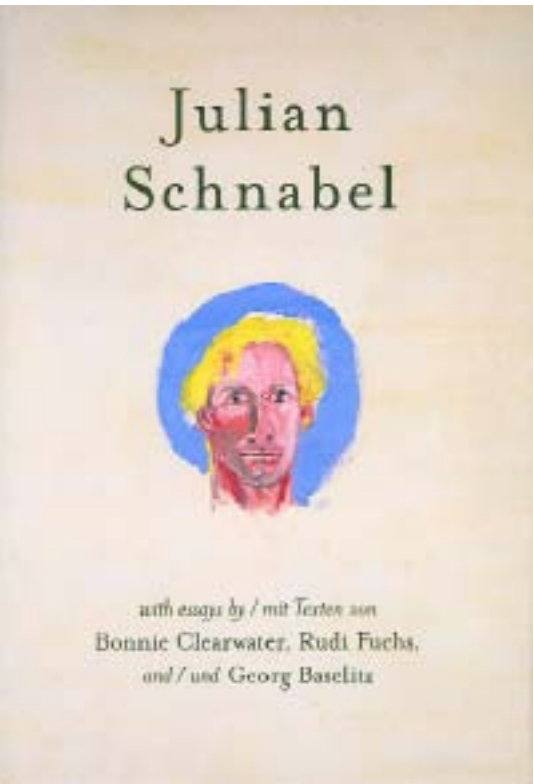
Julian Schnabel: Versions of Chuck

ISBN 978-3-86560-303-6

Hardcover, 9 x 13 in. / 208 pgs / 64 color / 54 b&w.

U.S. \$78.00 CDN \$90.00

January/Art



LUDION

Luc Tuymans: I Don't Get It

Text by Gerrit Vermeiren.

In this stunning monograph, the internationally acclaimed Belgian painter Luc Tuymans opens up and reveals, in the form of Polaroids, film stills and other source documents, what has up until now been a largely hidden part of his artistic practice—thereby making it possible to chart both the subjects that fascinate him and his rather idiosyncratic working processes. On the one hand, Tuymans' methods are influenced by photographic techniques. The artist would, however, immediately deny this, claiming that the more than 1,000 Polaroids he has used as the basis for his paintings are not photographs—for the emulsion and the chemical formation of the image behave very differently in each. On the other hand, Tuymans' paintings are imbued with cinematic techniques such as the close-up, slow motion, montage and animation. He draws inspiration from cinematic techniques to load the painted image with topicality and pertinence. This volume, whose reproductions were extensively edited by the artist himself, unravels the anatomy of Tuymans' treatment of images. It is an essential addition to any contemporary art library. Tuymans is represented in New York by David Zwirner gallery.

Luc Tuymans: I Don't Get It

ISBN 978-90-5544-690-2

Hardcover, 8.5 x 10.5 in. / 199 pgs / 320 color.

U.S. \$65.00 CDN \$75.00

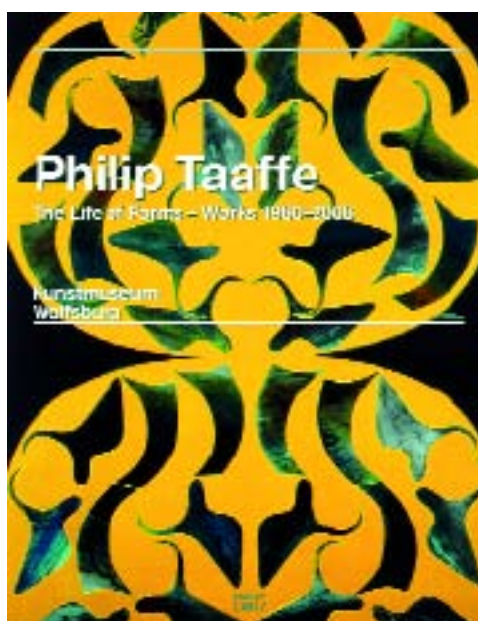
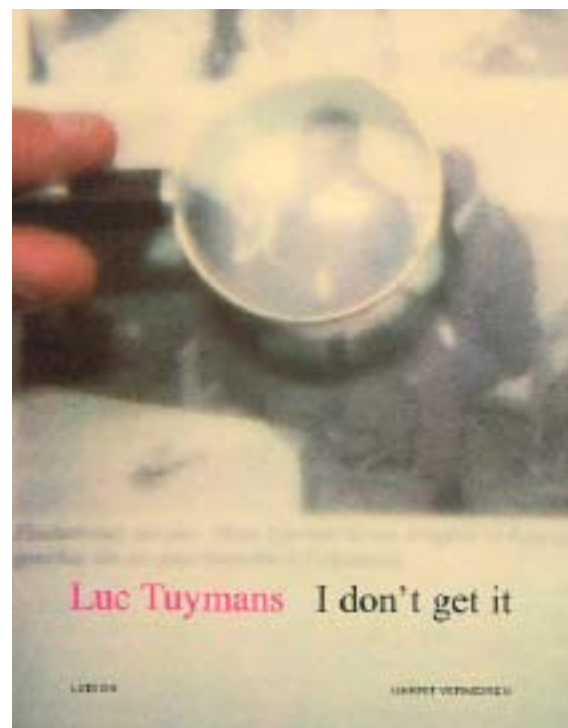
March/Art

Exhibition Schedule

New York: David Zwirner Gallery, 02/08

Columbus, OH: Wexner Center for the Arts, 09/20/09–01/03/10

San Francisco: San Francisco Museum of Modern Art, Spring 2010



HATJE CANTZ

Philip Taaffe: The Life of Forms

Works 1980–2008

Text by Brooks Adams, Kay Heymer, Markus Brüderlin, Holger Broecker et al.

New York-based painter Philip Taaffe became internationally known as part of the early-80s Appropriation art movement for his unique approach, which combined abstraction with ornamental art from a variety of cultures. Poet and critic John Yau has written, "In attempting to connect the microcosmic with the macrocosmic, Taaffe constructs a metaphysical vertical axis that connects earth to sky, as well as the ancient to the postmodern." Taaffe has traveled extensively, building a lexicon of imagery from cultures with a history of ornate decorative art, among them Arabic, Asian, Celtic and Pre-Colombian. Within the confines of his canvases, imagery from these civilizations mingles freely together, and merges with influences from the Western canon, such as Art Nouveau, Op art and Abstract Expressionism. Taaffe also uses nonart sources like early botanical photography. This substantial new monograph provides an overview of Taaffe's entire oeuvre, with all works beautifully reproduced on full-page color plates. The volume also includes a visual essay by Taaffe and a series of photographs showing him at work in his studio.

Philip Taaffe

ISBN 978-3-7757-2121-9

Hardcover, 9.5 x 12.25 in. / 256 pgs / 275 color / 32 b&w.

U.S. \$60.00 CDN \$69.00

July/Art

WALTHER KÖNIG



Martin Kippenberger: Modell

Utopia for Everyone
Edited by Peter Pakesch.

Text by Daniel Birnbaum, Martin Prinzhorn, Elisabeth Hirschmann.

Painter Christopher Wool has written, "Some of the best stand-up performance I ever saw was Martin [Kippenberger] telling jokes in the back of some bar or restaurant." Which is not to dismiss the legendary German artist, who was at the forefront of the much-storied Cologne art scene of the early 1990s—Kippenberger, who died in 1997, used humor like a laser, to illuminate power structures and taboos. One of the most important artists of the twentieth century, he not only worked in a variety of media—painting, sculpture, books and multiples—but, taking a cue from Joseph Beuys, actively tried to conceive new possibilities on which to model an art practice. This volume, published for an exhibition at Austria's acclaimed Kunsthaus Graz, includes incisive essays by curator and critic Daniel Birnbaum and linguist and writer Martin Prinzhorn, which examine the softer, more utopian side of the artist.

Martin Kippenberger: Modell
ISBN 978-3-86560-311-1
Paperback, 8.75 x 11.5 in. / 200 pgs / 50 color / 30 b&w.

U.S. \$49.95 CDN \$57.00
March/Art

HATJE CANTZ



Per Kirkeby Journeys in Painting and Elsewhere

Edited and text by Siegfried Gohr.

Per Kirkeby may be Copenhagen's best-known artistic export; born in 1938, he is still based in Denmark. Perhaps due to his doctorate in geology, the metamorphosis of nature has always been a key theme for Kirkeby. Early on, he was influenced by American Pop art and Minimalism, and in recent years, he has become involved with the tradition of Nordic Romanticism. It is this blend of the rigor of Minimalism and the emotional charge of Romanticism that gives his recent, abstract works their frisson. Featuring pieces from a private collection in Switzerland, this publication is an in-depth exploration of Kirkeby's works from the early 1980s to the present—with the exclusion of his work from the 70s, which was a transitional period prior to the development of his distinctive language. His paintings appear alongside works on paper, including his rarely-seen travel sketches.

Per Kirkeby
ISBN 978-3-7757-2114-1
Hardcover, 9.75 x 12.5 in. / 168 pgs / 90 color.
U.S. \$60.00 CDN \$69.00
April/Art

WALTHER KÖNIG



Jörg Immendorff: Drawings 1960-2003

German painter Jörg Immendorff, who died in 2007, used his drawings as a way of thinking out ideas.

These works—many of which are unknown—are extremely significant to his oeuvre. This volume contextualizes this under-examined facet of Immendorff's practice.

Jörg Immendorff was born in 1945 in Bleckede, Germany. As a young man, he studied stagecraft and stage design in Düsseldorf before moving on to study art under the tutelage of Joseph Beuys in 1964. The mid-60s were a time of great social crisis in Germany, and Immendorff responded by creating his seminal first body of work, the politically charged "LIDL," the sound of which was meant to evoke that of a baby's rattle, and thus to ridicule the idea of the precious aesthetic object and elitist art traditions. In future works, Immendorff continued to subvert and skewer his country's politics, art and the world in general.

Jörg Immendorff: Drawings 1960-2003
ISBN 978-3-86560-321-0
Pbk, 9.5 x 13 in. / 304 pgs / 537 color.
U.S. \$118.00 CDN \$136.00
March/Art

JRP RINGIER



Dieter Roth: Drawings/Zeichnungen

Edited by Eva Presenhuber.

Text by Veit Loers.

Sculptor, poet, pioneer of artist's books, performer, publisher and musician—Dieter Roth (1930-1998) has long been beloved as an artist's artist. Constantly trying to undo his art education, he would set up systems that discouraged the conventional and the consistent: he drew with both hands at once, preserved the discarded and reveled in the transitory. Grease stains, mold formations, insect borings and rotting foodstuffs were just some of the materials used, both out of a fascination with their painterly, textural aspects and for their innate ability to make time visible and play to chance. This oversized, faux-leather-bound book collects some 260 never-before-published drawings from the famous *Copy Books* group, heretofore hidden away in the late artist's archive. Organized in series, these works span from 1977 to 1998.

Dieter Roth: Drawings/Zeichnungen
ISBN 978-3-905829-17-4
Hardcover, 8.5 x 13 in. / 336 pgs / 150 color / 150 duotone.
U.S. \$80.00 CDN \$92.00
March/Art

WALTHER KÖNIG



Gerhard Richter: Zufall The Cologne Cathedral Window and 4900 Colours Text by Stephan Diederichs, Birgit Pelzer, Barbara Schock-Werner, Hubertus Butin.

This volume documents Gerhard Richter's 65-foot-tall, abstract, stained-glass window for Germany's historic Cologne Cathedral, the original of which was destroyed by bombs in World War II, and thereafter replaced with clear glass. Composed of more than 11,000 four-inch squares, or "pixels," in 72 colors, the window is based on Richter's 1974 painting, "4096 Colors," a grid of monochromatic squares 64 tall and 64 wide (for a total of 4096 squares) which was organized and designed according to a mathematical formula that systematically mixed red, yellow, blue and gray. Photographs of the work are accompanied by three essays that integrate this important work into the context of Richter's oeuvre and shed light on the principle of randomness on which it is based. **Gerhard Richter** was born in Dresden and escaped to West Germany in 1961. He has lived and worked in Cologne, where he was made an honorary citizen last year, since the early 1980s.

Gerhard Richter: Zufall
ISBN 978-3-86560-298-5
Paperback, 8.25 x 10.25 in. / 144 pgs / 45 color.
U.S. \$60.00 CDN \$69.00
Available/Art

STEIDL & PARTNERS



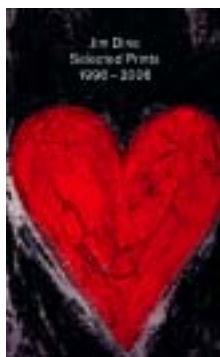
This is How I Remember Now Portraits: Photographs by Jim Dine

Introduction by Gabriele
Conrath-Scholl.

Text by Susanne Lange, Jim Dine.
Jim Dine may be best known for his prints, paintings and sculptural works—and for being one of the founders of Pop art—but he has also been making photographs since 1996. Most of the photographs are set up in the studio. Often featuring multiple exposures, Gothic imagery and automatic-writing-like text, they tend to convey a tinge of Surrealism. Dine has said about his practice, "I don't use Photoshop with all the things you can do. I photograph and then I preview. I preview all day until I get it right, but I get it right by changing the objects." For this volume, which will be eye-opening even to Dine's most familiar fans, the artist has selected a group of self-portraits, portraits he has taken of friends and relatives—both alive and dead—and portraits of Pinocchio, the fictional character he has been reimagining for the last several years.

This is How I Remember Now
ISBN 978-3-86521-603-8
Clothbound, 9.5 x 10 in. / 100 pgs / illustrated throughout.
U.S. \$70.00 CDN \$81.00
July/Photography

STEIDL & PARTNERS



Jim Dine: Selected Prints 1996–2006

Text by Diane Kelder.

From his pioneering 1960s Happenings and Pop art assemblages to his Expressionistic works from the 1970s and his current fascination with the story of Pinocchio, Jim Dine manages to maintain relevance in the art world despite, or perhaps because of, the constant changes he has made in his work during the last 40 years. Drawing and printmaking have had a central place in Dine's oeuvre since the 70s, when he began collaborating in earnest with master printers throughout the U.S. and Europe. This pocket-size, affordable publication is a collection of 47 prints, two illustrated books and a recently published portfolio, all of which feature Dine's signature iconography: hearts, robes, self-portraits, flowers and birds. Of particular interest are the Pinocchio prints, as Dine has spent the last several years engaged in a visual translation of the mythology and archetypal imagery in Carlo Collodi's classic tale. As Dine states: "His poor burned feet, his misguided judgment, his vanity about his large nose, his temporary donkey ears all add up to the real sum of his parts. In the end, it is his great heart that holds me. I have carried him on my back like a landscape since I was six years old."

Jim Dine: Selected Prints 1996-2006
ISBN 978-3-86521-585-7
Paperback, 4.5 x 7 in. / 128 pgs / 50 color.
U.S. \$15.00 CDN \$17.00
April/Art

THE CHINATI FOUNDATION



John Chamberlain: The Foam Sculptures

Text by Klaus Kertess, Marianne
Stockebrand, Iris Winkelmeier.

Here is the flip-side of John Chamberlain's well-known crushed car sculptures: his work in foam. Just as revelatory in their formal sophistication, these works, primarily made from 1966 to 1970, with a few made in the late 1970s and early 1980s, boggle the eye with their simplicity. To make them, Chamberlain looped rope around a mass of plain or painted urethane foam and tightened it to create dynamic tensions, which resulted in seductively rounded volumes. These sculptures are essential to Chamberlain's oeuvre, and this is the first publication to address them. Its first section is based on the Marfa, Texas, Chinati Foundation exhibition of 2005-2006, with installation shots and photographs of each exhibited piece; the second section assembles a total of 85 foam sculptures, constituting an almost complete catalogue of this group and an update to Chamberlain's catalogue raisonné of 1986.

John Chamberlain: The Foam Sculptures
ISBN 978-1-60461-370-4
Hdcvr, 6.5 x 9.5 in. / 200 pgs / 278 color / 8 b&w.
U.S. \$35.00 CDN \$40.00
March/Art

STEIDL/DAVID ZWIRNER GALLERY



Jason Rhoades: Black Pussy Cocktail Coffee Table Book

Foreword by Kevin West.

Introduction by Alex Israel.

Once described by critic Jerry Saltz as “orgies of narrative—Nevada’s celebrated Chicken Ranch brothel crossed with Wal-Mart and Kurt Schwitters’ Merzbau,” the libidinally sprawling installations of Jason Rhoades (1965-2006) met cultural overproduction head-on, with a savage fervor comparable only to that of Rhoades’ one-time teacher at UCLA, Paul McCarthy. His work encompassed excess and contradiction: “To juggle the impossible was always an issue throughout my work—to take three objects, like a rubber ball, a chain saw and a live African elephant, and try to juggle,” he declared. Rhoades’ last project, *Black Pussy Soiree Cabaret Macrame*, was a series of private social events involving massive sculptural installations in which people walked through a large Los Angeles warehouse filled with Ikea-style shelves containing thousands of “dream catchers,” hookahs, camel saddles, chrome trolleys and cowboy hats. Neon signs spelled out various words for female genitalia, and guests were invited to contribute to Rhoades’ ongoing cross-cultural compendium of these euphemisms. Evolving to fit each location, this installation, which publicly debuted at Hauser & Wirth in London in 2005, traveled to New York’s David Zwirner gallery in November of 2007. Its catalogue was conceived by and designed with the artist prior to his untimely death, and includes a foreword by Kevin West, West Coast Editor of *W* magazine, and photographs by Joshua White and Alexia Pilat.

Jason Rhoades: Black Pussy Cocktail Coffee Table Book

ISBN 978-386521-631-1

Hardcover, 9.5 x 13 in. / 350 pgs / 610 color.
U.S. \$80.00 CDN \$92.00
April/Art

HATJE CANTZ



Michael Borremans Weight

Text by Ann Demeester, Massimiliano Gioni, Philippe-Alain Michaud, Delfim Sardo.

Belgium-based Michael Borremans creates absurd and sometimes ominous paintings. “Horse Hunting” (2005), for example, depicts, in a muddy palette, a pale and moody-looking man in a suit jacket and crisp white shirt shoving two twigs up his nose. He stares straight at us, and the wall behind him is filled with his shadow. Borremans has said of his paintings, “I use clichés and other elements that are part of a collective consciousness. . . my work would be perfect on biscuit tins.” At the 2006 Berlin Biennale, Borremans showed a film on a small LCD screen, which he had framed like a painting. The piece was based on a 2002 drawing of a girl, which he reproduced in three dimensions, so that the girl slowly spins around. Whatever the medium, Borremans’ work bears this trademark sense of absurdity verging on menace. *Weight* is published concurrently with an exhibition at De Appel in Amsterdam.

Michael Borremans

ISBN 978-3-7757-2130-1

Hardcover, 7.5 x 10 in. / 128 pgs / 80 color.
U.S. \$45.00 CDN \$52.00
May/Art

INGVILD GOETZ



Matthew Barney

Sammlung Goetz

Text by Brandon Stosuy, Domenika Szope, Stephan Urbaschek, Katharina Vossenkuhl.
Glossary by Karsten Löckemann.

Matthew Barney works in film, video, photography, drawing, installation and sculpture, as well as sound. This catalogue, produced in collaboration with the artist, documents works from the world-famous Goetz Collection in Munich—spanning from early sculptural and performance pieces beginning in 1992 through the artist’s most recent work in digital media. As in his 2003 retrospective at New York’s Guggenheim Museum, Barney’s Goetz Collection exhibition presents all five *Cremaster* films, with sound, simultaneously, thus turning the series into an installation that addresses all of the human senses.

This volume contains an introductory essay by Stephan Urbaschek; a text on the use of sound in Barney’s work by Brandon Stosuy; interviews with the artist and his composer, Jonathan Bepler; a text on *Cremaster 1* through 5 by Domenika Szope; a summary of *Drawing Restraint 9* and a glossary by Karsten Löckemann; and a select bibliography and exhibition checklist by Katharina Vossenkuhl.

Matthew Barney

ISBN 978-3-939894-09-4

Clothbound, 7 x 9.75 in. / 239 pgs / illustrated throughout.

U.S. \$50.00 CDN \$58.00
March/Art

STEIDL/DAVID ZWIRNER GALLERY



Chris Ofili: Devil's Pie

Text by Klaus Kertess, Cameron Shaw.

Few artists' names can connote such diverse associations as the Virgin Mary, Rudolph Giuliani and elephant dung. (Put thus, it seems rather an achievement.) Controversy tends to dog the art of Chris Ofili, and former New York Mayor Giuliani's suspension of funding for the Brooklyn Museum upon its exhibition of his 1996 painting "The Holy Virgin Mary" in 1999 was but one instance of the ire Ofili routinely arouses. When these occasional media commotions subside, one sees that the work is actually pleasing in more familiar ways: Ofili's surfaces sparkle with smears of glitter and bright veneer, resembling nothing so much as African icons. But Ofili has always been political, specifically in his confrontations with racial cliché, and in his insistent incorporation of materials from popular black culture. *Devil's Pie* derives its title from singer-songwriter D'Angelo's 1998 lyric meditation on temptation and retribution. It collects Ofili's work in sculpture, painting, printmaking and graphite drawing for the first time and includes texts by art writer and curator Klaus Kertess and writer Cameron Shaw.

Chris Ofili: Devil's Pie

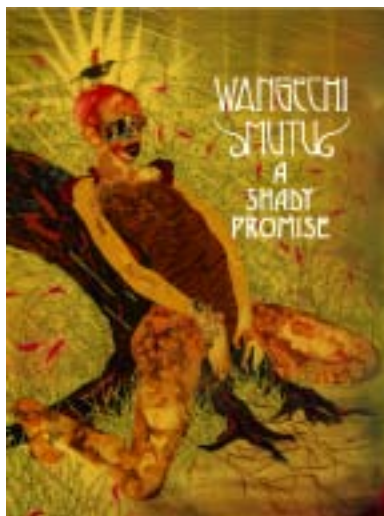
ISBN 978-3-86521-629-8

Hdcvr, 10.25 x 10.25 in. / 180 pgs / illust. throughout.

U.S. \$50.00 CDN \$58.00

April/Art/African Art & Culture

DAMIANI



Wangechi Mutu: A Shady Promise

Edited by Douglas Singleton. Text by Isolde Briemeier, Michael Veal, Malik Gaines, Alexandro Segade.

"Females carry the marks, language and nuances of their culture more than the male. Anything that is desired or despised is always placed on the female body," states Kenyan-born, New York-based artist Wangechi Mutu, the subject of this highly anticipated first monograph. In recent years Mutu's work has become increasingly sought-after in the international art world, making high-profile appearances at the important art fairs and auctions. What makes her interesting, however, is her fierce and contemporary use of the well-worn medium of collage. Mutu deals with female and cultural identity in large-scale figurative pieces constructed from found and drawn imagery. Her figures are freakish and erotic hybrids of the primitive, contemporary and post-human. These sometimes garish, diseased, ravaged and distorted figures are made from seductive or silly materials like glossy fashion magazine pictures, glitter or fun fur. They refer to colonial history, contemporary African politics, the history of art and fashion—in often quite irreverent ways. Mutu's own diverse history—she has studied both anthropology and sculpture and has lived in Nairobi, Wales, New York and New Haven, where she received her MFA from Yale University in 2001—seems a likely source for her manifold concerns. This volume surveys Mutu's work to date.

Wangechi Mutu: A Shady Promise

ISBN 978-88-6208-021-7

Hardcover, 9.5 x 12.5 in. / 144 pgs / 100 color.

U.S. \$50.00 CDN \$58.00

May/Art/African Art & Culture

CHARTA/GAGOSIAN GALLERY



Francesco Vezzoli: Right You Are (If You Think You Are)

Foreword by RoseLee Goldberg. Conversation with Nancy Spector and Francesco Vezzoli.

Text by Michael Schulman, Herbert Muschamp.

Francesco Vezzoli caused a flurry with his 2005 video, "Trailer for a Remake of Gore Vidal's *Caligula*," a salacious hit starring Benicio Del Toro, Helen Mirren and Karen Black, as well as his 2007 Venice Biennale TV spots (starring Sharon Stone and Bernard-Henri Lévy), which advertised a mock U.S. presidential campaign and kept the artist's name in the press long after the exhibition premiered. Most recently, Vezzoli was invited by Performa07, the second biennial of new performance art in New York, to transform the rotunda of New York's Guggenheim Museum with his restaging of Luigi Pirandello's 1917 play, *Right You Are (If You Think You Are)*. In all of these works, Vezzoli has shown his skill at both joining and revealing the cult of celebrity and has proven to be one of today's most interesting new artists. This succinct new volume contextualizes Vezzoli in a conversation with Nancy Spector, Chief Curator at the Guggenheim Museum and U.S. Commissioner to the 2007 Venice Biennale.

Francesco Vezzoli: Right You Are (If You Think You Are)

ISBN 978-88-8158-666-0

Paperback, 6.75 x 9.5 in. / 128 pgs / 70 color.

U.S. \$34.95 CDN \$40.00

March/Art

STEIDLMACK



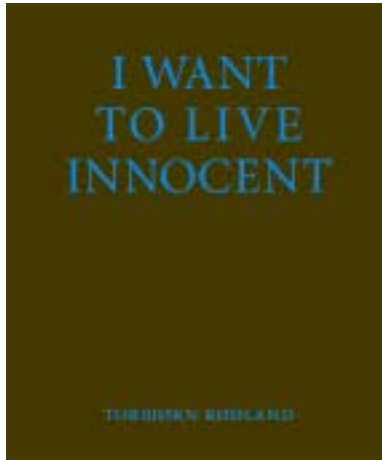
Collier Schorr: *There I Was*

At the age of four, Collier Schorr accompanied her father, an automotive photographer and journalist, to a local racetrack, where she watched the charismatic and youthful drag racer Charlie “Astoria Chas” Snyder at work on his dream race car, a 67 “Ko-Motion” Corvette. An article followed, with the now-eerie headline, “While Astoria Chas is doing his thing in Vietnam his friends are racing his L-88.” For by the time the article was published, Charlie Snyder had gone to Vietnam, and after only one month of duty, died there on August 27, 1968, shortly after his twenty-first birthday. Astoria Chas never got the chance to drive his car as he had intended, and so his friends drag-raced it, setting the AHRA record for its class.

There I Was marks both a shift in medium and a conceptual departure for Collier Schorr. Beginning with her father’s images of Snyder at work and Snyder’s own snapshots from Vietnam, Schorr then draws on professional reportage pictures to literally sketch out Snyder’s monumental journey from Queens to Vietnam and back. These drawings are contrasted with reproductions of vintage car magazine articles and Schorr’s own photographs and portraits. Based entirely on photography, this volume engages with the medium and simultaneously challenges the role of the photograph as document of the past. *There I Was* is a multifaceted look at escape, culture, dreams and mortality, conjuring an expressionistic portrait of the dichotomies of the late 1960s in a fractured wartime America.

Collier Schorr: *There I Was*
ISBN 978-3-86521-616-8
Paperback, 10 x 12.5 in. / 72 pgs / 47 color.
 U.S. \$40.00 CDN \$46.00
 April/Art

STEIDLMACK

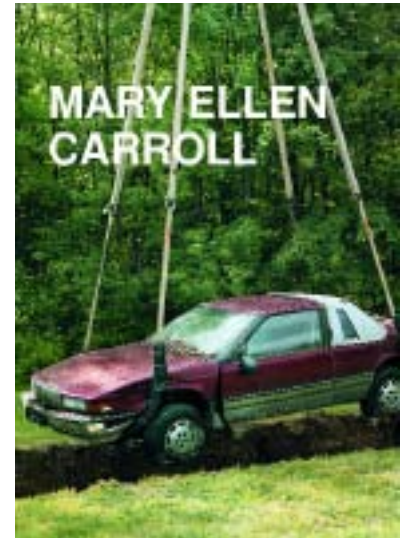


Torbjørn Rødland: *I Want to Live Innocent*

In his first monograph, *White Planet, Black Heart*, the Norway-based photographer Torbjørn Rødland, who was born in 1970, traveled far and wide to capture a mélange of nostalgic, cliché-driven images that are so over-the-top and eclectic in subject matter, they cause us to reconsider what we think we know about photography. An unsheathed black banana shares a spread with a Romantic shot of the Nordic coastline, a black-and-white image of pine trees growing from the roof of a country cottage is solo and another spread features two scantily clad models lounging in the wild. With *I Want to Live Innocent*, Rødland returns to his hometown of Stavanger. The center of Norway’s oil industry, this sleepy Protestant city on the coast has undergone tremendous economic growth since the 60s, giving rise to a newfound wealth and materialism. Rødland captures these paradoxes with his characteristic range.

Torbjørn Rødland: *I Want to Live Innocent*
ISBN 978-3-86521-617-5
Hardcover, 7.5 x 9.5 in. / 144 pgs / 83 color.
 U.S. \$40.00 CDN \$46.00
 April/Photography

STEIDLMACK



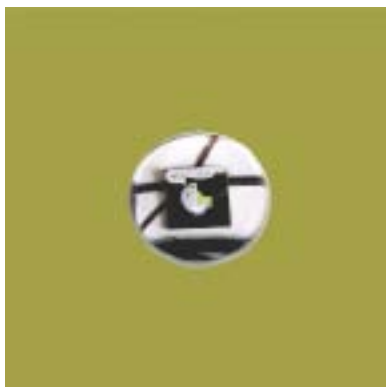
Mary Ellen Carroll: *MEC Causes, Place, Mistakes, Boredom, Lies, Resemblance, Pleasure, Nothing, Temporality, Affect, Inscription, Envy/Imitation, Utilitarianism, Disappearance, Literalness, Thingness*

Text by Jonathan Flatley, Hamza Walker.

Despite an oeuvre spanning more than 20 years and a disavowal of any signature style, Mary Ellen Carroll has throughout her career been investigating a single, fundamental question: What is a work of art? The resulting multifarious, provocative and often wry outpouring in architecture, writing, performance, photography, film-making, printmaking, sculpture and painting has been collected into this book—the New York conceptual artist’s long-awaited first monograph. Carroll’s work interrogates the relationship between subjectivity, language and power; at its core is a dedication to political and social critique. A Carroll piece may involve something as seemingly effortless as trademarking an idea by another artist or as complex and bold as walking out the door penniless with only her passport and the clothes on her back to spend six weeks in a foreign country. Carroll imbues all her work with a strong performative element; even a new opus, involving the rotation of a Houston tract home on its foundation, is conceived as a way of making architecture perform.

Mary Ellen Carroll: *MEC*
ISBN 978-3-86521-618-2
Paperback, 7 x 9.75 in. / 360 pgs / 400 color.
 U.S. \$50.00 CDN \$58.00
 April/Art

JRP RINGIER



Louise Lawler: The Tremaine Pictures 1984-2007

Edited by Marc Blondeau, Philippe Davet. Text by Andrea Miller-Keller, Stephen Melville.

Louise Lawler focuses her camera on high art and its spaces, from the rarefied white cube to the windowless storeroom, from the collector's luxurious bedroom to the featureless boardroom. Part institutional critique, part social commentary and part wandering gaze, Lawler's glossy photographs redirect the viewer's attention from the artworks to their environs, exposing a set of supple relationships surrounding the presentation and marketing of art and its role in conferring and reflecting power. Lawler's emphasis on context as a defining factor in the assignment of an object's value throws her own sumptuous photographs into a state of eloquent suspension. In 1984, Lawler was granted access to the homes of visionary collectors Burton and Emily Tremaine, and she has since tracked the works she photographed there as they have wended their way through museums and auction houses. With texts by Stephen Melville and Andrea Miller-Keller, this publication gathers almost all the *Tremaine Pictures* produced between 1984 and 2007.

Louise Lawler: The Tremaine Pictures 1984-2007

ISBN 978-3-905829-03-7

Pbk, 9.5 x 9.5 in. / 108 pgs / 40 color / 20 b&w.

U.S. \$25.00 CDN \$29.00

March/Photography

DIS VOIR/ACTES SUD



Previously Announced.

Sophie Calle: Take Care of Yourself

Text by Sophie Calle.

In this remarkable artist's book, French conceptual artist/provocateur Sophie Calle presents 107 outside interpretations of a "break up" e-mail she received from her lover the day he ended their affair. Featuring a stamped pink metallic cover, multiple paper changes, special bound-in booklets, bright green envelopes containing DVDs and even Braille endpapers, it is a deeply poignant investigation of love and loss, published to coincide with the 2007 Venice Biennale—where Calle served as that fair's French representative. All of the interpreters of Calle's break up letter were women, and each was asked to analyze the document according to her profession—so that a writer comments on its style, a justice issues judgment, a lawyer defends Calle's ex-lover, a psychoanalyst studies his psychology, a mediator tries to find a path towards reconciliation, a proofreader provides a literal edit of the text, etc. In addition, Calle asked a variety of performers, including Nathalie Dessay, Laurie Anderson and Carla Bruni, among others, to act the letter out. She filmed the singers and actresses and photographed the other contributors, so that each printed interpretation stands alongside at least one riveting image of its author, and some are also accompanied by digital documentation.

Sophie Calle: Take Care of Yourself

ISBN 978-2-7427-6893-6

Hdcvr, 8.25 x 12 in. / 424 pgs / 108 color / DVD (PAL).

U.S. \$95.00 CDN \$109.00

Available/Art

STEIDL/ICP



The Collections of Barbara Bloom

Text by Dave Hickey, Susan Tallman.

This volume assesses a body of work that encompasses installations, films, artist's books and specimens from the artist's vast archives of ephemera. Like Marcel Broodthaers and Susan Hiller, Bloom has a creative attraction toward taxonomy and museology: the installation "Greed" (1988), for instance, is comprised of a chair, an empty frame and a photograph of a museum gallery with a seated guard. An example of one of her own collections is a complete set of Vladimir Nabokov's writings for which Bloom redesigned all of the book covers, referring both to herself and Nabokov as collectors (he obsessively collected editions of his own books) and in the process interposing herself as artist. In some cases, Bloom revisits previous installations to add new elements, resisting and upsetting the orderliness of a conventional artistic chronology. *The Collections of Barbara Bloom* includes essays by Dave Hickey and Susan Tallman and expands a project developed as part of Bloom's Wexner Art Center Residency Award in 1998.

Born in Los Angeles in 1951, **Barbara Bloom** is a renowned conceptual artist whose intricately crafted installations and witty artist's books have been exhibited internationally. She has had one-person museum shows at Ohio's Wexner Center for the Arts and The Museum of Contemporary Art, Los Angeles, among many others. She lives in New York City.

The Collections of Barbara Bloom

ISBN 978-3-86521-621-2

Paperback, 9 x 11.5 in. / 256 pgs / illustrated throughout.

U.S. \$45.00 CDN \$52.00

February/Art

Exhibition Schedule

New York: International Center of Photography, 01/18/08–05/04/08

CHARTA/MIAMI ART CENTRAL



Tacita Dean: Film Works

Text by Tacita Dean, Briony Fer, Rina Carvajal.

The invisible, the trace, the almost-there. . . British-born Tacita Dean's 16-mm films create remarkable drama from astonishingly little visual presence. In addition to an ambient sound track, we hear the workings of the projector, we become aware of the mechanics of the film moving through the gate, we focus on processing irregularities—accidental or intentional. Published alongside her recent exhibition at Miami Art Central, this volume gathers key films together with Dean's poetic narratives, which become discrete works in themselves when juxtaposed with the still images. In this way, *Film Works* reveals another facet of Dean's output, rather than functioning entirely as a catalogue of works. The films included, which date from the 1990s to the present, are accompanied by essays by art historian and theorist Briony Fer, and Miami Art Central Chief Curator Rina Carvajal. Represented by Marian Goodman Gallery in New York, Dean received the 2006 Hugo Boss Prize.

Tacita Dean: Film Works

ISBN 978-88-8158-663-9

Paperback, 7.5 x 8.5 in. / 112 pgs / 46 color.

U.S. \$34.95 CDN \$40.00

January/Art/Film & Video

CHARTA



Joan Jonas

Foreword by Annie Ratti, Fabio Cavallucci.

Text by Marina Warner, Joan Jonas, Anna Daneri, Roberto Pinto, Cristina Natalicchio, Andrea Mattiello.

Born in New York in 1936, Joan Jonas has been a towering figure in postwar Conceptual and experimental Performance art since the 1960s, when she began her pioneering exploration of gender and identity through a combination of myth, choreography and new media. In 2007, she was a visiting professor at the world-famous Ratti Foundation in Como, Italy. While there, she turned to a text by art historian Aby Warburg (whose writings on Hopi imagery and ritual inspired Jonas' 2005 performance "The Shape, the Scent, the Feel of Things") to create "The Hand Reverts to Its Own Movement. . .," a solo performance centered on the act of drawing. This substantial new monograph spans 40 years of the artist's groundbreaking output and introduces her new performance on the occasion of its world premiere in Como.

Joan Jonas

ISBN 978-88-8158-659-2

Pbk, 5.75 x 8.5 in. / 136 pgs / 46 color / 19 b&w.

U.S. \$34.95 CDN \$40.00

March/Art/Performance Art

BLAFFER GALLERY, THE ART MUSEUM OF THE
UNIVERSITY OF HOUSTON



Chantal Akerman: Moving Through Time and Space

Edited by Terrie Sultan. Preface and Acknowledgments by Paul Ha, Jane Farver, Rina Carvajal, Terrie Sultan. Texts by Claudia Schmuckli, William Arning, Klaus Ottmann, Rina Carvajal, Terrie Sultan.

Since 1968, Brussels-born, Paris-based Chantal Akerman has produced over 50 film and video works, in the genres of documentary and French New Wave-inspired fictional narrative. She is one of the foremost auteur-directors working today, yet she has never had a solo museum exhibition in the United States, nor has there been significant scholarly inquiry into her body of work. Her early experiments with Structuralist, Marxist and Feminist filmmaking have expanded what is possible in film today. Asserting Akerman's contribution to the genre, this volume introduces her work to those who have not had a chance to see it firsthand. With interpretive and anecdotal commentary on Akerman's oeuvre, the documentary films covered here have not been explored elsewhere.

Chantal Akerman: Moving Through Time and Space

ISBN 978-0-9778028-5-2

Hdcvr, 8 x 10 in. / 96 pgs / 80 color.

U.S. \$24.95 CDN \$29.00

May/Art/Film & Video

Exhibition Schedule

Houston: Blaffer Gallery, University of Houston
01/19/08–03/29/08

Cambridge, MA: M.I.T. List Visual Arts Center,
10/08–01/09

Saint Louis, MO: Contemporary Art Museum
05/09–08/09

MUSEUM OF CONTEMPORARY ART CLEVELAND

Sam Taylor-Wood**Foreword by Jill Snyder. Text by Margo A. Crutchfield, Barbara London, Linda Nochlin.**

A leading artist of her generation, Sam Taylor-Wood came to prominence in the mid-1990s as one of the YBAs (Young British Artists), alongside such artists as Damien Hirst and Tracey Emin, who were quickly propelled to celebrity status for their provocative and sensational works. Taylor-Wood has since become renowned for deftly manipulating the signature media of our age—photography, film and video—into compelling psychological portraits that tap into the ethos of our times. Documenting the artist's first major solo museum exhibition in the United States, this catalogue illustrates and discusses a selection of her most significant works from the mid-1990s to the present. Key pieces include the film "Hysteria" (1997), which portrays a woman's tumultuous descent from exhilaration to psychic disintegration; a selection from the 2002–2004 *Crying Men* photographs, which depict male film stars in moments of sorrow and introspection; "David" (2004), an hour-long video portrait of soccer icon David Beckham, sleeping; and the 2004 *Self Portrait Suspended* series. This volume provides an overview of the artist's work of the last 10 years, with commentary on Taylor-Wood's exploration of such themes as the inner psyche, vulnerability—both emotional and physical—suspended states of being and the aspiration to transcend human limits.

Sam Taylor-Wood**ISBN 978-1-880353-38-7****Paperback, 9.5 x 12 in. / 100 pgs / 35 color.**

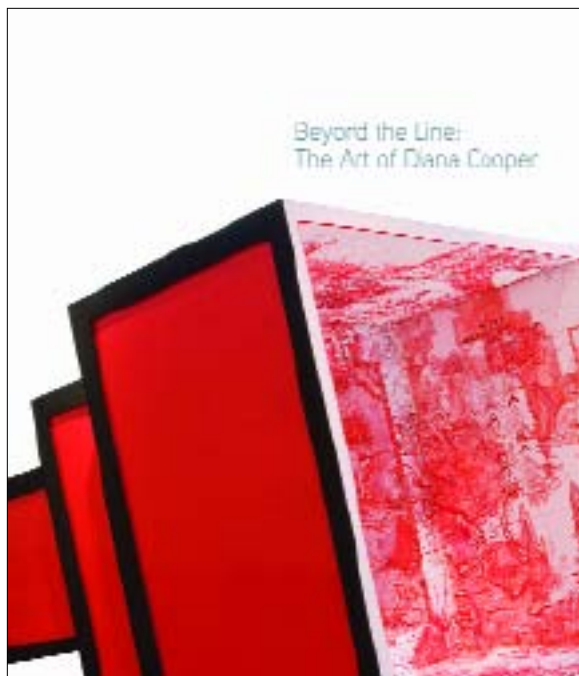
U.S. \$30.00 CDN \$35.00

March/Art

Exhibition Schedule

Cleveland: Museum of Contemporary Art Cleveland, 01/25/08–05/11/08

Houston: Contemporary Arts Museum Houston, 08/02/08–10/05/08



MUSEUM OF CONTEMPORARY ART CLEVELAND

Beyond the Line: The Art of Diana Cooper**Edited by Jo Gibson. Foreword by Jill Snyder. Text by Margo A. Crutchfield. Interview by Barbara Pollack.**

On the occasion of Diana Cooper's first solo museum exhibition, at the Museum of Contemporary Art Cleveland, this volume features an unprecedented collection of the New York artist's works on paper, "hybrid construction" wall reliefs and installations. Cooper is an immensely talented yet still relatively under-recognized artist who has consistently experimented with the practice of drawing—on paper, canvas, the wall and into three-dimensional space. Since first embracing felt-tipped markers as a primary medium, Cooper has taken doodling and geometric abstraction to the extreme, unabashedly transforming line and form into exuberant, semi-abstract works. Her visually rich and densely layered creations represent imaginary systems or networks with open-ended references to communication and transportation systems, electrical or digital conduits, computer circuit boards—the underlying infrastructures and interconnecting channels of contemporary life. The work is bold, colorful, wildly inventive and substantive in its commentary on the vulnerability of systems, human beings and the relationship of order and chaos in our inextricably networked world. This first major monograph includes full color plates and multiple details, accompanied by an interview between Cooper and Barbara Pollack.

Beyond the Line: The Art of Diana Cooper**ISBN 978-1-880353-37-0****Paperback, 9 x 10.5 in. / 120 pgs / 66 color / 2 b&w.**

U.S. \$29.99 CDN \$34.00

March/Art

MFA PUBLICATIONS



Rhythms of Modern Life

British Prints, 1914-1939

Text by Clifford S. Ackley, Stephen Coppel, Thomas E. Rassieur, Samantha Ripper.

It is little known that interbellum Britain hosted a generation of Modernist artists who absorbed the wealth of Continental avant-garde idioms and adapted them to their own unique ends. Some of this work was done under the rubric of Vorticism, the Neofuturist movement spearheaded by Wyndham Lewis, while other artists were closely associated with London's Grosvenor School of Art, breaking new ground in the practice of linocut. *Rhythms of Modern Life* examines the impact of Cubism and Futurism on British printmaking in the years between the First and Second World Wars, focusing in particular on the dynamic imagery of 13 artists, including C.R.W. Nevinson, Paul Nash, Edward Wadsworth and David Bomberg, all early followers of Italian Futurism and British Vorticism, and on the works of Grosvenor School artists Claude Flight, Sybil Andrews, Cyril Power and Lill Tschudi.

Rhythms of Modern Life

ISBN 978-0-87846-724-2

Hdcvr, 8.5 x 9.5 in. / 224 pgs / 162 clr.
U.S. \$60.00 CDN \$69.00
January/Art

Exhibition Schedule

Boston: Museum of Fine Arts Boston
01/30/08–06/01/08
New York: The Metropolitan
Museum of Art, 09/23/08–12/7/08
Miami: The Wolfsonian, Florida
International University,
11/21/09–02/28/10.

HATJE CANTZ



Action Painting

Jackson Pollock and Gesture in Painting

Text by Pepe Karmel, Robert Fleck, Jason Kaufman, Gottfried Boehm, Ulf Küster.

Jackson Pollock's pioneering "drip" technique provided the model for what Harold Rosenberg would term "Action Painting"—using the canvas as an arena for the emphatically physical, even balletic application of paint, and as a record of that engagement. Featuring works by 25 major representatives of this movement, *Action Painting: Jackson Pollock and Gesture in Painting* addresses the fundamental qualities of gestural abstraction from 1945 to 1965, assessing common traits as well as contrasts in practice between America and Europe (where it was known as Informel). Artists include: Karel Appel, Lynda Benglis, Norman Bluhm, Jean Dubuffet, Jean Fautrier, Sam Francis, Helen Frankenthaler, Arshile Gorky, Hans Hartung, Eva Hesse, Hans Hofmann, Gerhard Hoehme, Asger Jorn, Franz Kline, Willem de Kooning, Lee Krasner, Morris Louis, Joan Mitchell, Ernst Wilhelm Nay, Jackson Pollock, Kazuo Shiraga, Pierre Soulages, Clyfford Still, Cy Twombly and Wols.

Action Painting

ISBN 978-3-7757-2103-5

Hardcover, 10.75 x 12.25 in. / 216 pgs / 130 color.
U.S. \$75.00 CDN \$86.00
May/Art

HAYWARD PUBLISHING



The Painting of Modern Life

1960s to Now

Text by Ralph Rugoff, Kaja Silverman, Barry Schwabsky, Carolyn Christov-Bakargiev, Martin Herbert.

Andy Warhol's silk screens, Gerhard Richter's blurred images, Vija Celmins' hyperrealism: some of the most influential developments in the history of contemporary art hinge on the use of photographs as source material. Beginning in the early 60s, with seminal works by the aforementioned artists, *The Painting of Modern Life* charts the 45-year evolution of the translation of photographic images to paint—revealing an extraordinary breadth of stylistic and thematic diversity. This volume features 22 painters whose sources range from snapshots to commercial media, among them Richard Artschwager, Robert Bechtle, Peter Doig, Marlene Dumas, Franz Gertsch, Richard Hamilton, Eberhard Havekost, David Hockney, Johanna Kandl, Martin Kippenberger, Liu Xiaodong, Malcolm Morley, Elizabeth Peyton, Michelangelo Pistoletto, Wilhelm Sasnal and Luc Tuymans. Essays by Carolyn Christov-Bakargiev, Martin Herbert, Ralph Rugoff and Barry Schwabsky lend insight to issues of translation, context and content.

The Painting of Modern Life

ISBN 978-1-85332-263-1

Pbk, 9.75 x 11.5 in. / 196 pgs / 162 color.
U.S. \$50.00 CDN \$58.00
February/Art

STEIDL/SWEDISH BOOKS/MODERNA MUSEET



The History of Moderna Museet 1958-2008

Edited by Anna Tellgren. Text by Eva Eriksson, Maria Görts, Annika Gunnarsson, Anna Tellgren, Martin Gustavsson, Cecilia Widenheim, Magnus Petersens, Hans Hayden, Martin Sundberg, Anette Göthlund, Karin Malmquist, Marianne Hultman, Iris Müller-Westermann, Jeff Werner. Contributions by Neil Cummings, Marysia Lewandowska.

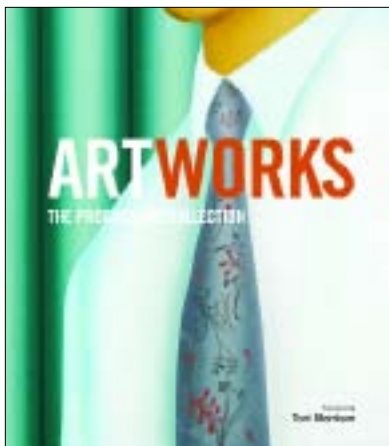
Stockholm's venerable Moderna Museet celebrates its fiftieth anniversary in 2008. After half a century, this book looks not only back, but forward as well—to critically examine what the museum's future influence should be. When it opened in 1958, Moderna Museet was an instant major player in the development of international Modern art—legends abound about its history-making parties and the important conversations and transactions that have taken place inside its walls. This volume accounts many of these anecdotes and analyzes their import with a fresh perspective. More than a dozen esteemed writers, historians and curators—including Eva Eriksson, Maria Görts and Annika Gunnarsson—emphasize three main points of inquiry in 14 incisive essays, including the Moderna Museet's history and the development of its collections, ways in which the museum's key exhibitions have impacted the history of art, and the museum's international profile and reputation.

The History of Moderna Museet 1958-2008

ISBN 978-3-86521-642-7

Hdcvr, 8.5 x 11 in. / 500 pgs / 200 clr.
U.S. \$75.00 CDN \$86.00
July/Art

THE PROGRESSIVE COLLECTION/D.A.P.



Previously Announced.

ArtWorks**The Progressive Collection**

Foreword by Toni Morrison. Text by Dan Cameron, Peter B. Lewis, Toby Devan Lewis, Mark Schwartz.

Including work by Vito Acconci, Francis Alÿs, John Baldessari, Tina Barney, Petah Coyne, Gregory Crewdson, Frank Gehry, Nan Goldin, Andy Goldsworthy, Andreas Gursky, David Hockney, Sherrie Levine, Allan McCollum, Takashi Murakami, Robert Rauschenberg, Cindy Sherman, Richard Tuttle and Andy Warhol among many others, this striking compendium presents a cross-section of the world-class collection put together by the Cleveland-based Progressive Corporation since the 1970s. The nearly 300 works gathered here were selected from more than 6,000 pieces in the Progressive Corporation's collection and serve to document a mission rather than catalogue an inventory. This art is not mere food for thought. This is fuel for fire.

Fittingly, Nobel Prize-winning author Toni Morrison's insightful foreword, "The Habit of Art," sets a perceptive tone for all that follows—including an intimate, chronological overview by Toby Devan Lewis, full of details about the collection's formation; an in-your-face position statement by the collection's founder, Peter B. Lewis; and a clear-eyed essay by Dan Cameron, "Work + Art = Life," which provides both a seasoned art-world perspective on the works themselves and a conceptual framework for the whole notion of corporate collecting. Does art work? This book is more than evidence. It's proof.

ArtWorks

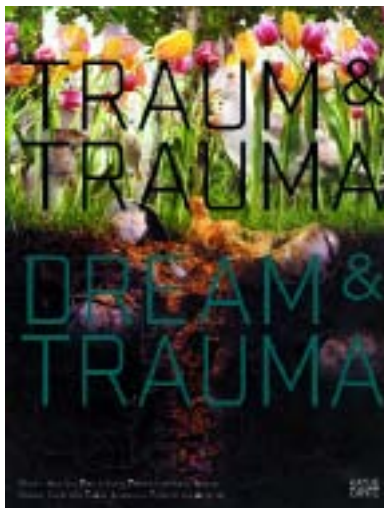
ISBN 978-1-933045-72-6

Hardcover, 10.5 x 12 in. / 292 pgs / 552 color.

U.S. \$50.00 CDN \$58.00

Available/Art

HATJE CANTZ

**Dream and Trauma****Works from the Dakis Joannou Collection, Athens**

Edited by Gerald Matt, Angela Stief, Edelbert Köb. Texts by Elisabeth Bronfen, Edelbert Köb, Gerald Matt, Hilary Rubenstein Hatch, Angela Stief.

Sigmund Freud defined trauma as "an experience which, within a short period of time, presents the mind with an increase of stimulus too powerful to be dealt with or worked off in the normal way." The subject represses the traumatic experience, which then begins to enter into consciousness through its only other avenue, the dream—or, quite often, the nightmare. In art, psychological pain often finds expression in surrealistic, dream like or seemingly absurd images. Thus, the "aesthetics of trauma" makes visible those things that have been repressed, that are depraved or that expose painful wishes, desires or dreams. This provocative collection brings together artworks by some of the most psychologically tapped-in (and, in some cases, unhinged) artists in the contemporary field—all of whom are represented in the world-famous Dakis Joannou Collection of Athens, Greece. They include Cindy Sherman, Paul McCarthy, Pavel Althamer, Maurizio Cattelan, Paul Chan, Nigel Cooke, Gregory Crewdson, Marcel Dzama, Olafur Eliasson, Urs Fischer, Anna Gaskell, Robert Gober, Matt Greene, Jeff Koons, William Kentridge, Paul McCarthy, Tim Noble and Sue Webster, Chris Ofili, Kiki Smith, Nari Ward, Ralf Ziervogel and many others.

Dream and Trauma

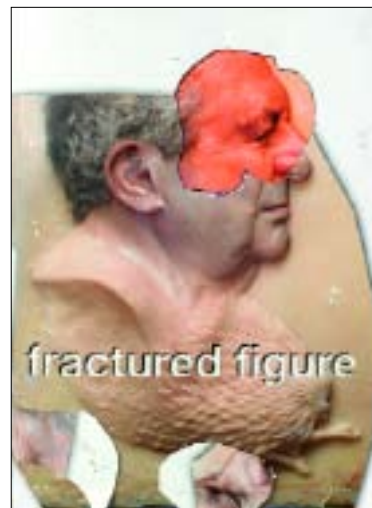
ISBN 978-3-7757-2064-9

Hdcvr, 9.5 x 12.5 in. / 240 pgs / 177 color / 3 b&w.

U.S. \$50.00 CDN \$58.00

February/Art

DESTE FOUNDATION

**Fractured Figure**

Text by Jeffrey Deitch. Designed and Edited by Urs Fischer with Cassandra MacLeod.

A culture's body image, as refracted through its art, will usually provide a more telling account of its preoccupations than the most explicit political art; it seems that cultural symptoms leak more readily into depictions of the body than into more overt statements. This is especially true in periods of heightened alienation, when the solitary figure gains poignancy, but bodies register their eras in many ways: the signifiers of opulence, imperialism, fashion, social decay, sexual convention and anxiety can all be readily inscribed onto the human form in art—and indeed, always have been. *Fractured Figure* projects our millennial moment as one of fragile bodies pitched against a restless, dysphasic backdrop, in which terrorism and global warming impinge as daily realities. It draws on the world-renowned contemporary collection of Dakis Joannou, who, in collaboration with Jeffrey Deitch, has previously organized shows such as *Artificial Nature* and *Post Human*, in which similar concerns have arisen. Here, in works by Chris Ofili, David Altmejd, Richard Prince, Urs Fischer, Pawel Althamer, Ashley Bickerton, Barnaby Furnas and others, the figure is shown as un-idealized and compellingly mortal—situated in a realm that we will immediately recognize as our own.

Fractured Figure

ISBN 978-0-9778686-7-4

Paperback, 11.5 x 14.75 in. / 216 pgs / illustrated throughout.

U.S. \$65.00 CDN \$75.00

February/Art

HIRSHHORN MUSEUM/
D GILES LIMITED

The Cinema Effect Illusion, Reality, and the Moving Image

Text by Kerry Brougher, Kelly Gordon, Anne Ellegood, Kristen Hileman, Tony Oursler

This volume offers an in-depth exploration of contemporary moving-image art, examining the ways in which “the cinematic” has blurred cultural distinctions between reality and illusion. Cinema was *the* unrivaled art form of the twentieth century; in the art world, the use of film and video and the appropriation of cinematic language and devices for works in a range of media have been growing since the early 1960s. In the realm of popular culture, the influence of this technology and its vocabulary have grown to the point where the boundaries between “real life” and make-believe are at the least blurred and at most indecipherable. Opening with an overview of the cultural, social and psychological issues raised by *The Cinema Effect*, the book also looks at how and why moving-image work has shifted from the margins to the center of art production, as well as how the larger societal impact of the pervasiveness of cinema can be seen in the work of the featured emerging artists.

The Cinema Effect
ISBN 978-1-904832-50-8
Hdcvr, 11 x 9.5 in. / 176 pgs / 126 color / 24 b&w.
U.S. \$65.00 CDN \$75.00
April/Art

Exhibition Schedule
Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 02/14/08–09/07/08

CONTEMPORARY ARTS MUSEUM,
HOUSTON

The Old, Weird America

**Edited by Polly Koch.
Foreword by Linda Shearer.
Introduction by Toby Kamps.**

Borrowing its title from Greil Marcus' 1997 book *The Old, Weird America: The World of Bob Dylan's Basement Tapes*, this publication is produced in conjunction with an exhibition at the Contemporary Arts Museum, Houston, which considers the work of 16 artists who explore American folk imagery and history from the time of European settlement to the 1960s. Dylan, Marcus argues, was influential because he explored an older, half-forgotten world of American legend that seemed at once stranger and more telling than anything found in the mainstream. The artists featured in this volume, all of whom came to prominence in the last decade, include Jeremy Blake, Sam Durant, Barnaby Furnas, Brad Kahlhamer, Margaret Kilgallen, Dario Robleto, Allison Smith and Kara Walker, among others. As a group, they draw on folklore for its ability to illuminate American cultural life in its strange mixture of civilization and barbarism, enlightenment and madness.

The Old, Weird America
ISBN 978-1-933619-12-5
Paperback, 9 x 11 in. / 180 pgs / 120 color / 15 b&w.
U.S. \$34.99 CDN \$40.00
June/Art

Exhibition Schedule
Houston: Contemporary Arts Museum, 05/03/08–07/20/08

ICA, PHILADELPHIA



The Puppet Show

Edited by Ingrid Schaffner and Carin Kuoni. Text by Ingrid Schaffner, Carin Kuoni, Michael Taylor, et al. Acknowledgements by Claudia Gould.

At first glance, *The Puppet Show* seems a flip title. Organized by Philadelphia ICA Senior Curator Ingrid Schaffner and Carin Kuoni, this exhibition catalogue focuses—with both humor and gravity—on the surprisingly prodigious amount of puppet imagery in contemporary art. It takes as its historic point of departure one of the first episodes of avant-garde art history: Alfred Jarry's 1896 puppet play *Ubu Roi*, which the South African artist William Kentridge, in collaboration with the Handspring Puppet Company, has adapted into an allegory of apartheid. Other puppets are featured in works from more than 30 established international artists, including Anne Chu, Terence Gower, Pierre Huyghe, Christian Jankowski, Laurie Simmons, Kiki Smith and Kara Walker. This volume also looks at puppets in Modern art and popular culture.

The Puppet Show
ISBN 978-0-88454-113-4
Paperback, 7 x 5 in. / 128 pgs / 100 color.
U.S. \$35.00 CDN \$40.00
May/Art

Exhibition Schedule
Philadelphia: Institute of Contemporary Art, 01/18/08–03/29/08
Santa Monica: Santa Monica Museum of Art, 05/16/08–08/09/08
Honolulu: The Contemporary Museum, 09/05/08–11/23/08
Houston: Contemporary Arts Museum, 01/17/09–03/29/09
Seattle: Frye Art Museum, 05/16/09–09/13/09

JRP RINGIER



It's Time for Action There's No Option About Feminism

**Edited by Heike Munder.
Text by Amelia Jones, Mercedes Bunz, Maria Elena Buszek, Katy Deepwell.**

This text-heavy exhibition catalogue focuses on self-confident, nonconformist Feminist positions, pointing out that new role models and strategies are being requested. Essayist Amelia Jones contests the notion of a current Postfeminism and, using the example of Pipilotti Rist's works, develops a model of Para-Feminism. Referring to Mary Beth Edelson and Annie Sprinkle, Maria Elena Buszek compares two generations and their respective strategies. Katy Deepwell questions the role of female artists within art history. Mercedes Bunz looks at Feminism in relation to flexibilized capitalism and diagnoses a new form of oppression. And exhibition curator Heike Munder presents a survey of the exhibition's different positions, making an appeal for new role models.

It's Time for Action
ISBN 978-3-905770-53-7
Pbk, 6.5 x 9.25 in. / 320 pgs / 70 color / 20 b&w.
U.S. \$39.00 CDN \$45.00
March/Art

ARARIO



Artists from Leipzig

Text by Yun Chea Gab, Henna Jou, Aristide Fenster.

Featuring work by Tilo Baumgärtel, Martin Kobe, Uwe Kowski and Tobias Lehner, among others, this volume surveys influential players from the New Leipzig School—painters who have emerged from the venerable Leipzig Art Academy in the former G.D.R. The academy has a reputation for turning out painters skilled in the figurative art tradition. Because of the iron curtain and the Berlin Wall, the West's frenzy for abstraction never quite reached East Germany. Today, painters who have emerged from the academy post-unification are still steeped in this figurative tradition—though they are freely borrowing styles from other cultures, movements and periods. What these painters have in common is that the content of their work depicts the intense social change that Germany has undergone since unification. As critic Arthur Lubow observes, "The first hint of a shift appeared in 1997, when Neo Rauch won the art prize of the local newspaper, the *Leipziger Volkszeitung*. Rauch, now 45, came of age in the G.D.R., but he was young enough to absorb the imagery of comic books, television and computer graphics that shaped the stylistic tastes of his generation."

Artists from Leipzig

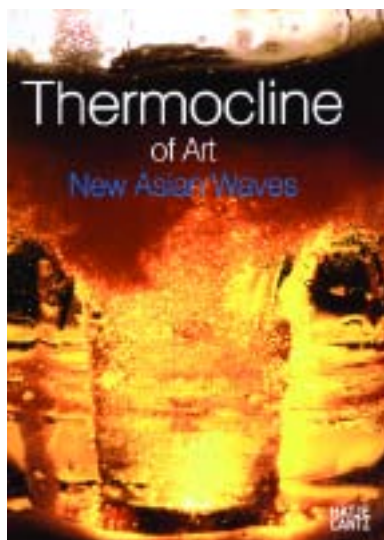
ISBN 978-89-92262-11-8

Hardcover, 10.25 x 11.5 in. / 223 pgs / 100 color / 100 b&w.

U.S. \$65.00 CDN \$75.00

March/Art

HATJE CANTZ



Previously Announced.

Thermocline of Art New Asian Waves

Edited by Gregor Jansen, Wonil Rhee, Peter Weibel. Text by Nancy Adajania, Eugene Tan.

The word "thermocline" describes a layer of water in an ocean or lake where warm and cold currents meet so that temperature changes suddenly according to depth. Likewise, this volume reveals the hidden substance that currently lies beneath the seemingly predictable surface of contemporary Asian art. With works by 117 artists representing 19 countries from the Middle East to the Far East, from Southeast Asia to the Near East and Central Asia, this big, boldly designed book offers an excellent, comprehensive overview of contemporary Asian art production. Featuring both internationally renowned artists who currently work in the West and up-and-coming artists who still live in their home countries, this broad panorama expands the boundaries of the Western concept of art. Here, Asian art is contemporary and global, but also postmodern and post-ethnic, unveiling the potential conflicts of globalization. Among more than 100 artists featured, some of the better-known names include Yang Fudong, Yael Bartana, Atelier Bow-Wow and Rirkrit Tiravanija. Edited by the prominent expert in media art and contemporary Asian art Wonil Rhee.

Thermocline of Art

ISBN 978-3-7757-2073-1

Hardcover, 9 x 11.5 in. / 352 pgs / illustrated throughout.

U.S. \$60.00 CDN \$69.00

Available/Art/Asian Art & Culture

DAMIANI



New Delhi, New Wave

Edited by Jerome Neutres. Text by Radhika Jha.

The recent Bollywood craze in the West might get more exposure, but contemporary Indian artists aren't far behind. *New Delhi, New Wave* is the best introduction to date to the work of established and emerging Indian artists—many of whom are dealing with the theme of women in fresh ways. Pushpamala N., for example, makes Cindy Sherman-esque portraits of herself as Indian female icons, from religious leaders to Bollywood actresses, while Anita Dube combines installation, photography, collage and video to explore Hindu iconography and tradition through a Feminist lens. Subodh Gupta, one of the best-known Indian artists on the international scene, uses quotidian objects to explore identity. At last summer's Venice Biennale, Gupta caused a sensation with "A Very Hungry God" (2006), a 2,000-pound skull crafted from shiny silver pots and pans, which he installed on a floating base in the Grand Canal. Shila Gupta, born in 1976, one of the youngest artists surveyed here, represents Delhi's newest wave. She has created a series of interactive works on the Web (www.blessed-bandwidth.net), where visitors are invited to choose a religion so that they may receive a blessing. Other artists introduced in this volume are Bala Subramaniam, Sonia Khurana, Thukral & Tagra, Baba Anand, Bharti Kher and Krinaraj Chonat.

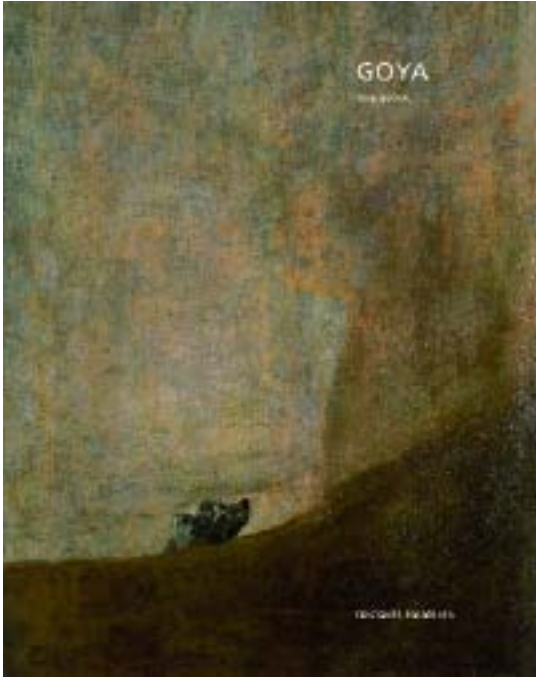
New Delhi, New Wave

ISBN 978-88-6208-023-1

Hdcvr, 9.5 x 12.5 in. / 288 pgs / 205 color / 45 b&w.

U.S. \$70.00 CDN \$81.00

May/Art



POLIGRAFA

Goya

Text by José Gudiol.

Goya—the name alone evokes countless masterpieces, both painted and printed: the raw and brutal “Third of May 1808,” the nightmarish *Caprichos* etchings (with the famous motto, “The sleep of reason produces monsters”), the compellingly erotic “Nude Maja” and “Clothed Maja,” the savage *Disasters of War* series and, of course, the late black paintings, with their murky forebodings of public unrest and private turmoil. Although Goya’s influence on his contemporaries was minimal (eclipsed as he was at the time by artists trained in the classical style of David and Ingres), it can now be traced clearly from Manet through Picasso to Surrealism, Polke, the Chapman brothers and on.

Nobody expressed the ravages of warfare and the extremes of human experience like Goya; it made him the envy of Picasso, who, as a young artist, copied his signature over and over, as though to absorb the personality and abilities of his one supreme influence. And it is perhaps the wildly imaginative freedoms of Goya’s late work that has kept him so contemporary—that, and the palpable emotion in his brushwork, so full of impact and sensation. Here, José Gudiol, renowned author of essays and monographs on Velázquez, El Greco and Spanish art, provides a serious introduction to the massive subject that is Goya.

Goya

ISBN 978-84-343-1174-9

Hardcover, 8.5 x 11.25 in. / 128 pgs / 122 color.

U.S. \$34.00 CDN \$39.00

April/Art

POLIGRAFA

Zurbarán

Text by Santiago Alcolea i Gil.

Starker than Velázquez and more ascetic than El Greco, Francisco Zurbarán (1598-1664) is easily among the finest of seventeenth-century Spanish painters. Apprenticed in Seville, he quickly gravitated toward the use of chiaroscuro, possibly having seen paintings by Caravaggio there: he was later to become known as “the Spanish Caravaggio.” But Zurbarán’s temperament, as it is realized in his painting, appears more melancholy, and therefore less foreboding, than Caravaggio’s, and his religious subjects are almost exclusively Christian. He developed a characteristic image repertoire around monasticism and martyrs and made a speciality of the Carthusians, whose white robes he took evident pleasure in depicting. His best-known work may be his 1631 “Apotheosis of Saint Thomas Aquinas,” now housed in the Seville Museum. It was around this time that Zurbarán’s star reached its peak, as he was appointed court painter to Philip IV. Later, towards the end of his life, Zurbarán’s harsh chiaroscuro style fell from favor, but his reputation was restored in the twentieth century, in part through the concerns of Cubism and its attraction to precedents for an emphatic plasticity. In this monograph, illustrated with 114 color plates, Santiago Alcolea, a scholar of seventeenth-century Spanish art and the author of previous books on Velázquez and El Greco, provides us with an overview of Zurbarán’s artistic career, dividing it into four stylistic phases and reproposing his relevance for our times.

Zurbarán

ISBN 978-84-343-1172-5

Hardcover, 8.5 x 11.25 in. / 128 pgs / 114 color.

U.S. \$34.00 CDN \$39.00

April/Art



HATJE CANTZ

Masters of Impressionism

A History of Painting from 1874-1926

Edited by Andreas Blühm. Text by Andreas Blühm, Michael Zimmermann, Barbara Schäfer.

For lovers of the late-nineteenth century art movement that broke all conventions of academic painting by privileging color over line, encouraging work *en plein air* and depicting realistic subjects from modern life, this substantial new collection is a must-have. Featuring work by Cézanne, Manet, Monet, Morisot, Renoir, Sisley, Signac, Seurat and Van Gogh, it is culled from the collection of the Wallraf-Richartz Museum & Corboud Collection in Cologne, Germany—called “Wallraf” for short. Founded in 1861 and housed in a beautiful building designed by Oswald Mathias Ungers, Wallraf is Cologne’s oldest museum and one of Germany’s greatest spaces for seeing important historical art. It boasts one of the most extensive collections of Western art in the country, from the Middle Ages through to the early twentieth century, and its Impressionist and Postimpressionist collection is now the largest in the country, thanks to the permanent loan of 170 paintings by the Swiss collector Gérard J. Corboud—which included among its gems van Gogh’s great 1888 painting “The Langlois Bridge at Arles.” In this richly illustrated volume, all of the treasures from Wallraf’s Impressionist collection are presented for the first time in stunning detail.

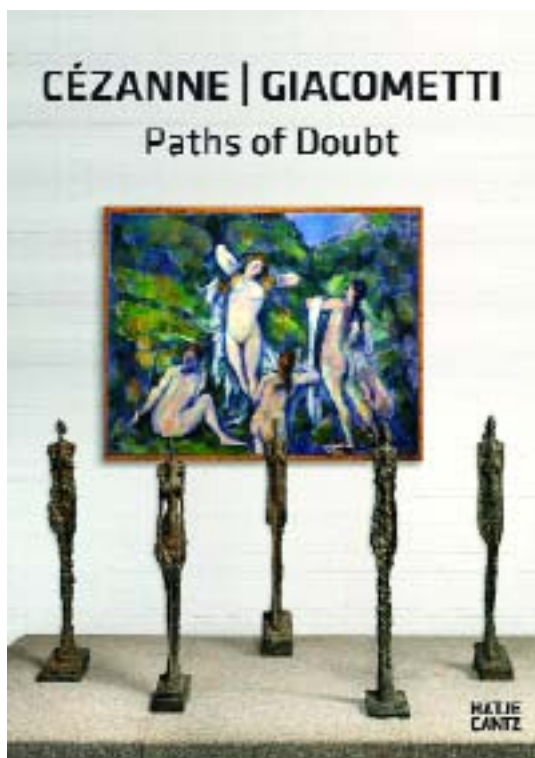
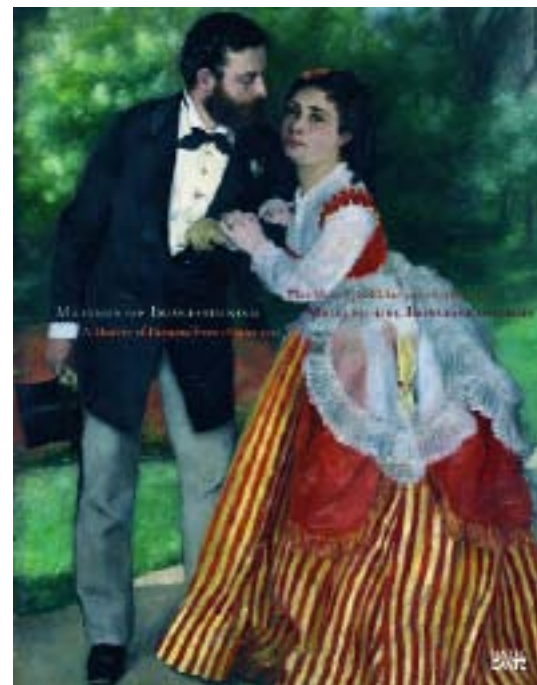
Masters of Impressionism

ISBN 978-3-7757-2092-2

Hardcover, 9.75 x 12.5 in. / 304 pgs / 250 color / 60 b&w.

U.S. \$60.00 CDN \$69.00

June/Art



HATJE CANTZ

Cézanne-Giacometti: Paths of Doubt

Text by Felix Baumann, Tobia Bezzola, Inken Freudenberg, Donat Rütimann, Poul Erik Tøjner.

Though they were born 62 years and hundreds of miles apart, synchronicities between Paul Cézanne and Alberto Giacometti continue to arise. Called “father of us all” by Pablo Picasso, the French Postimpressionist Cézanne is widely regarded as the artistic bridge between Impressionism and Modernism, and he was highly influential to Giacometti, the Swiss sculptor known for his Surrealistic, elongated human forms of the 1940s, 50s and 60s. The subtitle of this volume, *Paths of Doubt*, refers in part to both artists’ refusal of the movements by which they were embraced: in Cézanne’s case, Impressionism, and in Giacometti’s, Surrealism. *Doubt* also alludes to Cézanne’s late success. His legendarily bad social skills led him from the artistic hub of 1870s Paris to the French countryside, where he lived as a recluse, only attracting attention for his work when he was in his late fifties. Giacometti, conversely, found early success with the Surrealists but broke off from them in the late 40s when he began making more realistic black figurative sculptures. His doubt surfaced in statements like these: “If I could make a sculpture or a painting (but I’m not sure I want to) in just the way I’d like to, they would have been made long since (but I am incapable of saying what I want). Oh, I see a marvelous and brilliant painting, but I didn’t do it, nobody did it. I don’t see my sculpture, I see blackness.” This unique volume sheds light on Giacometti’s stylistic allusions to Cézanne and finds surprising corollaries between the two masters’ lives and work.

Cézanne-Giacometti: Paths of Doubt

ISBN 978-3-7757-2089-2

Hardcover, 8.5 x 11 in. / 208 pgs / 150 color.

U.S. \$60.00 CDN \$69.00

May/Art

MFA PUBLICATIONS



Classical Art

MFA Highlights

Edited by Christine Kondoleon.

Text by Richard Grossmann, Jennifer L. Heuser.

Ancient Greek, Roman and Etruscan civilizations come to life in this illustrated selection of 100 highlights from the Museum of Fine Arts, Boston's famous collections of classical art. An introduction by curator Christine Kondoleon describes the geographic range, stylistic progression and technical development of art in the classical world, and a second essay briefly relates tales of conservation and the provenance of some of the featured objects. In the main body of the book, the highlighted artworks are grouped into five broad themes: Myth and Religion, Heroes and Warriors, Love and Loss, Daily Life, and Beasts and Beauties. Celebrated mosaics, statues and vases share the stage with less familiar jewelry, coins and glassware, with each piece accompanied by a concise discussion of its artistic creation and cultural context. Both common themes and distinctions emerge in cross-cultural discussions of topics such as war and politics, commemoration of the dead, sports and entertainment, and the human form, providing rich insight into the astonishing civilizations that produced and used these fascinating objects so many centuries ago.

Classical Art

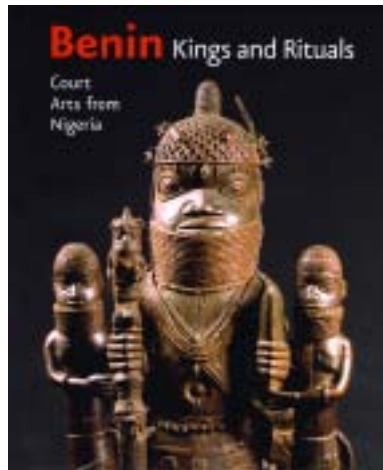
ISBN 978-0-87846-728-0

Paperback, 7 x 9 in. / 240 pgs / 130 color / 20 b&w.

U.S. \$22.50 CDN \$26.00

June/Art

SNOECK PUBLISHERS



Previously Announced.

Benin: Kings and Rituals

Court Arts from Nigeria

Edited by Barbara Plakensteiner.

Foreword by O.J. Eboime.

Published to accompany the major touring exhibition which comes to Chicago in the summer of 2008, this monumental volume features more than 500 reproductions alongside important new scholarship on the prized sculptures and carvings of the Benin Kingdom of sixteenth through nineteenth-century West Africa (pre-colonial Nigeria). It brings together for the first time masterpieces that have been scattered all over the world since the end of the nineteenth century, while simultaneously documenting the fall of the independent Kingdom, its reconstitution in the twentieth century and its continued existence through today. From elaborate bas-relief plaques to stately commemorative king's heads and towering elephant tusks embellished with detailed figurative scenes, the artworks gathered here glorify the king as the political and spiritual head of his people and honored his ancestors. The detailed workmanship and outstanding aesthetic quality of Benin's royal sculptures have been compared to the Renaissance artist Benvenuto Cellini. And their iconographic detail conveys the sumptuousness of the royal court and its historical importance as a regional powerhouse in the Benin (or Edo) era.

Benin: Kings and Rituals

ISBN 978-90-5349-626-8

Clothbound, 9.5 x 11.5 in. / 536 pgs / 500 color.

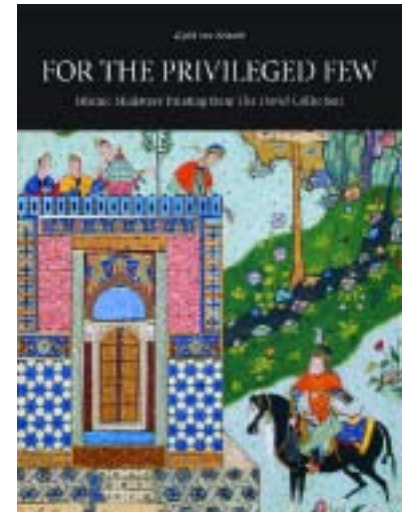
U.S. \$85.00 CDN \$98.00

Available/Art/African Art

Exhibition Schedule

Chicago: The Art Institute of Chicago,
06/27/08–09/21/08

LOUISIANA MUSEUM OF MODERN ART



For the Privileged Few

Islamic Miniature Painting from The David Collection

Edited by Kjeld Von Folsach, Michael Juul Holm.

Islamic miniature paintings have historically been produced as both illustrations for books and as discrete works intended to be kept in an album. The techniques used in their making share similarities with the Byzantine tradition of miniature painting and have recently shown up in some contemporary artists' work as well—including Shahzia Sikander's. *For the Privileged Few* is published on the occasion of the Louisiana Museum of Modern Art's thorough Islamic miniature exhibition, spanning from the thirteenth through the nineteenth centuries, which originated at The David Collection in Copenhagen—famed for its selection of Islamic art. With 185 full-color images, most of them plates, this volume is an important addition to the existing scholarship on the subject. Text by David Collection Director Kjeld von Folsach explains the primacy of this group of artworks—which includes both book illustrations and discrete paintings from the last 800 years.

For the Privileged Few

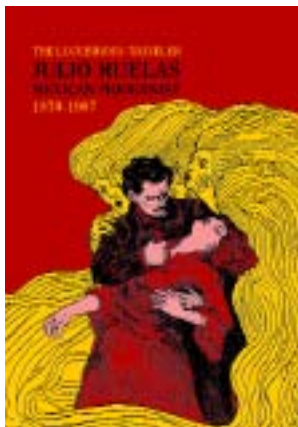
ISBN 978-87-91607-14-1

Hardcover, 9.5 x 12.5 in. / 236 pgs / 185 color.

U.S. \$50.00 CDN \$58.00

March/Art

EDITORIAL RM



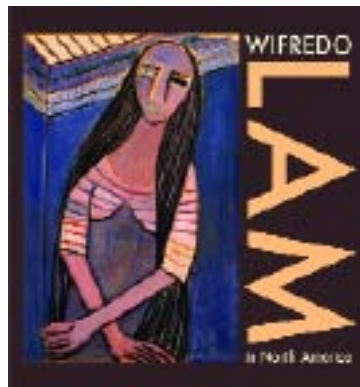
Julio Ruelas: The Lugubrious Traveler

Mexican Modernist, 1870–1907
Text by Carlos Monsiváis, Antonio Saborit, Teresa del Conde.

Julio Ruelas (1870–1907) was a painter of cadavers, hanged satyrs, bewitching maidens, sudden epiphanies and lovers' suicides. He was (and remains) the foremost Mexican Symbolist, close to Odilon Redon or Gustave Moreau in his appetite for hallucinatory scenarios. For José Clemente Orozco, as for many others, Ruelas was the touchstone influence, and he was an important participant in the burgeoning arts of his day: he was the principal illustrator for the *Revista Moderna*, a magazine not dissimilar to the *Yellow Book* that published excellent Spanish translations of Novalis, Edgar Allan Poe and Charles Baudelaire, as well as the poetry of Ruben Dario. Based on the centenary exhibition of the same name at the National Art Museum in Mexico City, *The Lugubrious Traveler* restores Ruelas to his rightful prominence.

Julio Ruelas: The Lugubrious Traveler
ISBN 978-968-5208-98-7
Hardcover, 8.25 x 11.5 in. / 160 pgs / 18 color / 132 b&w.
U.S. \$55.00 CDN \$63.00
March/Art/Latin American Art & Culture

HAGGERTY MUSEUM OF ART, MARQUETTE UNIVERSITY



Wifredo Lam in North America

Edited by Paula Schulze.
Text by Dawn Ades, Edward Lucie-Smith, Curtis L Carter, Lowery Stokes Sims, Dawn Ades, Valerie J. Fletcher, Lou Laurin-Lam.

In the winter of 2007, Milwaukee's Haggerty Museum of Art, Marquette University, organized and hosted the first American retrospective exhibition of Cuba's favorite Surrealist, Wifredo Lam (1902–1992). Lam's paintings craft Surrealist conjunctions from Cuban religious iconography—especially from tribal masks—and retrieve a suppressed Afro-Cuban culture that ultimately sets them apart from any movement. "With all my energy I sought to paint the drama of my country, but most of all to lend expression to the spirit of Negro man, the beauty of Negro plastic art," he once declared. This exhibition catalogue celebrates the role that North American museums, galleries and private collectors have played in bringing about a renaissance of interest in Lam's art. It particularly addresses the role of Lam's Afro-Cuban ethnicity in the development of his unusual hybridized vocabulary, a blend of Paris School, Surrealist and Afro-Cuban aesthetics.

Wifredo Lam in North America
ISBN 978-0-945366-22-5
Paperback, 9.25 x 10 in. / 160 pgs / 77 color / 13 b&w.
U.S. \$35.00 CDN \$40.00
March/Art/Latin American Art & Culture

MITCHELL-INNES & NASH



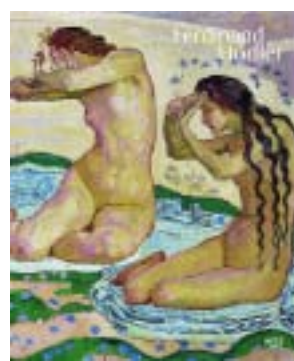
Georges Rouault: Judges, Clowns and Whores

Foreword by David Nash.

In this incisive exhibition catalogue of the artwork of the French Fauvist and Expressionist Georges Rouault (1871–1958), paintings of judges, clowns and whores, as well as acrobats, soldiers and singers, present the artist as thoroughly Modern. Made between the early 1900s and the late 1930s, when Rouault was at the height of his creative powers, these paintings showcase the artist's remarkable range, from jewel-toned small watercolors to larger oils on canvas; from gentle, thin washes to thickly encrusted, muscular layers of paint. Many of the paintings collected here belong to the permanent collections of major international museums and have never been reproduced before in color in an American publication. Because Rouault is said to have destroyed several hundred works at the end of his life, each of the oils and works on paper collected here is particularly special, becoming even more rare when viewed as an ensemble. Besides large-scale plates of the work, this volume includes an introduction by David Nash, a biography of the artist, a checklist and several intimate photographs of the artist.

Georges Rouault: Judges, Clowns and Whores
ISBN 978-0-9749607-7-7
Pbk, 10 x 12 in. / 64 pgs / 23 clr / 3 b&w.
U.S. \$35.00 CDN \$40.00
March/Art

HATJE CANTZ



Ferdinand Hodler

Edited by Katharina Schmidt.
Text by Oskar Bätschmann, Robert Kopp, Matthias Frehner, Paul Muller, Katharina Schmidt.

Swiss painter Ferdinand Hodler is one of Europe's best least-known artists. Though he remained in Switzerland for his entire life, his international reputation has been growing in the past several decades, beginning with a traveling retrospective in the early 1970s. Hodler, who kept up on the latest movements brewing in Paris, is considered a Symbolist who tempered that movement's flights of fancy with Realism. He is regarded as a bridge between the Modern period and the impulses of mid-1800s Realism, Symbolism and Art Nouveau. As may be expected with such a range of influences at the artists' disposal, Hodler's style fluctuated widely throughout his career. His best known painting may be "The Woodcutter" (1908), which was commissioned as an illustration for the Swiss 50-franc note. More than two decades since his last retrospective, this fresh and extensive assessment of Hodler's paintings finds much new territory to uncover.

Ferdinand Hodler
ISBN 978-3-7757-2063-2
Hardcover, 9.75 x 11.5 in. / 400 pgs / 360 color / 40 b&w.
U.S. \$75.00 CDN \$86.00
July/Art



STEIDL/THE ROBERT FRANK PROJECT

Robert Frank: The Complete Film Works. Vol. 3 Keep Busy, About Me: A Musical, S-8 Stones Footage from Exile on Main Street

Robert Frank, born in Zurich in 1924, has made, in his 50-year career, an unquestionably significant contribution to photography. His seminal book *The Americans* is arguably the most important American photography publication of the postwar period. His work continues to influence photographers, and has spawned a rich body of theoretical writing. Yet at the very moment Frank became an art-world star at the end of the 1950s, he abandoned still photography to become a filmmaker. Though he did return to photography in the 1970s, Frank the filmmaker has remained a well-kept secret for almost four decades. A compilation examining his missing years is long overdue. *Robert Frank: The Complete Film Works* details each one of Frank's more than 25 films and videos—many of them classics of 1950s and 60s New American Cinema. Volume 3 of the set, this beautifully packaged publication, features three DVDs—which include *Keep Busy* (1975), *About Me: A Musical* (1971) and *S-8 Stones Footage from Exile on Main Street* (1972)—in a film-roll-box slipcase.

Robert Frank: The Complete Film Works: Vol. 3

ISBN 978-3-86521-591-8

Boxed set of 3 DVDs (PAL & NTSC) with booklet, 5 x 8.25 in.

U.S. \$125.00 CDN \$150.00

May/Film & Video

Previously Announced

Robert Frank: The Complete Film Works: Vol. 1;

Pull My Daisy, The Sin of Jesus, Me and My Brother

ISBN 978-3-86521-365-5

Boxed set of 3 DVDs (PAL & NTSC) with booklet,

5 x 8.25 in.

U.S. \$125.00 CDN \$144.00

May/Film & Video

Robert Frank: The Complete Film Works: Vol. 2;

Conversations in Vermont, Liferaft Earth, OK End Here

ISBN 978-3-86521-525-3

Boxed set of 3 DVDs (PAL & NTSC) with booklet,

5 x 8.25 in.

U.S. \$125.00 CDN \$150.00

May/Film & Video

Also Available:

Robert Frank:

London/Wales

9783865213624

U.S. \$47.50 CDN \$55.00

Steidl



Robert Frank: Paris

9783865215246

U.S. \$39.95 CDN \$46.00

Steidl



STEIDL/THE ROBERT FRANK PROJECT

New Edition!

Robert Frank: Zero Mostel Reads a Book

The female subject absorbed in a book has prompted masterworks from Vermeer, Monet, Vuillard and Matisse, among many others. Less often portrayed are men in the act of reading—even Manet's portrait of Émile Zola depicts the writer staring away from his open volume. Is it the supposed passivity of this act that has discouraged men from modeling it? This mini-genre remains even less explored yet by photographers, though it surely offers the supreme opportunity for coaxing subjects of either sex into unself-consciousness, if not outright reverie. In *Zero Mostel Reads a Book*, Robert Frank takes a male comic actor for his subject but flouts the genre's quietist sobriety in every way possible. Mostel is depicted in cartoonish dimensions, bemused, baffled and apoplectic, as he makes his way through an unidentified hardback volume, while seated at a table or on a sofa in a large lounge area. First published in 1963 by *The New York Times* "for the fun of it" and a collector's item ever since, this lovely publication relates a series of theatrical and playful vignettes in which Mostel's most famous roles—Tevye in *Fiddler on the Roof*, Pseudolus in *A Funny Thing Happened on the Way to the Forum* and Max Bialystock in *The Producers*—are clearly signaled. It is a delightful moment of slapstick in the Frank oeuvre.

Robert Frank: Zero Mostel Reads a Book

ISBN 978-3-86521-586-4

Hardcover, 5.75 x 8.5 in. / 40 pgs / 36 tritone.

U.S. \$25.00 CDN \$29.00

April/Photography



RADIUS BOOKS

Beaumont's Kitchen**Lessons on Food, Life and Photography with Beaumont Newhall**

Text by David Scheinbaum, Malin Wilson, Amy Conger, Christopher Rocca, Jeanne Adams, Milton Esterow, Diana Edkins, Carl Chiarenza, Stuart Ashman, Elizabeth Glassman, Bill Jay

*One evening in 1956 our friend Andrew Wolf burst into our house in Rochester with the startling news that he had bought a weekly suburban paper, The Brighton-Pittsford Post. He explained that he planned to report local news and publish columns on a variety of subjects, such as reviews of the theater, concerts, motion pictures and cooking. "You'll be the food editor," he told me! "What! I can't do that!" "Why not? I know you can write because I like to read it. You can cook well, because I like to eat it."—Beaumont Newhall, *Focus: Memoirs of a Life in Photography*, 1993.*

Often referred to as the "Father of Photographic History," the legendary curator and critic Beaumont Newhall was known by his intimate circle—which included Ansel Adams, Edward Weston and Henri Cartier-Bresson, among many others—as a great chef and a gracious host. This beautifully designed volume, with images printed in deluxe duotones, contains a key selection of articles and recipes culled from Epicure Corner, Newhall's weekly column for *The Brighton-Pittsford Post*, which appeared in the Rochester, New York, newspaper from 1956 to 1969. The columns are accompanied by a selection of photographs by the "Newhall Circle"—including Adams, Weston and Cartier-Bresson, among many other twentieth-century photographic luminaries.

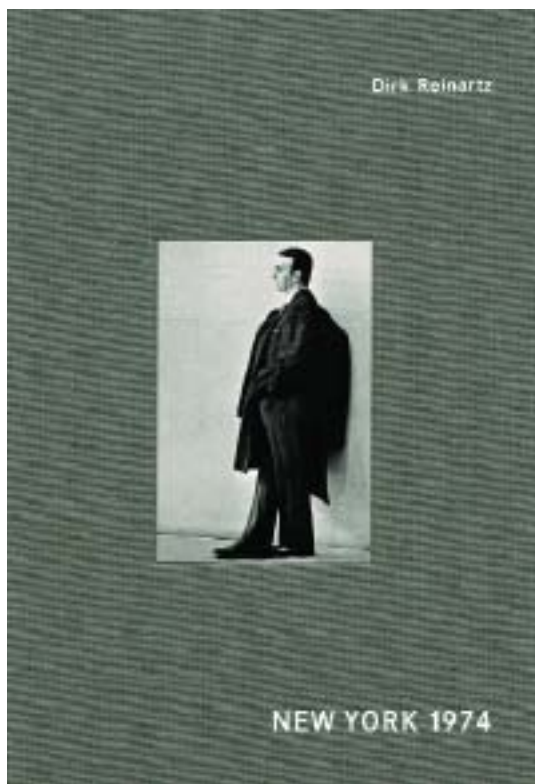
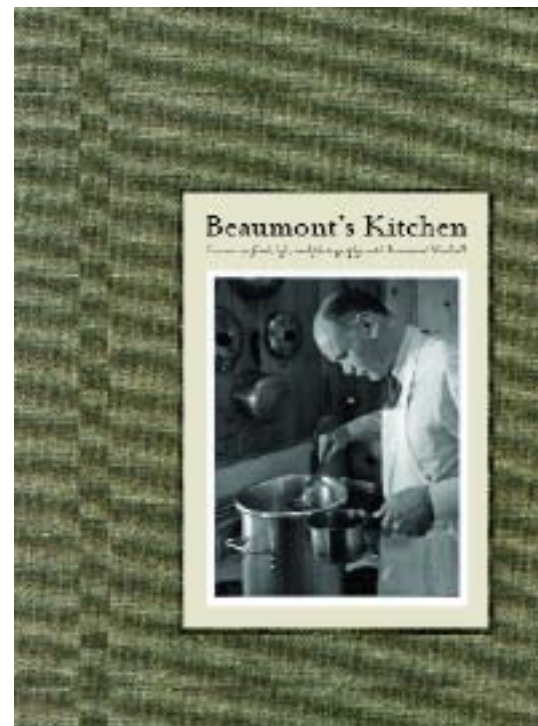
Beaumont's Kitchen

ISBN 978-1-934435-06-9

Hardcover, 7.75 x 10.5 in. / 160 pgs / 40 duotone.

U.S. \$45.00 CDN \$52.00

June/Photography



STEIDL

Dirk Reinartz: New York 1974

Edited by Karin Reinartz.

The photographer Dirk Reinartz began to organize his photographs into books in 1985. Digging up images from a 1974 trip to New York, he exclaimed, "These really are my best pictures!" He chose several for publication but sadly died in 2004, leaving the project unfinished. This book is the completion of that project. Reinartz's New York photographs offer a highly personal tale of the city. Among the crush and crowds of people, he discovered special characters and expressive faces; and in the city that casts many shadows, he especially captured the fascinating play of light. Reinartz's photographs recall the atmosphere of a place that, in the middle of the 1970s, was full of promise and on the threshold of an urban revival.

Dirk Reinartz (1947-2004) studied photography with Otto Steinert at the Folkwang School in Essen before launching his career in 1971 as the youngest photographic reporter at *Stern* magazine. In 1977 he joined the photographers' collective VISUM. After his departure from VISUM in 1982 he worked independently, specializing in recent and controversial historical themes, such as German concentration camps. He also made several now-iconic portraits of artists, and his work with Richard Serra, whose worldwide sculptural projects he documented, resulted in several important books on the artist's work. Until his death in 2004, Reinartz taught photography at the Muthesius University in Kiel.

Dirk Reinartz: New York 1974

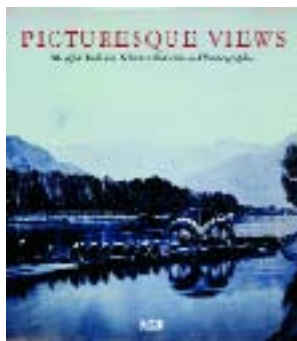
ISBN 978-3-86521-526-0

Clothbound, 9.5 x 10 in. / 144 pgs / 64 tritone.

U.S. \$55.00 CDN \$63.00

February/Photography

HATJE CANTZ

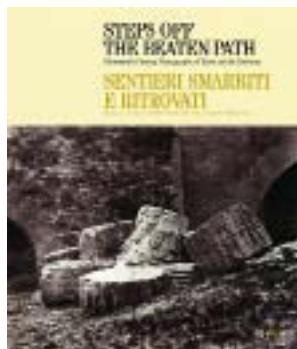


Picturesque Views Mughal India in Nineteenth Century Photography

Edited by Raffael Dedo
Gadebusch. Text by Joachim K.
Bautze, Raffael Dedo Gadebusch.

Picturesque Views presents a selection of 80 images by the best-known photographers of India's nineteenth-century Mughal Empire—Felice Beato, Thomas Biggs, Samuel Bourne and John Murray, among other pioneers of those early years of photography. The Mughal Empire spanned the early-sixteenth to the mid-nineteenth centuries, and was one of India's richest cultural periods. These photographers paid special attention to the architecture and gardens of the Mughals, and this publication includes striking views of the Taj Mahal and fascinating, often shocking, images of the city of Lucknow—known as “the Constantinople of India.” Also included are reproductions of the painstakingly retouched large-format waxed negatives from which some of these prints were made, as well as examples of stereoscopic photography, which was popular at the time.

Picturesque Views
ISBN 978-3-7757-2123-3
Hardcover, 9.75 x 11 in. / 128 pgs /
70 color / 10 b&w.
U.S. \$60.00 CDN \$69.00
March/Photography

CHARTA/AMERICAN ACADEMY
IN ROME

Steps Off the Beaten Path Nineteenth-Century Photographs of Rome and Its Environs

Edited by W. Bruce Lundberg,
John Pinto. Text by Marina
Miraglia, Maria Francesca Bonetti,
Allan Ceen, W. Bruce Lundberg.
Preface by Sarah Greenough.

By 1860, photography in Rome was undergoing dramatic change. The level of detail made possible by new glass wet plate and albumen techniques encouraged photographers to take a documentary approach, focusing on architectural fragments, transitional spaces like stairways, even citizens going blurrily about their daily business—in short, on everything but the city's oft-photographed basilicas and ruins. The candid, frequently off-balance images collected in this unique volume, by photographers such as Vincenzo Carlo, Domenico Baldessare Simelli, Eugène Gustave Chauffourier, A. de Bonis and Edmond Lebel, anticipate both street photography and postmodern photographic abstraction. These photographers have only recently begun to emerge from obscurity and remain poorly documented. Indeed, many of their images have never been exhibited.

Steps Off the Beaten Path
ISBN 978-88-8158-667-7
Paperback, 9.5 x 11.25 in. / 216 pgs /
87 color / 5 b&w.
U.S. \$59.95 CDN \$69.00
March/Photography

STEIDL & PARTNERS



A Picture Book

The Photography Collection
of the Museum Folkwang

Text by Ute Eskildsen, Clément
Chéroux, Wolfgang Brückle,
Reinhard Braun, Florian Ebner,
Robert Knodt, Hans-Jürgen
Lechtreck, Jürgen Müller,
Christopher Phillips, Klaus Pollmeier.

Located in Essen, Germany, and one of today's leading international art museums, the Museum Folkwang's renowned photography collection was established in 1979 with nearly 3,000 works by Otto Steinert. Steinert is well known for his enigmatic images, which emphasize light and shadow and are quite prescient in their use of now-common conventions like blurring and multiple exposures. He was the founder of the Fotoform movement in post-war Germany, which actively reinvigorated Bauhaus photo techniques. The collection has since been expanded with an additional 6,000 images, including work by Helmar Lerski, Germaine Krull and Peter Keetman. *A Picture Book* presents a survey of the Folkwang collection, organized into eight chapters structured around the ideas of Theme, Period, Method, Medium and Materials. Essayists contextualize the collection and expand upon the ideas raised by the thematic chapters and a history of the collection is explored by Editor and Director of the museum's Department of Photography Ute Eskildsen.

A Picture Book
ISBN 978-3-86521-607-6
Hardcover, 9 x 11 in. / 288 pgs /
159 duotone & color.
U.S. \$55.00 CDN \$63.00
July/Photography

STEIDL & CENTRE POMPIDOU



Collection Photographs

A History of Photography
Through the Collections of
The Centre Pompidou
Text by Herbert Molderings,
Alain Sayag, Clément Chéroux,
Christopher Phillips, Agnès de
Gouvion Saint-Cyr, Quentin Bajac.

The Centre Pompidou in Paris houses the largest collection of Modern art in Europe and one of the greatest collections of twentieth-century photography in the world. This comprehensive catalogue of the photo collection features 350 images, reproduced in tritone and duotone, by nearly 300 of the most famous artists and photographers to engage with the medium—from Frantisek Drtikol, Paul Strand, Walker Evans, Constantin Brancusi, Alexander Rodchenko and Berenice Abbott, via Manuel Álvarez Bravo, Man Ray and Edouard Boubat, to Robert Mapplethorpe, Cindy Sherman, Thomas Struth, Andreas Gursky, Nan Goldin, Vik Muniz, Gregory Crewdson and Thomas Demand. It is divided into six sections, each of which is prefaced by a brief essay. Contributing scholars include Herbert Molderings, Alain Sayag, Clément Chéroux, Christopher Phillips, Agnès de Gouvion Saint-Cyr and Quentin Bajac.

Collection Photographs
ISBN 978-3-86521-480-5
Hardcover, 7.5 x 9.5 in. / 468 pgs /
350 tritone and duotone.
U.S. \$85.00 CDN \$98.00
March/Photography

TORST

Josef Sudek: The Window of My Studio

Text by Anna Fárová.

Josef Sudek 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. Where Atget photographed the social realities of Paris, Sudek captured a more subjective experience of the city where he was born. Because he was reclusive, a large portion of Sudek's body of 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, has never previously been compiled in one volume. This publication presents the series, which was of fundamental importance to Sudek, for it caused his work to verge even more into a Surreal or Magic Realist style, with blurred images and strong shadows. Photography historian Anna Farova contributes an introduction and an extensive biographical chronology to this volume, which also includes a complete bibliography of portfolios, books and catalogues of Sudek's work, as well as a complete list of his exhibitions—information that is difficult to find elsewhere. The publication has been produced in collaboration with the Art Gallery of Ontario.

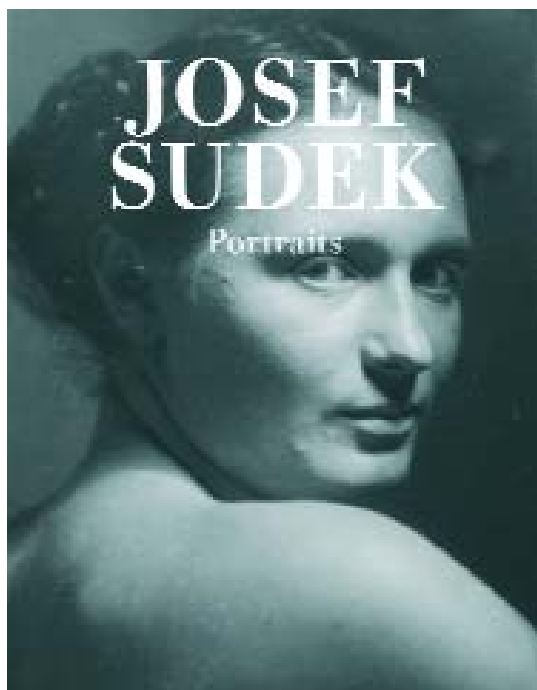
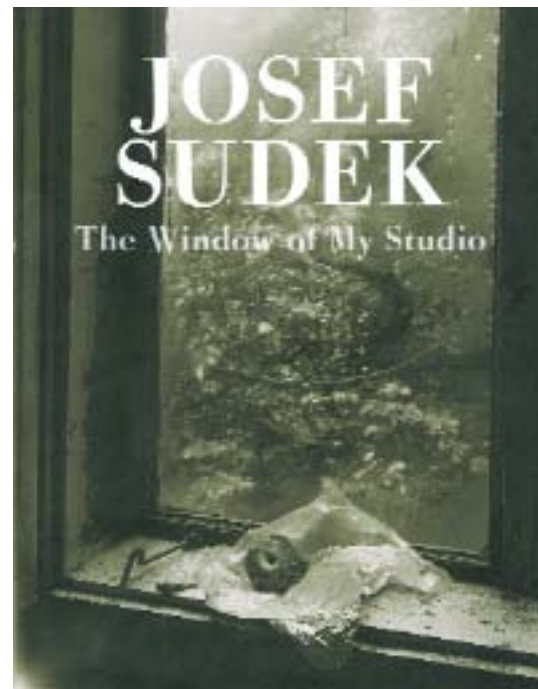
Josef Sudek: The Window of My Studio

ISBN 978-80-7215-315-2

Hardcover, 8.75 x 11 in. / 88 pgs / 73 color.

U.S. \$60.00 CDN \$69.00

March/Photography



TORST

Josef Sudek: Portraits

Text by Jan Rezac.

Although the Czech photographer Josef Sudek was mildly reclusive by temperament, and although his photography is commonly characterized as unpeopled (in favor of what he termed “the inanimate life of objects”), a sizable portion of his oeuvre is given over to portraits. In fact, the beginnings of Sudek's work are in portraiture, in his images of fellow patients at the veteran's hospital where he spent three years after the First World War. (It was here that Sudek's right arm was amputated after a battlefield injury, a misfortune which did not prevent him from using heavy, large-format cameras in the future.) Decades later, after he had cofounded the Czech Photographic Society in 1924 and established his signature Neoromantic preoccupation with architectural Prague, he returned to the genre. Throughout the 1940s and 50s, Sudek photographed close friends, among them the poet and Nobel Laureate Jaroslav Seifert, many painters and writers, but also scientists, doctors, politicians, architects, actors and other important public figures in Czechoslovakia. *Portraits*, the second volume of Sudek's collected photographs, gathers this body of work. In addition to a chronology of Sudek's life, it includes a complete bibliography and list of his exhibitions, as well as an interview with Jan Rezac, Sudek's colleague and an expert on his work.

Josef Sudek: Portraits

ISBN 978-80-7215-319-0

Hardcover, 8.75 x 11 in. / 96 pgs / 86 color.

U.S. \$60.00 CDN \$69.00

March/Photography

GUGGENHEIM MUSEUM

**Jeff Wall: Exposure****Text by Jennifer Blessing, Katrin Blum.**

Jeff Wall: Exposure introduces four new large-scale black-and-white photographs by the Canadian artist Jeff Wall. Presented publicly for the first time in an accompanying special exhibition at the Deutsche Guggenheim in Berlin, this new work is shown alongside earlier pieces—both black-and-white photographs as well as transparencies mounted in light boxes—to create an ensemble that resonates formally and thematically. Wall has long been interested in the language of Realism, in the values and aesthetics of representing daily life. All of the pictures realistically portray desolate places and people in straitened circumstances typical of contemporary society. This focused catalogue, with essays by Guggenheim Museum Curator of Photography Jennifer Blessing and Katrin Blum, aptly demonstrates Wall's continuing interrogation of the history of photographic representation—here specifically the legacies of documentary photography and Neorealist film.

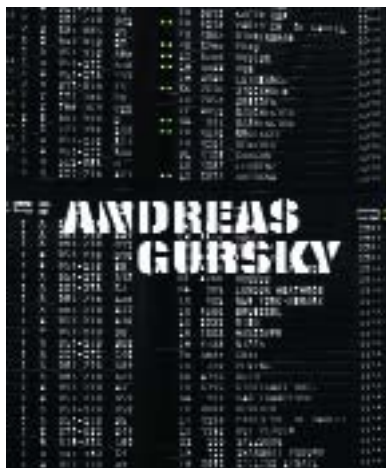
Jeff Wall was born in Vancouver, British Columbia, in 1946. In 2006, he received the prestigious Hasselblad Award and a major traveling retrospective stopped at The Museum of Modern Art, New York, The Art Institute of Chicago and the San Francisco Museum of Modern Art in 2007 and 2008.

Jeff Wall: Exposure**ISBN 978-0-89207-369-6****Paperback, 10 x 12 in. / 60 pgs / 36 color.**

U.S. \$40.00 CDN \$46.00

February/Photography

HATJE CANTZ

**Andreas Gursky****Text by Beate Söntgen, Nina Zimmer.****Preface by Bernhard Mendes Bürgi.**

Famed worldwide for his epically proportioned photographs, Andreas Gursky is one of very few contemporary artists able to represent cultures of excessive information—which he does through images of supermarket wares, crowds, trash, architecture and nature. The extreme detail of Gursky's final image—achieved by digital restructuring—produces a vertiginous effect on the viewer, as it oscillates between total representation and total abstraction. It could be said that Gursky updates the eighteenth-century sublime for our times. This publication surveys the artist's most recent creations, on display at the renowned Kunstmuseum Basel throughout the winter of 2007/2008. Two new groups of works in particular, one on Formula 1 races and the other on the famous Arirang Festival (a closely choreographed mass spectacle in North Korea's capital of Pyongyang), are gathered here.

Andreas Gursky was born in 1955 in Leipzig, East Germany, and studied at the prestigious Kunstakademie, Düsseldorf. Gursky has had recent solo exhibitions at Matthew Marks Gallery, New York, and White Cube, London.

A major mid-career retrospective traveled the world in 2001, with U.S. stops at The Museum of Modern Art, New York, the Museum of Contemporary Art, Chicago, and the San Francisco Museum of Modern Art.

Andreas Gursky**ISBN 978-3-7757-2019-9****Hdcvr, 9.75 x 11.75 in. / 128 pgs / 55 color / 28 b&w.**

U.S. \$55.00 CDN \$63.00

February/Photography

ASPEN ART MUSEUM

**Doug Aitken: 99 Cent Dreams****Text by Heidi Zuckerman Jacobson.**

This lavishly illustrated artist's book is the largest and most ambitious publication yet produced by the Los Angeles-based video artist and photographer Doug Aitken—an artist known for his groundbreaking publications. Featuring a short text by Heidi Zuckerman Jacobson, Director and Chief Curator of the Aspen Art Museum, it focuses on Aitken's still images, more than half of which have never been reproduced before. Known primarily for his multi-screen video installations, Aitken has gained international recognition for his immersive explorations of the experience of time and location. His exhibition at the Aspen Art Museum was the first dedicated solely to his photography. From nighttime cityscapes to deserted gas stations, airports and bus depots, Aitken's dreamlike photographs contain the same spatial and temporal dislocation and narrative suggestion as his installations.

Doug Aitken, born in 1968, has created a body of work that explores the evolving ways people experience memory and narrative and relate to fast-paced urban environments. During the past decade, the artist has created innovative contemporary video art by fracturing the narrative structures of his films across multi-screen environments. His work has been exhibited in museums around the world, including The Museum of Modern Art, New York (which commissioned a large-scale outdoor video installation—the first of its kind at the venerable institution), the Whitney Museum of American Art and the Centre Georges Pompidou in Paris. In 1999 he was awarded the International Prize at the Venice Biennale, and in 2000 he won the Aldrich Award.

Doug Aitken: 99 Cent Dreams**ISBN 978-0-934324-37-3****Hdcvr, 12 x 10.25 in. / 224 pgs / 216 illustrations.**

U.S. \$75.00 CDN \$86.00

April/Art/Film & Video

HATJE CANTZ

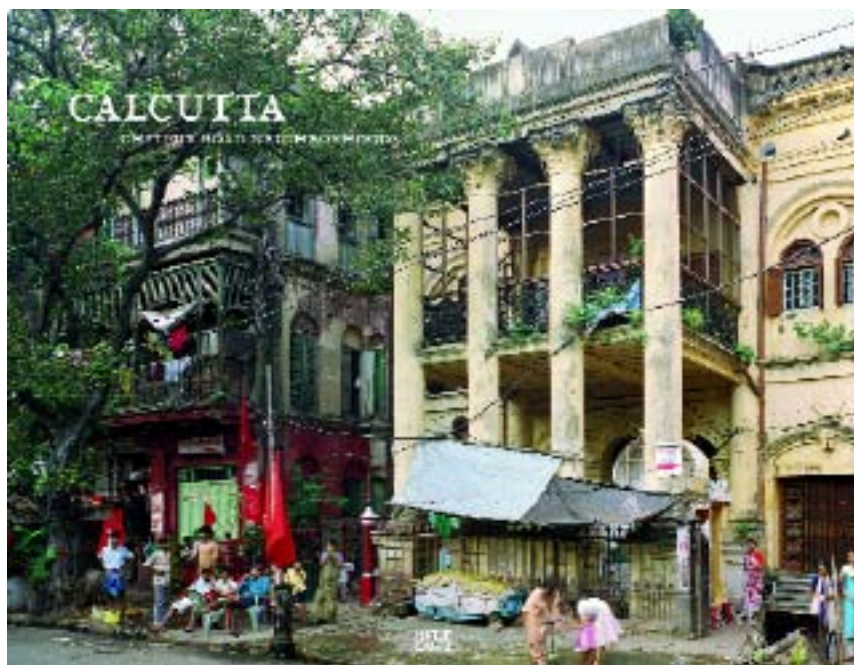
Peter Bialobrzeski**Lost in Transition****Text by Michael Glasmeier.**

In *Heimat*, his previous collection of photographs published by Hatje Cantz, German photographer Peter Bialobrzeski, born in 1961, gave us pictures of his homeland that showed it as it had never been seen before. *Photo International* deemed it “one of the most beautiful and significant photography books this year.” Even before that, Bialobrzeski’s critically acclaimed exploration of the Asian megacity phenomenon, *Neon Tigers*, had made him a common topic of debate on the international photography scene. Bialobrzeski’s gift is for the portrayal of epic sweep in urban vistas and of the energies that inhabit and galvanize them. In *Lost in Transition* the photographer applies his grand vision to the transformation of wasteland areas, many of which are located on the peripheries of cities. The photographs were taken in more than 28 cities (including Hamburg, Dubai, New York, Singapore, New Delhi and Kuala Lumpur) and 14 countries and trace the transition from old to new, from the familiar to the abstract, from the dilapidated to the renewed. These images are as seductive and sublime as nineteenth-century Romantic paintings, but their apparent beauty is deceptive. As in his earlier works, Bialobrzeski always tests and pushes at the limitations of the documentary image itself.

Peter Bialobrzeski**ISBN 978-3-7757-2049-6****Hardcover, 12 x 9.5 in. / 128 pgs / 53 color.**

U.S. \$60.00 CDN \$69.00

February/Photography



HATJE CANTZ

Calcutta**Chitpur Road Neighborhoods****Edited by Peter Bialobrzeski. Text by Manish Chakraborty, Florian Hanig.**

In nineteenth-century Calcutta, a wealthy Indian elite emerged under the rule of the British East India Company. For their homes, they built eclectic Bengali equivalents of industrialist mansions, which blended traditional Mogul architecture with more classical Western elements. Today these crumbling villas and palaces retain only a shred of their former splendor, and it seems only a matter of time before they will disappear for good. In this volume, 21 emerging photographers work with Peter Bialobrzeski to capture the fading grandeur of this rich historical architecture. In 2007, Germany’s respected daily newspaper *Süddeutsche Zeitung* commented, “If Calcutta had the appeal of Havana, its palaces would long ago have become the subject of various coffee-table books.” At last, such a book exists.

Calcutta**ISBN 978-3-7757-2106-6****Hardcover, 11.75 x 9.75 in. / 144 pgs / 70 color.**

U.S. \$60.00 CDN \$69.00

March/Photography

POWERSHOVELBOOKS

Daido Moriyama: Kagero and Colors

This gorgeous, text-free, oversized collection of full-bleed color and black-and-white photographs compiles a host of previously unseen color nudes together with the collection that formed Daido Moriyama's extremely rare fourth solo book, *Kagerou*, published in 1972. Here, Moriyama captures bondage and nudity with a self-described "samurai tenderness"—a mood, an intimacy and yet also a distance—as if the artist might have snapped the photographs against his will. The stagings are not careful. They are rushed, immediate and mysteriously visceral. Even the knots seem to have been hastily tied. Each of the 60 photographs gathered here suggests that something has happened or something will happen—something furious, resonant or highly anticipated. There are no models smiling, no boasts of romantic conquest, rarely even a face, and certainly no hint of playfulness. Rather, this is a collection of desires, of mothers, sisters and lovers.

Daido Moriyama was born near Osaka in 1938. He now lives and works in Tokyo. In 1960, Moriyama moved to Tokyo to join the eminent photographers' group VIVO. Since then he has collaborated with many prominent Japanese photographers including Eikoh Hosoe and Nobuyoshi Araki. He is widely considered one of the most important and influential living photographers in the world.

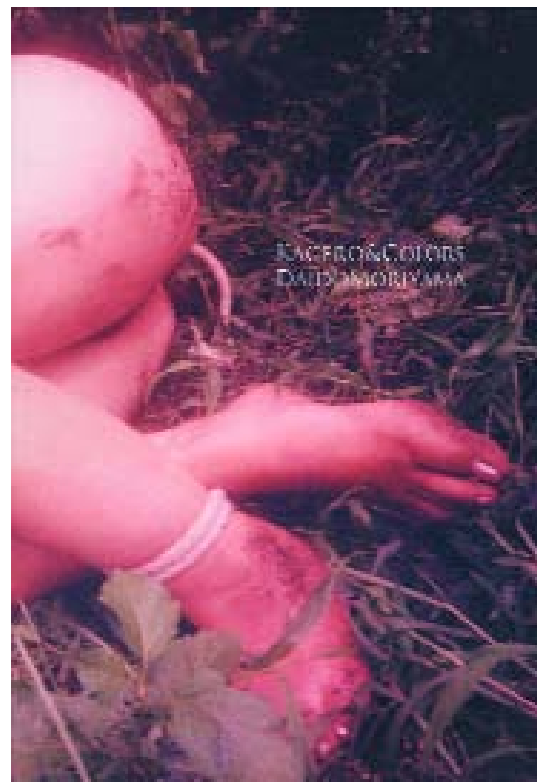
Daido Moriyama: Kagero and Colors

ISBN 978-4-434-10802-0

Hardcover, 10.5 x 14.5 in. / 116 pgs / 48 color / 12 b&w.

U.S. \$125.00 CDN \$150.00

March/Photography/Asian Art & Culture



Kohei Yoshiyuki: The Park

ISBN 978-3-7757-2085-4

Hardcover, 12 x 9 in. / 128 pgs / 62 duotone.

U.S. \$60.00 CDN \$69.00

Available/Photography/Asian Art & Culture

HATJE CANTZ/YOSSI MILO

Previously Announced.

Kohei Yoshiyuki: The Park

Edited by Yossi Milo. Interview by Nobuyoshi Araki. Text by Vince Aletti.

Kohei Yoshiyuki's nighttime photographs, taken with infrared film and flash in Japan's Shinjuku, Yoyogi and Aoyama Parks during the 1970s, capture the illicit sexual encounters, both heterosexual and homosexual, that frequently occurred there under the cloak of darkness. *The Park's* images not only reveal hidden sexual exploits but also uncover many spectators ardently lurking in the darkness, waiting to join in—and quickly raise issues of voyeurism and surveillance. In *The Photobook: A History, Volume II*, Martin Parr speaks to the societal relevance of this series, calling it, "A brilliant piece of social documentation, catching perfectly the loneliness, sadness and desperation that so often accompany sexual or human relationships in a big, hard metropolis like Tokyo." As exhibition organizer and editor Yossi Milo writes in his introduction, "With each viewing, I noticed something that had eluded me before: the photos' rigorous compositions. . . They are provocative photographs, and unsettling as well: one is both chilled and thrilled by Yoshiyuki's boldness, by how close he crept to his unaware subjects, by the hours he spent late at night crouched in bushes and against trees, waiting for his perfect shot." Originally published as *Document Kouen* in Japan in 1980 and long out of print, the austere and acclaimed first edition of this book now commands prices near \$1,000 per copy. This new, updated edition, featuring an interview with the artist by colleague Nobuyoshi Araki and an essay by the noted photo critic Vince Aletti, contains all 60 works from the infamous *Park* series, reproduced from new scans in deluxe duotones. This work has not been seen by the public since the 1970s and has been known only to cult collectors until now. Exhibited in September of 2007, it was one of the most talked-about offerings of the season.

APERTURE

Takashi Homma: Tokyo**Text by Ferdinand Brueggemann.**

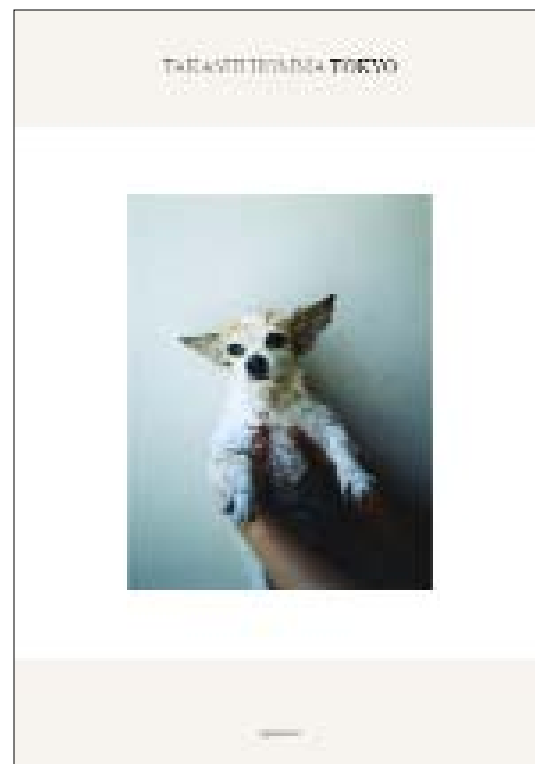
Since the advent of photography, certain cities have become inextricably intertwined with their depiction by great photographers: Eugène Atget in turn-of-the-century Paris; Berenice Abbott in 1930s New York; Ed Ruscha in late-60s Los Angeles. While Daido Moriyama documented the disaffection and dissipation of postwar Tokyo, Takashi Homma picks up the baton with a contemporary portrait of the modern-day metropolis that is both cinematic and complex. For over a decade, Homma has turned the neutral gaze of his lens toward Tokyo's suburban environs and urban center. As in all of his work, Homma's vision of Tokyo navigates a finely nuanced line between sterility and sentimentality, detachment and lushness, presenting a sleek, contemporary vision of a postmodern megalopolis populated by a new generation of video-game aficionados and fashionistas. While Homma has published extensively inside his native Japan, this is his first volume published for an international audience. *Takashi Homma: Tokyo* compiles selections from each of the artist's six previously published titles on the city, including *Tokyo Suburbia*, his seminal work now considered a contemporary classic.

Takashi Homma, born in Tokyo in 1962, studied photography at Nihon University College of Art but left in 1984 to take a job as an in-house photographer at a Tokyo advertising agency. In 1991, he moved to London to work as a photographer for *i-D* magazine. In 1998, he was awarded a Kimura Ihei Commemorative Photography Award for the project *Tokyo Suburbia* (1998). Homma currently lives in Tokyo.

Takashi Homma: Tokyo**ISBN 978-1-59711-059-4****Paperback, 7 x 10 in. / 256 pgs / 125 color.**

U.S. \$45.00 CDN \$52.00

May/Photography/Asian Art & Culture



STEIDL

Hiroh Kikai

Edited by Noriko Fuku, Christopher Phillips. Text by Hiroh Kikai, Hiromichi Hosoma. Foreword by Christopher Phillips. Interview by Noriko Fuku.

The Asakusa quarter of Tokyo has a shady past—it was the home of some of Japan's most notorious pleasure palaces. Today it embraces this history by remaining a steadfast holdout of independent culture, which encompasses traditional comedy theater and some of the most innovative burlesque in the world. Asakusa has long attracted bohemians who opt out of Japan's contemporary consumer society, yet it is also home to the famous Senso-ji temple, which attracts floods of tourists. Over the past two decades, Hiroh Kikai has created an extensive and unforgettable series of street portraits from the diverse mass of people who pass through the district. Posed against the stark walls of the temple, his portraits of Asakusa's iconoclasts radiate a sense of hard-won individuality. The photographs are accompanied by Kikai's own pithy commentary.

Hiroh Kikai**ISBN 978-3-86521-601-4****Hardcover, 8.75 x 8.75 in. / 220 pgs / 200 tritone.**

U.S. \$70.00 CDN \$81.00

May/Photography/Asian Art & Culture

Exhibition Schedule

New York: International Center of Photography, 05/16/08–09/07/08

NOBODY



Previously Announced.

Stephen Gill: Archaeology in Reverse

Text by Iain Sinclair.

Stephen Gill has learnt this: to haunt the places that haunt him. His photo-accumulations demonstrate a tender vision factored out of experience; alert, watchful, not overeager, wary of that mendacious conceit, "closure." There is always flow, momentum, the sense of a man passing through a place that delights him. A sense of stepping down, immediate engagement, politic exchange. Then he remounts the bicycle and away. Loving retrievals, like a letter to a friend, never possession. ... What I like about Stephen Gill is that he has learnt to give us only as much as we need, the bones of the bones of the bones. ... —Iain Sinclair

Continuing to photograph where his award-winning book *Hackney Wick* left off, Stephen Gill also made *Archaeology in Reverse* in this personally cherished area of East London. Still making pictures with the camera he bought at Hackney Wick market for 50 pence, for this volume Gill focuses on things that do not yet exist. This magnificently produced book features traces and clues of things to come in a poetic, sometimes eerie and quiet photographic study of a place in a state of limbo prior to the rapid transformation that the area faces during the build-up to the Olympics in 2012.

Stephen Gill: Archaeology in Reverse

ISBN 978-0-9549-405-5-3

Hardcover, 8.5 x 8.5 in. / 104 pgs / 104 color.

U.S. \$70.00 CDN \$81.00

Available/Photography

NOBODY



Previously Announced.

Stephen Gill: Hackney Flowers

UK photographer Stephen Gill has again used his surroundings as the inspiration for this beautiful and evocative series. *Hackney Flowers* evolved from Gill's longstanding interest in Hackney, East London. For this volume, Gill collected flowers, seeds, berries and objects from Hackney, then pressed them in his studio and rephotographed them alongside his own photographs and other found ephemera, thus building up multi-layered images built from the area. Some of the base photographs were also buried in Hackney Wick, allowing the subsequent decay to imprint upon the images, stressing this collaboration with place. A parallel series also runs within this finely produced book, showing members of the Hackney public with floral details on their persons. This is a warm, poetic and visually exciting book containing images that leave an overwhelming sense of color, emotion and rhythm extracted from a single borough of London.

Stephen Gill: Hackney Flowers

ISBN 978-09549405-3-9

Hardcover, 8.75 x 11.5 in. / 114 pgs / 59 color.

U.S. \$70.00 CDN \$81.00

Available/Photography

APERTURE



Edgar Martins: Topologies

Text by John Beardsley. Interview by David Campamy.

With artful composition and controlled framing—but no digital manipulation—Edgar Martins creates sublimely beautiful views of often unbeautiful sites. Minimalist nighttime beaches, forests ravaged by fires and Iceland's stark terrain have all served as subjects for his large-scale color photographs. He also explores the unexpected impact of Modernism on the landscape, including startlingly graphic airport runways and colorful highway barriers that, at first glance, read like abstract murals. Certain themes recur throughout Martins' work. A sense of place and alienation from it. A sense of mystery—vividly embodied in scenes such as a woman with a bouquet of balloons on a deserted shore. And a sense that something unsettling has just happened or is about to happen—a fire, an accident, a close encounter with some unspecified danger. As John Beardsley notes, "Some images are what we habitually expect photography to be—evidence of the world as we think we know it—while others obscure their subjects through an illusionism that borders on magic."

Edgar Martins, born in Portugal in 1977, grew up in Macao, China, and has lived in England since 1996. His first limited-edition book, *Black Holes and Other Inconsistencies*, was awarded the Thames & Hudson and RCA Society Art Book Prize; his second, *The Diminishing Present*, was published in 2006. He is represented by Betty Cuninghame Gallery in New York.

Edgar Martins: Topologies

ISBN 978-1-59711-057-0

Hardcover, 11 x 9.25 in. / 128 pgs / 75 color.

U.S. \$50.00 CDN \$58.00

April/Photography

APERTURE

Luigi Ghirri: It's Beautiful Here, Isn't It...**Text by Germano Celant. Preface by William Eggleston.****Notes by Paola Ghirri.**

Luigi Ghirri was an extraordinary photographer, as well as a writer and curator whose career was so rich and varied that it seems like a lesson in the contemporary history of the medium. Although well known in his native Italy, Ghirri does not yet have the international audience his work merits—perhaps because he died so young. *It's Beautiful Here, Isn't It...*—the first book published on Ghirri in the U.S.—will establish him as the seminal artist he was. Uncannily prescient, Ghirri shared the sensibility of what became known in the U.S. as the New Color and the New Topographics movements before they had even been named. Like his counterparts in Italian cinema, Ghirri believed that the local and the universal were inseparable and that life's polarities—love and hate, present and past—were equally compelling. Not surprisingly, his interests encompassed all the arts: he worked in Giorgio Morandi's studio and with architect Aldo Rossi, while influencing a generation of photographers, including Olivo Barbieri and Martin Parr. This dynamic new book includes a selection of Ghirri's essays published in English for the first time, as well as a selected chronology.

Luigi Ghirri (1943–1992) was born in Scandiano, Italy. He studied and worked in Modena. Ghirri exhibited throughout Europe, with solo shows in Geneva, Amsterdam, Arles and Cologne, as well as at the Light Gallery, New York. His photographs are in numerous collections, including The Museum of Modern Art, New York. His work is represented by Julie Saul Gallery, New York.

**Luigi Ghirri: It's Beautiful Here, Isn't It...****ISBN 978-1-59711-058-7****Hardcover, 11 x 8.5 in. / 152 pgs / 95 color / 30 b&w.****U.S. \$55.00 CDN \$63.00****June/Photography**

EDITORIAL RM

Nacho López: Luna Córnea

A frank chronicler of postwar Mexico's political contradictions, Nacho López (1923–1986) published the most critical images of his time, in photo essays for magazines such as *Hoy*, *Mañana* and *Siempre!* He photographed the streets of Mexico City, its pool halls, pulque bars and the grim Lecumberri prison, with an almost classical eye; all of his pictures are rigorously composed and contain no extraneous matter, addressing only the necessary and the telling. To achieve this concision, López would often construct scenarios, such as arranging for an actress to stroll past groups of men in the street and provoke their "approval." López's photos also have the special quality of appearing to eliminate temporal conditions, so that their subjects are seized more in space than time. In this manner, López captured the corrupt as they fell from grace and the disenfranchised as they defied their poverty with camaraderie and improvised entertainments. This latest issue of *Luna Córnea* is a full-length monograph on López, exploring all aspects of his oeuvre, including his work on architecture, dance and anthropology. Nacho López's work is little known outside of Mexico today: *Luna Córnea* redresses that oversight.

Nacho López: Luna Córnea**ISBN 978-968-9345-04-6****Paperback, 6.5 x 9 in. / 496 pgs / 540 color.****U.S. \$40.00 CDN \$46.00****March/Photography/Latin American Art & Culture**

APERTURE



Jim Goldberg & Wolf Böwig: War Is Only Half the Story

The Aftermath Project, Vol. 1
Text by Simon Winchester.

Founded by photographer and writer Sara Terry, the nonprofit Aftermath Project documents the long-term repercussions of conflict that are so often neglected by the popular media. Terry, whose work has been widely exhibited at such venues as the United Nations and the Museum of Photography in Antwerp, initiated this project after her extensive documentary work on postwar Bosnia. Through grant competitions and partnerships with other institutions, Aftermath disseminates reportage on post-conflict rehabilitation and attempts to create new avenues for peace. *War Is Only Half the Story* presents the winners of the Aftermath Project's first annual grant competition: Jim Goldberg, whose project *The New Europeans* records the struggles of asylum seekers and immigrants; Wolf Böwig, whose *The Forgotten Island: Narratives of War in Sierra Leone* (second place) is recounted through the eyes of the sole survivor of an attack on Bonthe Island; and runners-up Andrew Stanbridge, Asim Rafiqui and Paula Luttringer.

Jim Goldberg & Wolf Böwig: War Is Only Half the Story
ISBN 978-1-59711-042-6
Paperback, 9.75 x 11.75 in. / 128 pgs / 40 color / 40 b&w.
U.S. \$27.50 CDN \$32.00
May/Photography/Current Events

STEIDL



Fazal Sheikh: The Circle

New York-born photographer and activist Fazal Sheikh closely crops his subjects' faces, making their eyes the central focus of the frame, in turn forcing his viewers to face them. He captures portraits of communities around the world in an effort to bridge the gap between the diversity of human experience and the often-insurmountable differences in opportunity. This volume focuses on photographs of women, taken in India over the past five years. In his last two books, *Moksha* (2005) and *Ladli* (2007), Sheikh addressed the social and political implications of Indian women's subordination and mistreatment, recording many stories of isolation and extreme abuse. In *The Circle*, Sheikh concentrates on the power of these women's gazes and their ability to engage our empathy and our curiosity. This series reflects an intimacy and directness between photographer and subject that challenges Westerners' preconceptions about Indian women.

Fazal Sheikh: The Circle
ISBN 978-3-86521-599-4
Hdcvr, 6.75 x 9 in. / 114 pgs / 108 tritone.
U.S. \$40.00 CDN \$46.00
July/Photography

Exhibition Schedule
Syracuse: Syracuse University Art Museum, 01/08–05/08

HATJE CANTZ



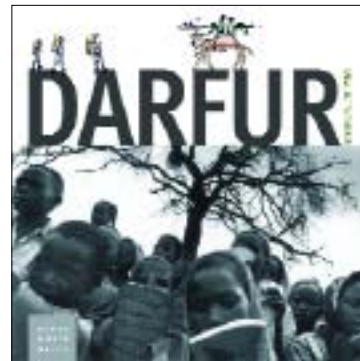
Kaveh Golestan: Recording the Truth in Iran

1950–2003
Edited by Malu Halasa, Hengameh Golestan. Text by Masoud Benhoud, Hojat Sepahvand.

On April 2, 2003, while on an assignment for the BBC in northern Iraq, the Iranian photographer Kaveh Golestan stepped on a land mine and was killed. A photojournalist since 1972, Golestan had witnessed the recent history of his country like no other and had been a tireless chronicler of its conflicts: he documented eight years of war with Iraq (including Halabjeh in 1988) and the repression of the Kurds in both Iran and Iraq. Of his aims, he once declared, "I want to show you images that will be like a slap in your face to shatter your security," an approach that increased both public awareness and public discomfort, at home and abroad. Golestan photographed for *Time* magazine and was awarded a Pulitzer Prize for his coverage of the Islamic revolution. He was also honored with the Robert Capa Gold Medal in 1979 (although, because of Iran's political climate, he was unable to collect this prize until 1992). A testimony to a courageous achievement, *Recording the Truth in Iran* collects Golestan's powerful images for the first time.

Kaveh Golestan: Recording the Truth in Iran
ISBN 978-3-7757-2045-8
Hdcvr, 10 x 12 in. / 168 pgs / 128 color.
U.S. \$60.00 CDN \$69.00
February/Photography/Current Events

HUMAN RIGHTS WATCH



Darfur

Smallest Witnesses
Photographs by Paolo Pellegrin
Introduction by Nicholas Kristof.
Text by Kenneth Roth, Leslie Leffkow, Olivier Bercault, James Ross.

An unnatural disaster is devastating the Darfur region of Sudan, where civilians are fleeing in terror from government-supported mass killings. Thousands are dead and millions have been forced from their homes. Millions more are at risk. In 2005, Human Rights Watch investigators began giving children paper and crayons to keep them occupied while they gathered testimony from the children's parents. Without any instruction, the children drew harrowing and heartbreaking accounts of what they had witnessed: brutal attacks by the government-sponsored militias known as Janjaweed, indiscriminate aerial bombings by Sudanese government forces, shootings, burning of entire villages and flight to Chad. Photographer Paolo Pellegrin traveled to Sudan first in 2005, and again in 2007, to expose the consequences of the ongoing human rights crimes fueling this catastrophe. Now, Human Rights Watch combines these graphic accounts in *Darfur: Smallest Witnesses*, featuring an introduction by Nicholas Kristof and firsthand accounts and essays by Human Rights Watch investigators.

Darfur
ISBN 978-1-933045-77-1
Clothbound, 8.25 x 8.25 in. / 128 pgs / illustrated throughout.
U.S. \$29.95 CDN \$34.00
April/Photography/Current Events

HATJE CANTZ



Peter Granser: Signs

Text by Barry Vacker, Anne Wilkes Tucker.

"NEVER HILLARY." This amazing bit of found poetry is actually the inescapable message of a large billboard set on a country road deep in the heart of Texas. It was captured by photographer Peter Granser during his recent exploration of the American state that has, over the last eight years, become synonymous with the conservative hegemony of George W. Bush. There can be no doubt who is not wanted here. On the heels of his acclaimed first books, *Sun City* (2003) and *Coney Island* (2006), Granser's newest offering, *Signs*, draws a telling picture of life today in America. For it, Granser traveled 12,000 miles through the "republic" of Texas. With keen and objective precision, he focuses in his color photographs on the plethora of relics and signs that proliferate across the landscape and provide us with insights into the strange and contradictory state of contemporary American identity.

Austrian citizen **Peter Granser**, who was born in Hanover, Germany, in 1971 and currently lives in Stuttgart, has won numerous grants and awards for his photography, including several from World Press Photo and the 2003 Discovery Award from the Rencontres d'Arles Photography Festival. His photographs are included in such esteemed collections as the Fotomuseum Winterthur.

Peter Granser: Signs

ISBN 978-3-7757-2157-8

Hardcover, 11.75 x 11.75 in. / 140 pgs / 60 color.

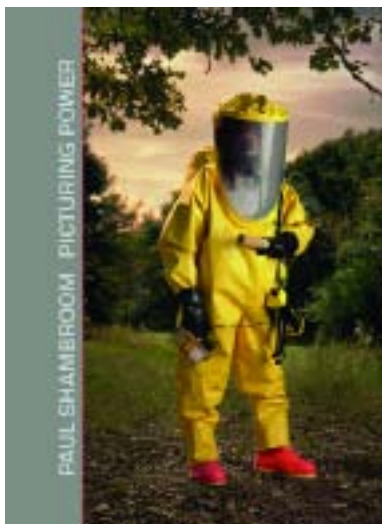
U.S. \$70.00 CDN \$81.00

June/Photography

Exhibition Schedule

Chicago: Museum of Contemporary Photography,
02/01/08–03/22/08

WEISMAN ART MUSEUM, UNIVERSITY OF MINNESOTA



Paul Shambroom: Picturing Power

Introduction by Diane Mullin, Christopher Scoates, Helena Reckitt. Text by Diane Mullin, Christopher Scoates, Helena Reckitt, Dick Hebidge. Interview by Stuart Horodner.

Published to accompany documentary photographer Paul Shambroom's extensive 2008-09 American traveling exhibition, *Picturing Power* is the first volume to bring together selections from all five of his most important—and highly acclaimed—series to date. In the late 1980s, Shambroom visited manufacturing sites and office spaces to capture the spaces where many Americans spend the majority of their days. His next series, *Nuclear Weapons*, gained him access to long-restricted nuclear sites, where he produced eerie images of slumbering bombs and immaculate, empty war rooms. For *Meetings* (1999-2003), Shambroom traveled to municipal meetings in small communities to document public officials in a formal portrait style. His most recent series, *Security* (2004-present), documents eerie scenes of security training at special facilities across the country.

Paul Shambroom: Picturing Power

ISBN 978-1-933045-75-7

Hdcvr, 9 x 11.25 in. / 160 pgs / 47 color / 20 b&w.

U.S. \$49.95 CDN \$57.00

March/Photography

Exhibition Schedule

Minneapolis: Weisman Art Museum,

02/08/08–04/20/08

Columbus: Columbus Museum of Art,

05/10/08–09/14/08

Atlanta: Atlanta Contemporary Art Center,

10/03/08–11/22/08

Long Beach: University Art Museum, California State University, 01/22/09–04/06/09

KRUSE PUBLISHER



Back in Print!

Karin Apollonia Müller: Angels in Fall

Text by Rodney Sappington.

Copies of the classic "New Objective" photo book *Angels in Fall*, originally published in 2001 and thought to be out of print, are now available again. In it, vast, rational parking lots loom into focus, the smoggy grid of a Los Angeles neighborhood evaporates into the horizon and a man finds shelter from a rainstorm under an orange plastic sheet in an industrial wasteland. . . The landscapes of the respected German-born, Los Angeles-based photographer Karin Apollonia Müller evoke human presence and absence and the spatiality of human desire at a time when all things synthetic, flexible and global have overtaken their more organic and local counterparts. According to Martin Parr and Gerry Badger's important survey *The Photobook: A History, Volume II*, Müller "shows non-place rather than place, an environment that has an ethereal, other-worldly quality. It is a city familiar to us from moving images, yet in her hands it emerges both fresh and strange. This is the most convincing photographic representation of Los Angeles since that of Ed Ruscha in the 1960s and Robert Adams' *Los Angeles Spring* of 1986." And Christopher Knight of the *Los Angeles Times* wrote, "A more apposite public portrait of this city would be hard to imagine."

Karin Apollonia Müller: Angels in Fall

ISBN 978-3-87397-399-2

Hardcover, 12 x 10.5 in. / 112 pgs / 44 color.

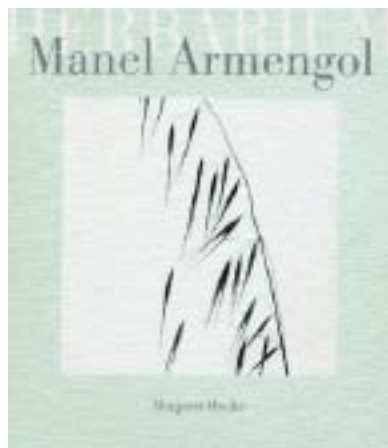
U.S. \$65.00 CDN \$75.00

February/Photography

Exhibition Schedule

Pasadena: The Huntington Library, 06/08

TURNER/A&R PRESS



Manel Armengol: Herbarium

Text by Margaret Hooks.

Manel Armengol began his career as a freelance journalist in early-1970s Spain, and by the 80s he had evolved into an important photojournalist, responsible for some of the most iconic images of the country's political upheaval during those tumultuous transitional years—until a severe accident truncated his brief journalistic career in its prime. This beautifully produced clothbound volume presents an exploration of Armengol's post-journalistic oeuvre of the past two decades, with a focus on one of his most ambitious series. *Herbarium* (2004) is a suite of beautifully crafted, closely-cropped photographs of 118 plants, 88 of which are reproduced here. Essayist Margaret Hooks writes, "Armengol's intent in creating *Herbarium* was to use the camera to rescue... seemingly simple plants from anonymity and show their serene beauty. His *Herbarium* does much more than that. In these photographs a metamorphosis takes place whereby the image of an unpretentious herb is transmuted. The commonplace becomes profound and mysterious, transformed into a banquet for the eyes. Vibrating with energy, leaves and tendrils swirl and curl in a gothic flamboyance, plump pistils perforate the air with sensuality; flower heads hang delicately on radiant stalks as the artist's vision enables us to see them in their sublime splendor."

Manel Armengol: Herbarium

ISBN 978-84-7506-784-1

Clothbound, 9.5 x 10.5 in. / 156 pgs / 94 color / 3 b&w.

U.S. \$54.00 CDN \$62.00

March/Photography/Garden & Landscape

STEIDL



Matthias Schaller: Purple Desks

Text by Andreas Beyer.

For the last three years—during the pontificates of both Pope John Paul II and Benedict XVI—Matthias Schaller has gone inside the Vatican to photograph the rarely seen offices of the Roman Catholic cardinals. Using fifteenth-century iconography as a model, such as the portraits of cardinals Saint Hieronymus and Saint Augustine by Vittore Carpaccio, Schaller combines Renaissance tradition with the technology and conventions of contemporary art—for his works are portraits without a sitter. In this absorbing monograph, his subjects are revealed through our entrée into their intimate chambers and through the subtle differences of their attendant accessories, forcing viewers to confront our own assumptions about who these men really are. It perhaps comes as no surprise that Schaller, who was born in Germany and now splits his time between New York and Venice, studied cultural anthropology before embarking on his career in photography.

Matthias Schaller: Purple Desks

ISBN 978-3-86521-597-0

Hardcover, 9.75 x 11.5 in. / 72 pgs / 29 color.

U.S. \$65.00 CDN \$75.00

July/Photography

STEIDL & PARTNERS



Jo Longhurst: The Refusal

Text by Ute Eskildsen, Jo Longhurst.

For several years, Jo Longhurst has been photographing British whippets by bloodline, working with top breeders in order to explore the exacting and obsessive quest for the perfect show dog. The shaping of the domestic dog has a history in nineteenth-century eugenics, a movement born out of the invention of the photographic process. *The Refusal* questions ideas of conformity and difference, breeding and eugenics—the search for perfection. There is a wealth of animal imagery in the history of art, of animals as symbol, metaphor or allegory, yet it is rare that they are represented as themselves. Longhurst challenges this precedent. She explores the intimate relationship between dog and breeder, in which power, control, love and desire are intertwined. As part of her working process, Longhurst employs a variety of photographic technologies that have been used to record human portraits, from state-of-the-art to stereoscopic.

Jo Longhurst: The Refusal

ISBN 978-3-86521-606-9

Hardcover, 7.5 x 9.75 in. / 56 pgs / 66 color.

U.S. \$30.00 CDN \$35.00

July/Photography

MOCA SHANGHAI

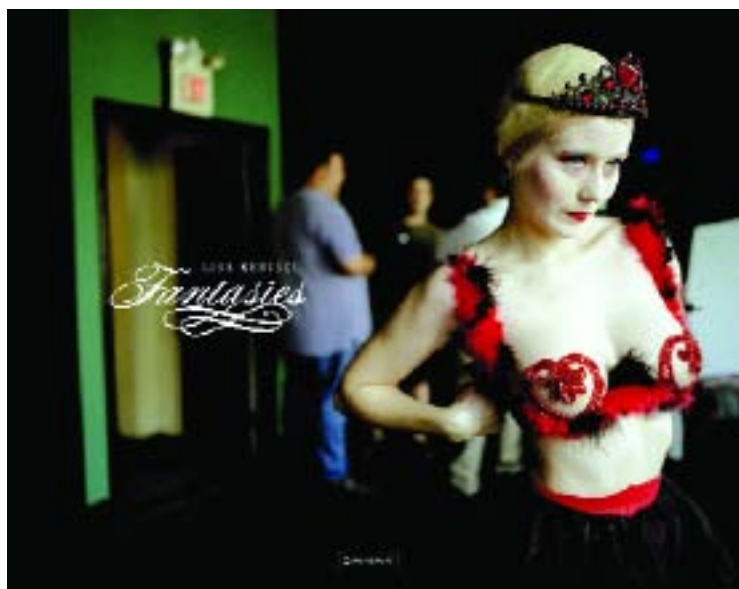
Pierre et Gilles: Retrospective**Foreword by Renaud Donnadieu, Samuel Kung.****Text by Oscar Ho Hing-Kay.**

A sorrowful French sailor boy submerged in a confectionary sea; a doll-like dominatrix bound to a cheap vinyl-coated chair, the young Yves Saint Laurent; a coy Asian nude holding the Ace of Spades on his left thigh, a muddy rugby player staring seductively ahead and a winsome Iggy Pop are just a few of the over-the-top, super-stylized images collected in this retrospective collection of spectacular images by the French photographers known simply by their first names, Pierre et Gilles. Spanning from the late 1970s until 2005, this large, square volume features a comprehensive collection of the duo's signature highly retouched portraits. Whether depicting celebrities or friends, the work of Pierre et Gilles is both idealized and irreverent, always erotic and usually set against fantasy backgrounds. It was compared sympathetically to the work of David LaChapelle, Mariko Mori and even Gregory Crewdson in a 2000 *Artforum* review by Vince Aletti, where the oeuvre was fittingly described as a "seductively gaudy, frankly homoerotic utopia, where saints, sailors and movie stars inhabit the same candy-colored never-never land."

Pierre et Gilles: Retrospective**ISBN 978-7-5087-0813-3****Hardcover, 11.5 x 11.75 in. / 188 pgs / 160 color / 100 b&w.**

U.S. \$40.00 CDN \$46.00

April/Photography



DAMIANI

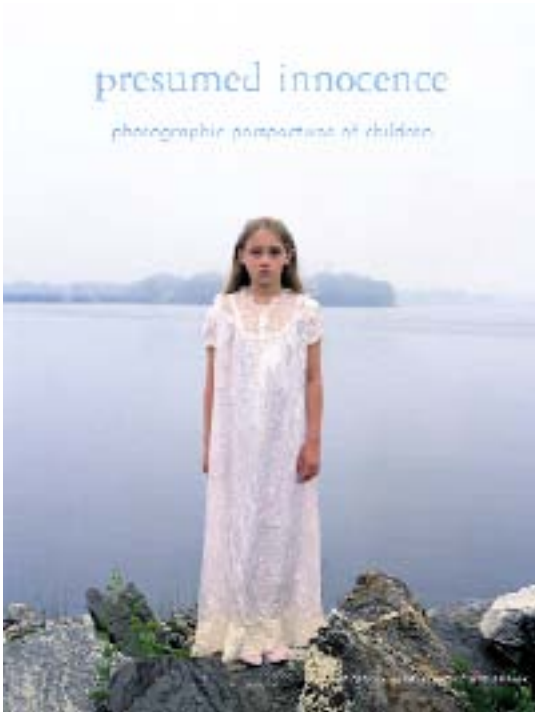
Lisa Kereszi: Fantasies**Text by Lynne Tillman.**

When Rudolph Giuliani's administration cracked down on Times Square strip clubs in the 1990s, a whole new burlesque movement was born in New York, concentrating less on the strip and more on the tease. The young New York photographer Lisa Kereszi, then an assistant to Nan Goldin, was there with her camera to catch it all happening. She began by shooting Show World, a club that was in the process of being closed down by the new laws. In her flash, Kereszi caught abandoned lockers, dressing rooms filled with old shoes and costumes and the grimy elegance of the empty theater—which was never meant to be seen by the light of day. Simultaneously, she began to photograph the new burlesque scene—which went underground in the late 1990s and has since evolved into a conceptually sophisticated, funny and rebellious medium. More pinup than porn, in just a few years, the new burlesque is no longer invisible, and has been gleefully appropriated into mainstream culture by way of Hollywood and the print media. A graduate of Yale University's MFA program, Kereszi's editorial work has appeared in books and magazines, including *The New York Times Magazine*, *Nest*, *Harper's*, *Wallpaper* and *GQ*; she is represented by Yancey Richardson Gallery in New York.

Lisa Kereszi: Fantasies**ISBN 978-88-6208-029-3****Hardcover, 11 x 9.5 in. / 96 pgs / 55 color.**

U.S. \$45.00 CDN \$52.00

May/Photography



DECORDOVA MUSEUM

Presumed Innocence
Photographic Perspectives of Children

Edited by Kate Dempsey. Text by Rachel Rosenfield Lafo, Anne Higonnet.

From Ansel Adams’ harrowing 1940s documentary photographs of transient migrant workers’ children to Sally Mann’s simultaneously erotic and innocent portraits of her adolescent children and other pre- and post-pubescent girls, images of children have fascinated and frustrated viewers since the inception of the medium. This excellent collection of vintage and contemporary photographs, spanning from the early twentieth century until now, covers all of the relevant genres, from documentary reportage to digitally manipulated constructions. It includes well-known black-and-white images by renowned masters, as well as very recent color work by American and European photographers alike. Among the 85 photographers included are Ansel Adams, Diane Arbus, Julie Blackmon, Manual Álvarez Bravo, Henri Cartier-Bresson, Bruce Davidson, Rineke Dijkstra, Elliot Erwitt, Lalla Essaydi, Larry Fink, Robert Frank, Emmet Gowin, Pieter Hugo, Dorothea Lange, Gillian Laub, Helen Levitt, Sally Mann, Mary Ellen Mark, Tina Modotti, Abelardo Morell, Martin Parr and Doris Ulmann. Scholarly essays by Rachel Rosenfield Lafo of the DeCordova Museum and Sculpture Park and Barnard College’s Anne Higonnet discuss the history of photography and changing concepts of childhood in visual imagery, respectively.

Presumed Innocence
ISBN 978-0-945506-56-0
Hardcover, 9 x 12 in. / 160 pgs / 51 color / 63 tritones.
U.S. \$39.95 CDN \$46.00
March/Photography

Exhibition Schedule
Lincoln, MA: DeCordova Museum and Sculpture Park, 02/02/08–04/27/08

STEIDL ESKILDSEN

Bernhard Prinz

This first extensive overview of the photographs of Bernhard Prinz heads for the center of the artist’s oeuvre, the portrait, which Prinz has often featured opposite sculptural arrangements. This work—in which young boys (“KruX”) and women (“Ikonen”) stare straight into the camera, sometimes just a little bit disrobed and always in front of a neutral backdrop—has been described as creating an atmosphere of strangeness, distance and coldness. The photographs are at once eroticized and emptied, sculptural, enigmatic and powerful. They can feel hostile or inviting from one moment to the next. This curious quality makes them absolutely riveting. One writer noted the way Prinz’s work captures “young, beautiful humans, who—removed from any social connection, any emotion, psychological condition or physical individuality—seem to portray the entire culture.” At the least it contrasts the mass nature of photography with the metaphors and allegories of individual identity and plays complex games with impact and meaning.

Bernhard Prinz was born in Fürth, Germany, in 1953. He studied art history in Erlangen and fine arts in Nürnberg and Hamburg. From 1997 to 2004, Prinz taught at the University of Essen. Today he holds a chair in Experimental Photography at the Art Academy in Kassel.

Bernhard Prinz
ISBN 978-3-86521-487-4
Hardcover, 9 x 11 in. / 200 pgs / 140 color.
U.S. \$65.00 CDN \$75.00
March/Photography



RADIUS BOOKS

Julie Blackmon: Domestic Vacations**Essay by Regina Hackett. Interview by Alison Nordstrom.**

The Dutch saying, “a Jan Steen household,” originated in the seventeenth century and has come to refer to a home in disarray, full of rowdy children and boisterous family gatherings. The paintings of Steen, along with those of other Dutch and Flemish genre painters, are the direct inspiration behind the layered domestic scenes of Julie Blackmon’s photographic work. Raised as the oldest of nine children, and the mother of three herself, Blackmon takes an approach to her work that is at once autobiographical and fictional. According to Anne Wilkes Tucker of The Museum of Fine Arts Houston, Blackmon has “taken a subject that is ripe for cliché—mother photographing children—and through the subtle, digital manipulations, the use of color and highly graphic images, she’s given it humor and edge and taken the subject somewhere fresh.”

Julie Blackmon: Domestic Vacations**ISBN 978-1-934435-04-5****Hardcover, 11 x 11 in. / 96 pgs / 40 color.**

U.S. \$50.00 CDN \$58.00

July/Photography

Exhibition Schedule

Santa Fe: Photo Eye, Summer 2008

New York: Claire Oliver, Summer 2008

Chicago: Catherine Edelman Gallery, Fall 2008



DAMIANI

Jessica Todd Harper: Interior Exposure**Foreword by Larry Fink. Interview by Sarah A. McNear.**

Pennsylvania-based photographer Jessica Todd Harper says of her technically well considered, quotidian portraits and interiors, “I show people in familiar settings, in their homes the way the Renaissance artists Dürer, Van Eyck and Anguissola examined simple people, their identities and existences in their private activities rather than in the happenings or objects around them.” A woman lounges on a couch, everything in focus except for her hand, poised above blurred magazine pages; a book lies face down on a bed; a baby stares intently into the camera, a dapple of sunlight playing across her face—such seemingly spontaneous scenes reveal themselves to be quite directed. The lighting in particular, sometimes harking back to a Velázquez-esque chiaroscuro, is painterly, almost otherworldly. These images call to mind a quieter, more composed Tina Barney. Harper teaches photography at Swarthmore College. This is her first monograph.

Jessica Todd Harper: Interior Exposure**ISBN 978-88-6208-016-3****Hardcover, 11 x 9.5 in. / 112 pgs / 50 color.**

U.S. \$45.00 CDN \$52.00

May/Photography

Exhibition Schedule

Muncie, IN: Museum of Art, Ball State University, 11/07–02/08

STEIDL & MUSÉE DE L'ÉLYSÉE,
LAUSANNE



Ray K. Metzker

Text by William A. Ewing.

Interview by Nathalie Herschdorfer.

From his early education at The Art Institute of Chicago in the late 50s, Ray K. Metzker inherited the rich vocabulary of avant-garde photography between the wars: photomontage, solarization, multiple printing of negatives, unique perspectives, diagonals, etc. From his first exposure to photography, Metzker never lost the urge to experiment with the grammar and syntax of the medium, whether it was games played within the camera itself (the *Doubleframes*, for example) or complex manipulations in the darkroom (the celebrated *Composites*). He has drawn inspiration from the neighborhoods where he has lived (mainly Chicago and Philadelphia) and, increasingly, from nature—though the vegetation he depicts might be a weed-clogged vacant city lot as easily as the vast open plains of the American West. Decomposing, recomposing, deconstructing, reconstructing, Metzker reminds us of the great and inexhaustible potential of black-and-white photography when practiced by a master. With 180 tritone-printed images, this publication offers a rare opportunity to examine the full range of Metzker's brilliant and ever-evolving formal language.

Ray K. Metzker
ISBN 978-3-86521-387-7
Hardcover, 9.5 x 11.5 in. / 224 pgs / 180 tritone.
U.S. \$65.00 CDN \$75.00
March/Photography

ELLIS PRESS



For the Love of It: The Photography of Irving Bennett Ellis

Text by Susan Danly, Chris Thompson, Judy Ellis Glickman.

Irving B. Ellis (1902–1977) was an archetypal Pictorialist photographer. A physician by training and a photographer by avocation, he was a dedicated and much awarded maker of pictures. Active as a photographer during the decades just before and after the Second World War, Ellis experienced the burgeoning growth of amateur photography clubs, the expansion of corporate photography businesses and the establishment of photographic collections in major art museums across the country. This volume, based on an extensive photographic and documentary archive, places Ellis' work within the context of the Pictorialist movement in an effort to gain a better understanding of the complex undercurrents that helped to define this era of American photographic history. Susan Danly contributes essays on the development of Ellis' photographic style and the use of his photographs in advertising, and Chris Thompson contributes an interview with photographer Judy Ellis Glickman, Ellis' daughter and the subject of much of his work.

For the Love of It: The Photography of Irving Bennett Ellis
ISBN 978-0-615-15730-6
Hardcover, 9.75 x 11.75 in. / 128 pgs / illustrated throughout.
U.S. \$29.95 CDN \$34.00
March/Photography

KNOEDLER & COMPANY, NEW YORK



Previously Announced.

Dan Budnik: Picturing Artists, 1950s–1960s

Foreword by Ann Freedman.

Introduction by Rachael Blackburn Cozad, Helen A. Harrison. Text by Irving Sandler, James Enyeart, David Sylvester.

The young Jasper Johns stands atop a small ladder to smooth one of the gridlines on his silver "Numbers" painting of 1964. Photographed the same year, Roy Lichtenstein strides thoughtfully across his studio floor while his two young sons read from dozens of comic books on the floor. In 1967, Diane Arbus leans against a tabletop at The Museum of Modern Art, New York, nonchalant in a white minidress and matching thigh-high boots, while her camera hangs heavily around her neck. This compelling portrait collection features many of the most important and pioneering artists of the postwar period in American art, including Henri Cartier-Bresson, Lee Bontecou, Louise Bourgeois, John Chamberlain, Willem de Kooning, Helen Frankenthaler, Philip Guston, Ellsworth Kelly, Louise Nevelson, Barnett Newman, Isamu Noguchi, Claes Oldenburg, Robert Rauschenberg, Mark Rothko and many others.

Dan Budnik: Picturing Artists, 1950s–1960s
ISBN 978-0-9789987-1-4
Clothbound, 11.5 x 11.5 in. / 128 pgs / 40 color / 23 b&w.
U.S. \$55.00 CDN \$63.00
Available/Photography

VEENMAN PUBLISHERS



Koos Breukel: Among Photographers

Edited by Marietta de Vries, Koos Breukel. Text by Wim van Sinderen.

This slightly oversized volume is composed of 55 powerful black-and-white portraits by the Dutch photographer Koos Breukel, all of internationally renowned photographers like Richard Avedon, Robert Frank and Rineke Dijkstra—alongside a major work, in color or black-and-white, by each of the artists who were photographed. Thus Dennis Hopper's portrait is followed by a double-page spread of a biker couple, and Hellen van Meene's is preceded by a beautiful adolescent redhead wearing a too-large camisole—looking over her shoulder and bathed in Vermeer-ish light. Made over the course of 15 years, this series collects all of Breukel's greatest heroes, who willingly sat for his 8 x 10 camera. Other featured artists include Ron Galella, Teun Hocks, Inez van Lamsweerde, Daido Moriyama, Arno Nollen, the Starn twins and a veritable who's who of Dutch twentieth-century photography.

Koos Breukel: Among Photographers
ISBN 978-90-869008-1-7
Paperback, 9.5 x 12.75 in. / 216 pgs / 30 color / 100 b&w.
U.S. \$45.00 CDN \$52.00
March/Photography

STEIDL



Klaus Mettig: Don't Be Left Behind

Text by Frank Wagner, Ingrid Hölzl.

German photographer Klaus Mettig—who was born in Brandenburg in 1950—has traveled continually since 1973, making photographs that convey an indeterminate sense of time, place and culture. Portraits of people, landscapes and cityscapes tell a story, but one that is difficult to pin down. “Trust You Equal Love (Lions)” (2004) is a black-and-white portrait of two men walking down an anonymous urban street in front of a giant skull graffitied on a wall. It is uncertain if the subject of the photograph is the people or the background. Mettig also often collaborates with his longtime partner, Katharina Sieverding. “Motorkamera I-VIII” (1973–74), consists of 386 black-and-white photo-booth images of the couple in drag, with Mettig becoming progressively femme and Sieverding progressively butch. In *Don't Be Left Behind*, Mettig continues in this vein, exploring several Asian cities through panoramas and portraits. The volume includes essays by writer Ingrid Hölzl and curator Frank Wagner.

Klaus Mettig: Don't Be Left Behind
ISBN 978-3-86521-595-6
Hardcover, 9.25 x 12.25 in. / 310 pgs / 59 color / 8 tritone.
 U.S. \$65.00 CDN \$75.00
 July/Photography

HATJE CANTZ



Janne Lehtinen The Descendants

Preface by Jan Kaila. Text by Juha Lehtinen, Oiva Lehtinen.

Janne Lehtinen's bleak yet arresting photographs of his hometown in the south of Finland are reproduced in this slim, elegant volume. In this new autobiographical project, Lehtinen takes us to Lehtiskylä, where the locals believe that everyone who comes to stay will meet with a sad, usually sinister and absolutely inevitable fate. The images and their accompanying memories—his sick uncle's little bottles of pills, a corpse floating in the river, the last meal eaten by his old horse, a schoolmate's accident—do not promise better things to come, yet there is a certain beauty to the “curse” of Lehtiskylä. This very personal, melancholy album of photographs records the journey of Lehtinen and his cousin to their childhood house and other places of their youth.

Janne Lehtinen
ISBN 978-3-7757-2052-6
Hardcover, 11.5 x 9.5 in. / 80 pgs / 42 color.
 U.S. \$60.00 CDN \$69.00
 February/Photography

STEIDL DANGIN



Adam Jeppesen: Wake

Danish documentary filmmaker and photographer Adam Jeppesen's *Wake* was assembled over a period of several months in the backwoods of Finland. Rather than fall prey to Nordic melancholy while in seclusion, Jeppesen constructed a poetic, dreamlike sequence from his archive of past images that, in its arrangement, reflects the emotional and aesthetic clarity afforded by solitude. Composed of personal work made while traveling on assignment for the past seven years, this monograph is a personal psychological study. As the title suggests, the images in this volume inhabit the liminal space between darkness and twilight, the torpid state between sleeping and waking. The specificity of people, places and things gives way to light, color and texture. This series is infused with a quiet drama, an impression that something just out of reach lies below the surface of each image.

Adam Jeppesen: Wake
ISBN 978-3-86521-645-8
Hdcvr, 6.5 x 8 in. / 48 pgs / 27 color.
 U.S. \$48.00 CDN \$55.00
 July/Photography

STEIDL/GUN



J.H. Engström: CDG/JHE

Edited by Greger Ulf Nilson.

Recent world events have dramatically altered the cultural identity of airports. Where once they connoted excitement—the prospect of flight, remote destinations, encounters—today airports are loaded with very different associations and anticipations. Armed police officers, safety regulations and restrictions only heighten our feelings of insecurity. Roissy Charles de Gaulle Airport has always been a special place for the Swedish photographer J.H. Engström. At the age of 10, he moved to Paris with his parents, and Charles de Gaulle was his first contact with a world beyond his native Sweden. The relocation created an intense relationship to the city of Paris, as well as to the Charles de Gaulle and airports in general. For the project *CDG/JHE*, Engström spent three weeks isolated in an airport hotel, photographing in and between the terminals. The airport became a place to observe public behavioral habits at a crucial juncture in its brief history.

J.H. Engström: CDG/JHE
ISBN 978-3-86521-538-3
Hdcvr, 12 x 9.5 in. / 120 pgs / 66 color.
 U.S. \$35.00 CDN \$40.00
 March/Photography

WEDGE CURATORIAL PROJECTS



Flava: Wedge Curatorial Projects 1997–2007

Edited by Elizabeth Harney.

Introduction by Deborah Willis.

Text by Julie Crooks, Cameron Bailey, Warren Crichlow, Pamela Edmonds, Gaylene Gould, Pablo Idahosa, Jürgen Schadeberg, Ruth Kerkham Simbao.

This excellent collection of photo-based work that explores black identity celebrates the tenth anniversary of Toronto's Wedge Curatorial Projects, founded by collector and Wedge Gallery Director Kenneth Montague. Over the past decade, the project has evolved to include community workshops, collaborations with local organizations, international galleries and even a music compilation series. The works range from vintage Harlem Renaissance images to documentary photographs of Africa; from pictures of the Black British Arts movement to contemporary portraiture and conceptual work. With works by Lee Friedlander, J.D. Okhai Ojeikere, Dawit Petros, Seydou Keita, Malick Sidibé, Aaron Siskind, Mickalene Thomas, James Vanderzee and Hank Willis-Thomas, among others, *Flava* offers both a historical and a contemporary survey of the global diaspora.

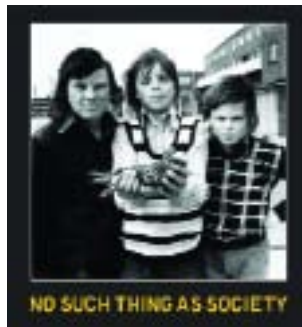
Flava: Wedge Curatorial Projects 1997–2007

ISBN 978-0-9783370-0-1

Hardcover, 8 x 12 in. / 142 pgs / 50 color / 80 b&w.

U.S. \$60.00 CDN \$69.00
March/Photography/African Art & Culture

HAYWARD PUBLISHING



No Such Thing As Society Photography in Britain 1967–87. From the Arts Council Collection and the British Council

Text by David Alan Mellor.

When thinking of late-twentieth-century Britain, we often think of pop exports like The Beatles, the Sex Pistols or The Smiths and forget that England, from the late 60s through the 80s, was brutally depressed by inflation, unemployment, strikes, blackouts and racial unrest. Beginning in the early 70s, the Arts Council of Great Britain (now Arts Council England) began to commission photographers—including now well-known artists, such as Ian Breakwell, Craigie Horsfield and Martin Parr—to document these turbulent and changing times through black-and-white photographs. By the 1980s, the British Council had also begun to collect new color photography by artists who were documenting the social scene. This volume brings the two collections together, with an essay by photography historian and critic David A. Mellor. A radically new picture of these 20 pivotal years emerges.

No Such Thing As Society

ISBN 978-1-85332-265-5

Paperback, 8.75 x 9.5 in. / 152 pgs / 45 color / 115 b&w.

U.S. \$25.00 CDN \$29.00

February/Photography

Exhibition Schedule

London: The Hayward Gallery, 03/08

STEIDL & PARTNERS



City Image Cologne Photographs from 1880 Until Today

Compiled by Wolfgang Vollmer.

Text by Gabriele Conrath-Scholl, Jürgen Becker, Wolfgang Vollmer.

Cologne doesn't have quite the historical reputation of Berlin, but it has been quietly drawing the gaze of photographers, both foreign and domestic, for over 100 years. In this publication, Cologne's unique urban character emerges in pictures. Elegance and decay, landmarks and backyards, industrial wastelands and new shopping centers, are captured by generations of photographers including Margaret Bourke-White, Dirk Reinartz, Julius Shulman, Henri Cartier-Bresson, Friedrich Seidenstücker, August Sander, Boris Becker and Hermann Claasen. The images range from street scenes to panoramic cityscapes to historical documents. For example, Margaret Bourke-White famously captured the Hohenzollern Bridge soon after its 1945 collapse during WWII. Sourced from the vast photo archive of the Cologne-based Stiftung Kultur, the photographs are augmented with essays by Gabriele Conrath-Scholl, Jürgen Becker and Wolfgang Vollmer in a hardcover volume with 158 black-and-white and color plates.

City Image Cologne

ISBN 978-386521-582-6

Hardcover, 9 x 8.25 in. / 176 pgs /

illustrated throughout.

U.S. \$55.00 CDN \$63.00

December/Photography

STEIDL & MAGNUM, PARIS



Magnum M3: Fear

Introduction by Nicholas Guiraud.

What does a photograph document? What does it mean? *M* is a biannual journal that explores the role of photography beyond its usual illustrative, commercial or purely journalistic purposes by addressing the issue of its documentary value. Each issue is organized upon a single concept—in this case, *Fear*—around which iconic images from the past are juxtaposed with recent work by Magnum photographers. Containing work by 25 Magnum alumni, *M3* is a book of "photographic introspection." For fear is capable of both curbing and driving artistic production. It can be anecdotal, traumatic, fleeting, absent or fundamental. Fear is an abstract idea for some photographers, a deep-seated sentiment for others. From Raymond Depardon's *Correspondence New-Yorkaise* and Paolo Pellegrin's coverage of the bombardment of Beirut in 2006 to Antoine D'Agata's family photos, *M3* is a visceral plunge into the photographer's psyche.

Magnum M3: Fear

ISBN 978-3-86521-521-5

Paperback, 9 x 12 in. / 156 pgs / illustrated throughout.

U.S. \$30.00 CDN \$35.00

March/Photography

WALTHER KÖNIG

Presentation/Representation

Foreword by Ursula Zeller. Text by Thomas Weski.

From Albrecht Fuchs' magnetic portraits of Sarah Lucas, Raymond Pettibon, Jonathan Meese, Mark Leckey and other international art stars to Wiebke Loeper's strangely moving and often desolate landscapes to Matthias Koch's deadpan images of grounded submarines, government ministries and disused military bunkers, this collection highlights 10 new positions in German photography today, as noted by the internationally renowned curator and photo expert Thomas Weski. While for many years the German photography scene was dominated by Bernd Becher's first generation of students at the famous Art Academy Düsseldorf, more recently, a vivid, heterogeneous scene has developed outside of any particular region or style. With generous selections of work by Fuchs, Loeper, Koch, Laurenz Berges, Karin Geiger, Claus Goedicke, Uschi Huber, Nicola Meitzner, Peter Piller and Heidi Specker, as well as a short interview with and bio for each artist, *Presentation/Representation* confidently introduces the next generation to watch.

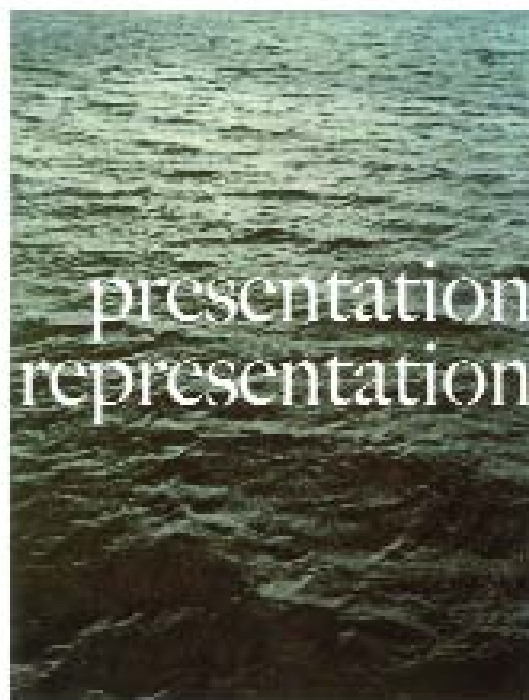
Presentation/Representation

ISBN 978-3-86560-273-2

Paperback, 8.75 x 11 in. / 120 pgs / 70 color.

U.S. \$39.95 CDN \$46.00

January/Photography



GUGGENHEIM MUSEUM

True North

Text by Rebecca Solnit, Jennifer Blessing.

True North features the work of contemporary artists whose photographic or video-based work evokes the formal conventions of Northern Romantic landscape painting as well as its legacy in later nineteenth-century photography. Yet unlike their Romantic antecedents, the works in this exhibition are historically and politically self-reflexive and problematize the notion of a pure, unchangeable North. Rather than report a uniquely Northern essence or truth, this presentation is premised on the idea that our visions of the North are structured through our own varying positions. A fantastical place of fear, desire, refuge, conquest and decay, the North has played an increasingly important role in the work of contemporary artists interested in the socio-political issues of colonization and pollution, as well as aesthetic notions of the sublime. Accompanying a spring 2008 exhibition at Deutsche Guggenheim, Berlin, this catalogue includes entries on the featured artists: Stan Douglas, Olafur Eliasson, Elger Esser, Thomas Flechtner, Roni Horn, Armin Linke and Orit Raff. In the introduction, Jennifer Blessing, Curator of Photography at the Guggenheim Museum, sketches a theoretical framework for the exhibition, linking the recent focus on Northern locales to the qualities of the photographic medium itself. Rebecca Solnit's poetic essay gathers together personal recollections, reflections on literature and environmental and political concerns to explore various cultural fantasies and symbols associated with the North.

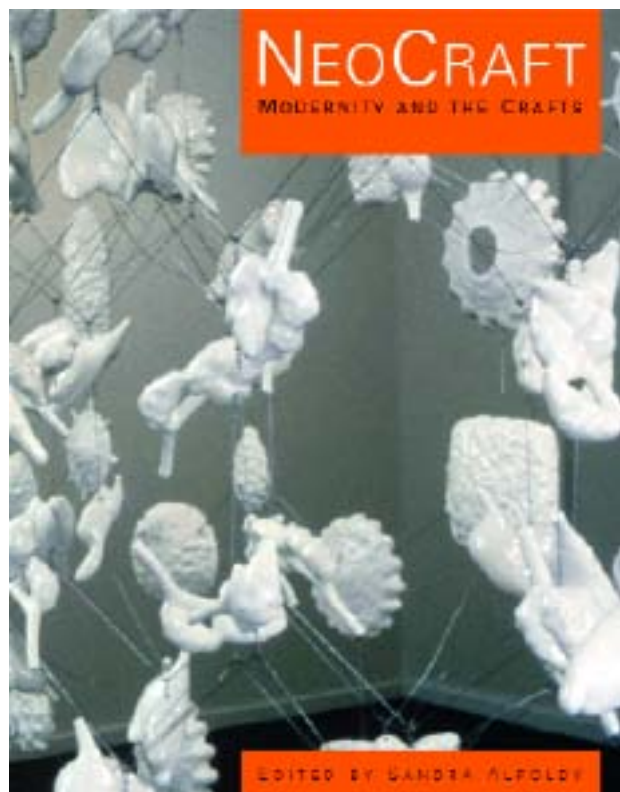
True North

ISBN 978-0-89207-370-2

Hardcover, 10 x 10 in. / 84 pgs / 23 color.

U.S. \$45.00 CDN \$52.00

April/Art/Photography



THE PRESS OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN

NeoCraft

Modernity and the Crafts

Edited by Sandra Alfondy. Text by Grace Cochrane, Elizabeth Cumming, Tanya Harrod, Janice Helland, David Howard, David Howes, Love Jönsson, Beverly Lemire, Joseph McBrinn, Bruce Metcalf, B. Lynne Milgram, Alla Myzelev, John Potvin, Mike Press, Larry Shiner.

The crafts have long occupied a marginal role in Modernist discourse. *NeoCraft* challenges this assumption with a wide selection of scholarly essays exploring the historical and contemporary positions that the crafts hold within visual culture. This volume is divided into five central themes, the last of which, Craft, the Senses and New Technologies, envisions an innovative future for the crafts. Drawing on their scholarship in the fields of craft history, art history, philosophy, museum studies, anthropology, fashion theory, history, women's studies and design, an international group of leading scholars, craftspeople and curators—including Grace Cochrane, Elizabeth Cumming, Tanya Harrod, Janice Helland, David Howard, David Howes, Love Jönsson, Beverly Lemire, Joseph McBrinn, Bruce Metcalf, B. Lynne Milgram, Alla Myzelev, John Potvin, Mike Press and Larry Shiner—are brought together to contextualize the cultural, political and economic issues facing the crafts today.

NeoCraft

ISBN 978-0-919616-47-9

Paperback, 7 x 9 in. / 273 pgs / 65 b&w.

U.S. \$39.95 CDN \$46.00

February/Design & Decorative Arts

THE MUSEUM OF MODERN ART, NEW YORK

Modern Swedish Design Theory

The Principal Texts

Edited by Lucy Creagh, Helena Käberg. Text by Lucy Creagh, Helena Käberg, Kenneth Frampton, Barbara Miller Lane.

Although Swedish design has exercised an extraordinary influence on Modern architecture and interior furnishings internationally since the early twentieth century, the intellectual background from which it emerged is far less familiar, for many of the crucial, generative writings on the subject by Swedish thinkers of the time have not been widely translated. *Modern Swedish Design Theory* collects three of these seminal essays for the first time in English. In the earliest of the group, "Beauty in the Home" (1897), written for a general audience, the social reformer Ellen Key (1849–1926) promotes simplicity and clarity of purpose in functional and decorative objects. Gregor Paulsson (1889–1977), director of the Swedish Society of Industrial Design from 1924 to 1934, was instrumental in the spread of ideas like Key's; his essay "Better Things for Everyday Life" (1919) similarly argued that design objects should be honest and simple in function, but went further in calling for a Modern design language that would reflect new materials and methods. Finally, *Acceptera* (1931), co-written by the architects featured in Paulsson's *Stockholm Exhibition of 1930*, engages in a debate between "traditionalists" and "Modernists"—between handcrafted buildings and goods and design idioms emerging from industrial mass production. Accompanying these texts in the book are introductory essays and a postscript by the renowned architectural historian Kenneth Frampton.

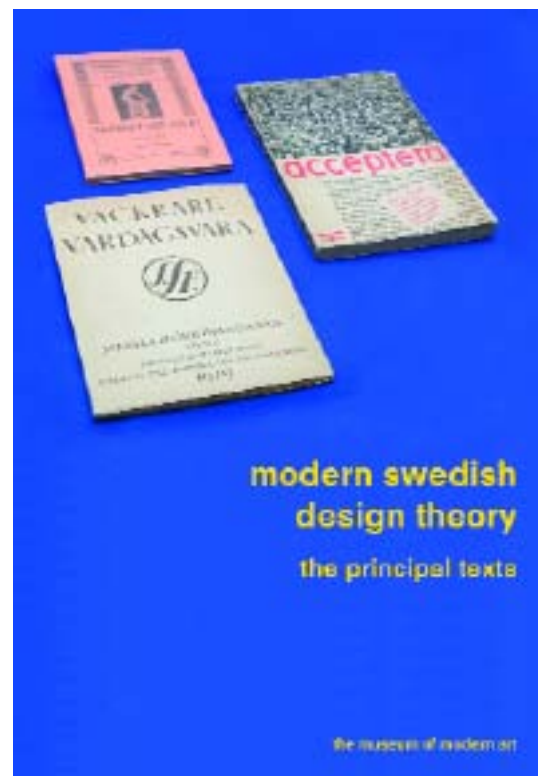
Modern Swedish Design Theory

ISBN 978-0-87070-722-3

Clothbound 7.25 x 10.5 in. / 320 pgs / 18 color / 50 b&w.

U.S. \$34.95 CDN \$40.00

August/Design & Decorative Arts



LA MARCA/REGISTRO GRÁFICO



Buenos Aires: Out Of The Series

Edited by Guido Indij. Photographed by Guido Indij, Daniel Spehr, Kathrin Schulthess.

The skyline, the shrines, the reflections in skyscraper windows, the garages, mailboxes, metal grates, padlocks, doors, high-tension wires, trees, stumps, dogs, dog walkers, dog shit, swastikas, anti-Bush posters, religious icons, storefronts, street art, packaged meats, street signs, license plates, cars, surveillance cameras, manhole covers, playgrounds, abandoned chairs. . . all of the vivid, day-to-day signs of life in Buenos Aires, Argentina, are captured in this chunky and affordable 240-page compendium in amazing grids of like objects—typologies that read with delightful immediacy. The pictures were taken by two Swiss photographers, Daniel Spehr and Kathrin Schulthess, and Guido Indij, a Porteño, or Buenos Aires local, as they walked the vast perimeter of Argentina's legendary "village" of more than 11,000,000 inhabitants. Together, they read like a breathing archive, a super-memory, a culture with an unmistakably powerful flavor.

Buenos Aires: Out Of The Series

ISBN 978-950-889-165-5

Paperback, 6 x 6 in. / 240 pgs / 44 color.

U.S. \$25.00 CDN \$29.00

May/Photography

EDITORIAL RM



Mexico: Stencil

When the Mexican government attempted to violently quell the teacher's union's demonstrations in Oaxaca in June of 2006, artists were quick to protest. Graffiti covered government buildings, and both street and fine artists quickly formed an organization called the Assembly of the Artists of the Revolution of Oaxaca, or ASARO. Some participants created stencils and posters that are still sold in Oaxaca's main square; they re-appear on the walls of the city whenever a march is imminent.

In the streets of modern Mexico, the stenciled image has become a ubiquitous sight, and is now a thriving form of popular art, used for non-political purposes as well as for protest. *Mexico: Stencil* is the first international publication on this subject. The product of 10 years of research conducted throughout the country, its content benefits from commentary by the artists themselves, who contribute background information and documentation for this project. Consistent with the spirit of its subject, however, this volume respects the anonymity of the many creators who figure in it, offering instead a vision of the streets as they might be observed by any visually aware pedestrian in contemporary Mexico.

Mexico: Stencil

ISBN 978-968-9345-01-5

Paperback, 8.25 x 6 in. / 196 pgs / 400 color.

U.S. \$19.95 CDN \$23.00

March/Popular Culture

STEIDL



CEAU

Edited by Christoph Büchel, Giovanni Carmine.

In 1936, the youthful Nicolae Ceausescu was imprisoned for anti-Fascist agitation in Bucharest. Some 53 years later, he was tried and convicted as a dictator, for genocide and the sabotage of the Romanian economy. In that interval, Ceausescu had gone from street agitator to Communist minister, president of the State Council, President, and, ultimately author of a personality cult that was to estrange him from the most basic needs of his people—leading to his execution by firing squad in 1989. The Ceausescu following stemmed in part from a particularly powerful personal narcissism that required a great deal of iconic affirmation of itself, and *CEAU* gathers a selection of the hundreds upon hundreds of portraits of Nicolae and Elena Ceausescu that had either been commissioned by a variety of political bodies within the Socialist Republic of Romania or had been offered to the Ministry of Culture as a gift by the artists themselves. These portraits have been preserved in the storage vaults of the National Museum of Contemporary Art in Bucharest and are now collected and published for the first time, with a transcription of the 1989 trial of Nicolae and Elena Ceausescu that brought an end to their rule.

CEAU

ISBN 978-3-86521-600-7

Leatherbound, 6.25 x 8 in. / 344 pgs / 318 color.

U.S. \$70.00 CDN \$81.00

April/Photography/Popular Culture

JRP RINGIER



ECAL

A Success Story in Art and Design

Edited by Lionel Bovier.

The École Cantonale d'Art de Lausanne (ECAL) has evolved from a regional school into an internationally renowned institution. This success story owes much to ECAL director Pierre Keller, but there is also a diverse team of instructors and students, whose work—much of which is quite well known—is showcased in this volume. Invaluable for any instructor in the field of design, the teaching principles that have led to ECAL's rise are documented, along with accounts of its subsequent successes. Today ECAL is at the top of the international game in graphic design, photography and, especially, industrial design. ECAL frequently garners commissions from museums and companies like Christofle, Swarovski, Nestlé and Coca-Cola and has been included in numerous exhibitions and publications. In addition to staff and students, key players in the world of design and criticism, such as Paola Antonelli, Stephen Shore, Rolf Fehlbaum, Paolo Roversi, Ronan Bouroullec and Fernando and Humberto Company contribute a professional perspective.

ECAL

ISBN 978-3-905770-90-2
Hdcvr, 11 x 12.5 in. / 390 pgs / 500 clr.
U.S. \$49.00 CDN \$56.00
March/Design & Decorative Arts

HATJE CANTZ



Art Brands

If Dogs Eat Beuys

Text by Michael Klant, Jochen Ludwig, Günter Figal et al.

Vermeer chippers, Fontana juice, Giotto candies, Goya noodles, Lichtenstein medicine, Rembrandt toothpaste, Richter spicy fish rolls and Beuys dog food. . . In this amusing volume, published in conjunction with an exhibition at the Museum für Neue Kunst, Freiburg, German artist and historian Michael Klant introduces us to “art brands,” his collection of products named after famous artists throughout history. As the subtitle, *If Dogs Eat Beuys*, suggests, some of these objects are quite humble. Sometimes they are made by manufacturers who happen to have the same last name as the famous artist, but often they have simply been given these illustrious names so that they will sell better—as with Rembrandt toothpaste, which presumably implies that your teeth will be as brilliant as the seventeenth-century master's paintings. On the serious side: these product names are canny cultural hooks that subliminally play on our knowledge of art in the name of commerce.

Art Brands

ISBN 978-3-7757-2116-5
Paperback, 8.75 x 8.75 in. / 120 pgs / 50 color.
U.S. \$30.00 CDN \$35.00
June/Design & Decorative Arts

VEENMAN PUBLISHERS

The *Hard School Books* reading series, put out by the famed Graphic Design Department at the Gerrit Rietveld Academy in Amsterdam, investigates and tests the field of graphic design. “Why Not?” *Is the New “No Way!”* studies the relationship between creative youth culture and the commercial world; *37 Assignments* is a list of classroom assignments; *Talks About Money* questions what a graphic designer should, or could, earn; *Can I Make Everybody Happy?* contains e-mails between a client and graphic designer; and *Our Daily Debates* collects seven weeks of evolving student discussions.



37 Assignments

Edited by Linda van Deursen. Text by Experimental Jetset, Indrek Sirkel, Julia Born, Patrick Coppens.
978-90-8690-102-9
Pbk, 4.5 x 7.5 in. / 200 pgs.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts



Talks About Money

Edited by John Barclay, Linda van Deursen.
978-90-8690-101-2
Pbk, 4.75 x 7.5 in. / 304 pgs / 304 b&w.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts



“I Heard They Ripped It Off”

Edited by Robin Ekemark, Brita Lindvall, Linda van Deursen.
978-90-869009-8-5
Pbk, 4.75 x 7.5 in. / 96 pgs / 96 b&w.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts



Can I Make Everybody Happy?

Edited by Noa Segal, Dag Henning Brandsaeter, Linda van Deursen.
978-90-869010-3-6
Pbk, 4.75 x 7.5 in. / 64 pgs.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts



Our Daily Debates

Edited by Linda van Deursen, Nina Støttrup Larsen.
978-90-8690-100-5
Pbk, 4.75 x 7.5 in. / 96 pgs.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts



“Why Not?” Is The New “No Way!”

Edited by Linda van Deursen. Text by Tobias Krasenberg.
978-90-8690-099-2
Pbk, 4.75 x 7.5 in. / 88 pgs.
U.S. \$21.00 CDN \$24.00
March/Design & Decorative Arts

VEENMAN PUBLISHERS



Designprize Rotterdam 2007

Edited by Thimo te Duits.

Introduction by Annemartine van Kesteren. Text by Bas Heijne, Gert Staal.

Every two years, two product designers win the Rotterdam Design Prize. The 14 top contenders for 2007 are gathered here, including Petra Blaisse and Ton Matton.

Designprize Rotterdam 2007

ISBN 978-90-869008-7-9

Paperback, 7 x 9.5 in. / 100 pgs / 80 color.

U.S. \$30.00 CDN \$35.00

March/Design & Decorative Arts

VEENMAN PUBLISHERS



Flyer'dam Rotterdam Flyer Culture from the 80s Till Now

Edited by Fleur Kolk, Gyz La Riviere.

Text by Mike van Gaasbeek, Geert Mul.

More than 2,000 fliers and posters for Rotterdam nightlife and cultural events.

Flyer'dam

ISBN 978-90-8690-107-4

Paperback, 9.5 x 13 in. / 224 pgs / 1500 color.

U.S. \$45.00 CDN \$52.00

March/Design & Decorative Arts

WALTHER KÖNIG



Karsten Bott: One of Each

Since 1988, Frankfurt-based artist Karsten Bott has been collecting everyday objects—often discarded—and cataloguing them. Currently, his archive contains an unbelievable 500,000 objects. Bott is interested in making an archaeological inventory of things people need, noting how they use them and how these objects are related to one another. For *One of Each*, which is designed like a small dictionary or encyclopedia, he photographed more than 2,000 objects in his collection, which were carefully measured and alphabetically organized according to subjects such as “Bedroom,” “Jewelry,” “Sex” and “War.” Within the “Film” category, for example, one might find a photograph of an Oscar award reproduction, as well as an old popcorn bucket. The photographs of the objects are taken in an unbiased, straightforward manner on a grey background, with dimensions and labels listed below.

Karsten Bott: One of Each

ISBN 978-3-86560-307-4

Hardcover, 8.25 x 5.75 in. / 288 pgs / 2000 color.

U.S. \$49.95 CDN \$57.00

December/Design & Decorative Arts

STICHTING KUNSTBOEK



Design Museum Gent History and Collections

Text by Lieven Daenens.

The Design Museum Gent is internationally renowned for its collection of furniture and objects from the 1600s up until today. Its works span in taste and philosophy from an ornate eighteenth-century wooden chandelier by the Ghent sculptor J.F. Allaert to an assortment of radical industrial and decorative objects by the contemporary Italian designer Ettore Sottsass. The museum's special pride is its Art Nouveau collection, which features work by prominent Belgians like Henry van de Velde, Victor Horta and Paul Hanker alongside foreign designers like Josef Hoffman and Otto Wagner of the Vienna Secession. Works by Modernists like Le Corbusier and Gaston Eysselinck are seen in context with Postmodern pieces by Alessandro Mendini, Aldo Rossi, Hans Hollein and Andrea Branzi. And Minimalist works by Maarten Van Severen are juxtaposed with more sculptural pieces by Pieter De Bruyne and Emiel Veranneman and works by outsiders like Borek Sipek and Ron Arad.

Design Museum Gent

ISBN 978-90-5856-243-2

Hardcover, 9.25 x 9.25 in. / 240 pgs / 250 color.

U.S. \$55.00 CDN \$63.00

March/Design & Decorative Arts

EDIZIONI CORRAINI



Children's Corner

Artists' Books for Children

Foreword by Günther Januth,

Daniela Rossi Saretto, Enzo

Nicolodi, Sabina Kasslatter Mur,

Luigi Cigolla, Florian Mussner. Text

by Giorgio Maffei, Annie Pissard,

Barbara Nesticò, Marzia Corraini,

Valerio Dehò.

El Lissitzky for kids? Ellsworth Kelly? Surprisingly, both artists have designed and created artist's books for small children—or children at heart. This anthology of children's artists' books from the ÖPLA Archive (Oasis for Art Books) in Merano, Italy, is designed like a children's book itself—small in scale, paperback, with strong tear-proof paper. Inside, one finds detailed reproductions of rarely seen books by Keith Haring, John Armleder, Andy Warhol and Bruno Munari, among many others. One particular stand-out is an exquisite little book by Japanese artist Katsumi Komagata, a colorful, abstract pop-out book with an origami-like design. A special section features color reproductions of artworks and installations by artists such as Joan Miró, Michelangelo Pistoletto and Alighero Boetti.

Children's Corner

ISBN 978-88-7570-112-3

Paperback, 6.5 x 9.5 in. / 152 pgs / illustrated throughout.

U.S. \$45.00 CDN \$52.00

March/Design & Decorative Arts

JOURNAL OF AESTHETICS AND PROTEST PRESS



An Atlas of Radical Cartography

Edited by Lize Mogel, Alexis Bhagat.

An Atlas of Radical Cartography makes an important contribution to a growing cultural movement that traverses the boundaries between art, cartography, geography and activism. It pairs writers with artists, architects, designers and collectives to address the role of the map as political agent (rather than neutral document). Ten mapping projects dealing with social and political issues such as migration, incarceration, globalization, housing rights, garbage and energy issues are complemented by 10 critical essays and dialogues responding to each map. The maps themselves are printed as posters, unbound for leisurely perusal. Among the contributors are artists Trevor Paglen, John Emerson, Ashley Hunt and Pedro Lasch and essayists Avery Gordon, Heather Rogers, Alejandro De Acosta and Jenny Price. *An Atlas of Radical Cartography* also serves as a catalogue to the exhibition *An Atlas*, which has been touring the United States and internationally since July 2007.

An Atlas of Radical Cartography

ISBN 978-0-9791377-2-3

Pbk, 4.25 x 7.5 in. / 160 pgs / 10 maps / 15 b&w.

U.S. \$30.00 CDN \$35.00

March/Architecture & Urban Studies

JOURNAL OF AESTHETICS AND PROTEST PRESS



Failure!

Experiments in Aesthetic and Social Practices

Edited by Nicole Antebi, Colin Dickey, Robby Herbst. Foreword by Colin Dickey.

With a design that's half pocket book, half zine, this provocative volume offers an array of essays, interviews and artworks that describe a minor history of failure. Tracing the idea of failure through contemporary art, activism, literature and philosophy, the work cuts against notions of forward-moving progress, instead exploring various dead ends on the timeline of history. Edited by Nicole Antebi, Colin Dickey and Robby Herbst, *Failure!* offers directions for mapping our lives along paths that go nowhere—or worse. Contents include an illustrated study of the afterlife of Valerie Solanas and her *Scum Manifesto*; an exploration of the Morningstar Commune in Northern California, which was deeded to God; a comparison between the architecture of the Three Stooges and Frank Gehry; explorations of the legacies of the Weather Underground and a series of interviews with contemporary artists including Sam Durant, William Pope.L and Assume Vivid Astro Focus.

Failure!

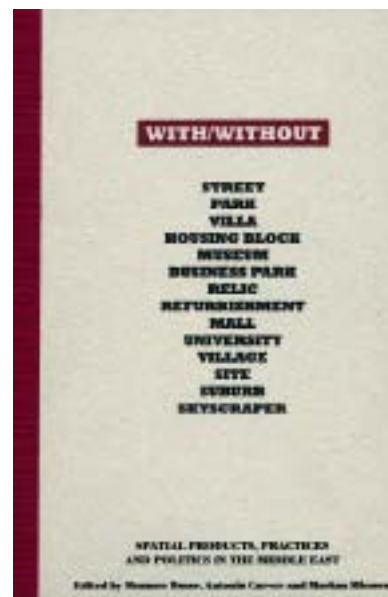
ISBN 978-0-9791377-0-9

Paperback, 5 x 8 in. / 218 pgs / illustrated throughout.

U.S. \$15.00 CDN \$17.00

March/Nonfiction & Criticism

BIDOUN BOOKS



With/Without

Spatial Products, Practices and Politics in the Middle East

Edited and with text by Shumon Basar, Antonia Carver, Markus Miessen.

As Dubai builds unprecedented realms of new luxury, other parts of the Middle East grapple with physical and symbolic histories. Relics come up against reinvention and revolution. And micro-mutations in Middle Eastern politics and economics have become part of our shared “local” news around the globe.

Brought to us by the publishers of *Bidoun*, the critically acclaimed quarterly, *With/Without* is an anthology that casts an eye across broader swathes of the Middle East today. Featuring an intriguing mock-archival design, this equally text- and image-heavy publication is divided into 14 chapters, each of which takes on an architectural or institutional typology—the museum, the villa, the street, the skyscraper, etc.—and illustrates it with essays, interviews and documentary photographs. Featuring more than 30 contributions from writers, artists, designers and architects including Rem Koolhaas, Armin Linke and Keller Easterling, it takes on subjects as diverse as gated communities in Istanbul, Dubai's mall culture, bridge-building in Mecca, and the creation of a new Iraqi flag in the post-Saddam era.

With/Without

ISBN 978-9948-03-453-7

Hardcover, 6 x 8.5 in. / 266 pgs.

U.S. \$25.00 CDN \$29.00

March/Architecture & Urban Studies

VALIZ



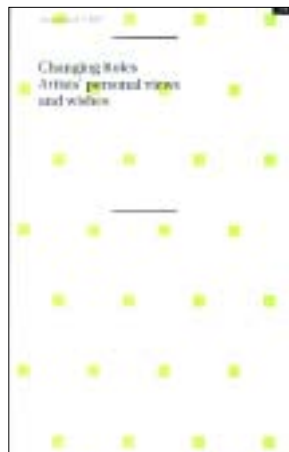
Right About Now

Art and Theory Since the 1990s
 Edited by Margriet Schavemaker,
 Mischa Rakier. Text by Jennifer
 Allen, Sophie Berrebi, Claire
 Bishop, Beatrice von Bismarck,
 Maaïke Bleeker, Jeroen
 Boomgaard, Nicolas Bourriaud,
 Deborah Cherry, Hal Foster,
 Vít Havránek, Marc Spiegler,
 Olav Velthuis, Kitty Zijlmans.

Video art, the Internet, globalization, nomadism, itinerant curators and biennale artists, Installation and Process art, PowerPoint presentations, multiculturalism, design, magazines, fashion, lounges, the DJ, VJ and house culture, blockbuster exhibitions in art galleries, social works of art and socially engaged artists... The art of the past 15 years has moved into these new territories rapidly—so rapidly that more artwork than theoretical reflection or historical contextualization has been generated. Focusing on themes such as The Body, Interactivity, Engagement, Documentary Strategies, Money and Curating, *Right About Now* provides a map for this work, from the 1990s to the present.

Right About Now
 ISBN 978-90-78088-17-2
 Pbk, 6.5 x 9.5 in. / 184 pgs. / 14 b&w.
 U.S. \$29.95 CDN \$34.00
 March/Art Criticism

WITTE DE WITH



Changing Roles

Artists' Personal Views
 and Wishes

Introduction by Nicolaus
 Schafhausen, Renske Janssen.

How are you involved in the art world? Are you related to any specific scene? What would be the most productive place to present your work? What kind of curators do you like to work with, and why? What does the art market mean for your work? These are some of the questions that have been presented to every artist who has worked with Witte de With, the respected Rotterdam contemporary art center, over the past two years. This publication reflects on the ideas behind the works that the center has shown and allows artists to voice concerns that are rarely discussed as part of a public initiative. The participants' answers serve as a model, suggesting what roles they need institutions, curators and programs to play. Contributors include Jesper Just, Erik van Lieshout, Sarah Morris and Robin Rhode.

Changing Roles
 ISBN 978-90-73362-76-5
 Paperback, 5 x 8 in. / 208 pgs.
 U.S. \$14.00 CDN \$16.00
 March/Art Criticism

OPEN EDITIONS/OCCASIONAL TABLE



Previously Announced.

Curating Subjects

Edited by Paul O'Neill.

Introduction by Paul O'Neill,
 Annie Fletcher.

This sleek and serious anthology of new curatorial writing features contributions from leading international curators, artists and critics including Julie Ault, Søren Andreasen & Lars Bang Larsen, Carlos Basualdo, Dave Beech & Mark Hutchinson, Irene Calderoni, Anshuman Das Gupta & Grant Watson, Clémentine Deliss, Eva Diaz, Claire Doherty, Okwui Enwezor, Annie Fletcher, Liam Gillick, Jens Hoffmann, Robert Nickas, Hans Ulrich Obrist, Sarah Pierce, Simon Sheikh, Mary Anne Staniszewski, Andrew Wilson and Mick Wilson. Put together by the curator-critic Paul O'Neill, *Curating Subjects*, documents the interdependent relationships between the curatorial past, present and speculative futures and, instead of following the convention of curators writing about themselves, invites the authors to provide a text about the curatorial work of others.

Curating Subjects
 ISBN 978-0-949004-16-1
 Paperback, 6 x 8.5 in. / 232 pgs.
 U.S. \$29.95 CDN \$34.00
 Available/Art Criticism

JRP RINGIER



Harald Szeemann

Individual Methodology

Edited by Florence Derieux. Text
 by Harald Szeemann, Hal Foster,
 Jean-Marc Poinot, Tobia Bezzola.

We owe our idea of the contemporary exhibition to Harald Szeemann—the first of the jet-setting international curators. From 1961 to 1969, he was Curator of the Kunsthalle Bern, where in 1968 he had the foresight to give Christo and Jeanne-Claude the opportunity to wrap the entire museum building. Szeemann's groundbreaking 1969 exhibition *When Attitudes Become Form*, also at the Kunsthalle, introduced European audiences to artists like Joseph Beuys, Eva Hesse, Richard Serra and Lawrence Weiner. It also introduced the now-commonplace practice of curating an exhibition around a theme. Since Szeemann's death in 2005, there has been research underway at his archive in Tessin, Switzerland. An invaluable resource, this volume provides access to previously unpublished plans, documents and photographs from the archive, along with important essays, an interview, and case studies of Documenta V (1972) and *L'Autre*, the 4th Lyon Biennial (1997). A biography, an illustrated chronology and a selection of Szeemann's writings complete this exhaustive survey.

Harald Szeemann
 ISBN 978-3-905829-09-9
 Pbk, 6.25 x 9 in. / 248 pgs / 60 b&w.
 U.S. \$25.00 CDN \$29.00
 March/Art Criticism

EXHIBITIONS INTERNATIONAL



Conversation with Peter Downsbrough

**Preface by James Welling.
Interview by Marie-Thérèse Champesme.**

In this book-length conversation between art historian and independent curator Marie-Thérèse Champesme and the Brussels-based conceptualist known for his challenging photography, sculpture and installed works, topics range from Downsbrough's early and ideal future artworks, interracial dating during the civil rights era, building a house in New Hampshire, the 1970s Belgian art scene and more. Los Angeles conceptual photographer James Welling's introduction captures the spirit: "Downsbrough's work is catalytic. It changes the place surrounding it, while the objects remain stable, unchanged. The 1960s were a revolutionary time for sculpture. When I look at Peter Downsbrough's new work today, I am reminded of the openness found in sculpture from that era. For some time, I've been of the opinion that sculpture encompasses all the other genres of art making. Said differently: Almost anything could be sculpture."

Conversation with Peter Downsbrough

**ISBN 978-2-9600513-4-6
Paperback, 5.25 x 7 in. / 119 pgs.
U.S. \$24.00 CDN \$28.00
March/Art Criticism**

POLIGRAFA



Julião Sarmiento: What Makes a Writer Great

Edited by Kevin Power.

Portuguese artist Julião Sarmiento is renowned for using text to build up his paintings. This volume collects the series *What Makes A Writer Great*, produced in 2000-2001 as an ironic essay on the matter: "I function almost as a writer, not in the classic sense, but simply in the sense of writing with images."

Julião Sarmiento was born in 1948 in Lisbon, Portugal. He has exhibited extensively over the years throughout Europe and America, with recent solo exhibitions at the Reina Sofia Museum, Madrid; Fundation Calouste Gulbenkian, Lisbon; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Stedelijk Van Abbemuseum, Eindhoven. In 1997 he represented Portugal, where he continues to live and work, in the Venice Biennale.

Julião Sarmiento: What Makes a Writer Great

**ISBN 978-84-343-1153-4
Hardcover, 8.5 x 11 in. / 64 pgs / illustrated throughout.
U.S. \$35.00 CDN \$40.00
March/Art Criticism**

INDEPENDENT CURATORS INTERNATIONAL/ARTISTS SPACE/CENTRO HUARTE



The New Normal

Foreword by Judith Richards.

Text by Michael Connor.

The New Normal brings together 15 recent artworks by Sophie Calle, Mohamed Camera, Hasan Elahi, Eyebeam R & D/Jonah Peretti & Michael Frumin, Kota Ezawa, Miranda July and Harrell Fletcher, Guthrie Lonergan, Jill Magid, Jennifer and Kevin McCoy, Trevor Paglen, Corinna Schnitt, Thomson & Craighead, Sharif Waked and Angie Waller that use private information as raw material and subject matter. Spanning from video to websites, sculpture, found objects and photographs, the works offer access to three private contexts: the body, the home and personal data. In some cases, these contexts are accessed by force or by stealth; in other cases, the artists make use of freely available (or poorly protected) personal data online. Several of the works reflect on disclosure as a means for creating intimacy between people, while others make voluntary disclosures of personal information as an empowering form of self-representation.

The New Normal

**ISBN 978-0-916365-79-0
Paperback, 7 x 10 in. / 144 pgs / 50 color / 5 b&w.
U.S. \$29.95 CDN \$34.00
May/Art**

Exhibition Schedule

New York: Artists Space,
04/24/08–06/28/08
Columbus, OH: Columbus College of
Art & Design, 02/11/09–04/22/09

INDEPENDENT CURATORS INTERNATIONAL



Slightly Unbalanced

Text by Susan Hapgood and Susan Andersen. Foreword by Judith Richards.

Slightly Unbalanced surveys the prevalence of psychological neurosis as a subject in contemporary art. During the past 15 years, inspired by the work of several prominent older artists, a younger generation has expanded the contemporary art vocabulary to encompass a subject that is now well known by the general public. Cumulatively, they make use of psychology as a kind of lingua franca—we all know what the symptoms of neurosis are, if not the particular diagnoses. Beginning with historical work by Louise Bourgeois, Mike Kelley, Bruce Nauman and Cindy Sherman and proceeding to more recent work by artists including Alex Bag, Sophie Calle, Beth Campbell, Harry Dodge and Stanya Kahn, Sarah Hobbs, Sean Landers, Cary Leibowitz, Dave McKenzie, Tony Oursler, Danica Phelps, William Pope.L, Ada Ruilova, Ward Shelley and David Shrigley, this exhibition catalogue encompasses the range of media prevalent today: video art, installations, photographs, paintings and drawings.

Slightly Unbalanced

**ISBN 978-0-916365-78-3
Paperback, 6 x 9 in. / 72 pgs / 40 color.
U.S. \$19.95 CDN \$23.00
February/Art**

Exhibition Schedule

Chicago: Chicago Cultural Center,
01/26/08–04/13/08
Huntington, WV: Huntington
Museum of Art, 03/13/09–05/24/09
Lafayette, LA: Hilliard University Art
Museum, University of Louisiana,
09/18/09–12/31/09

HATJE CANTZ



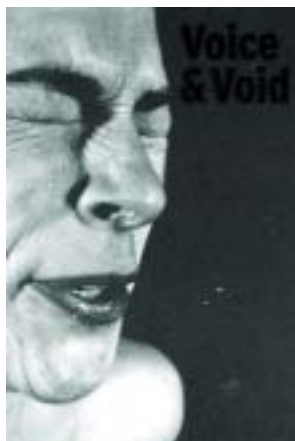
Going Staying Movement, Body, Place in Contemporary Art

Text by Volker Adolphs.

Are you staying or are you going? The question encapsulates a range of physical actions, intellectual concerns and emotional wranglings—whether over a late-night decision to remain at a party or a tortuous choice to end a love affair. Contemporary art—through the newer, time-based media of video, performance and installation and the novel use of traditional media, is well equipped to deal with these vicissitudes. This volume is composed of works by 36 artists, from the 1960s to the present, who have explored this rich territory, including Marina Abramovic, Joseph Beuys, Willie Doherty, Olafur Eliasson, Mona Hatoum, William Kentridge, Sigalit Landau, Richard Long, Bruce Nauman, Tony Oursler, Pipilotti Rist, Bill Viola, Rachel Whiteread and Andrea Zittel. Their works have a sense of transition and liminal space: Long in the act of walking, for example, or Zittel's creation of systems for mobile living.

Going Staying
ISBN 978-3-7757-2118-9
Hardcover, 8.5 x 11 in. / 232 pgs / 113 color / 6 b&w.
U.S. \$55.00 CDN \$63.00
March/Art

THE ALDRICH MUSEUM



Voice & Void Hall Curatorial Fellow Exhibition

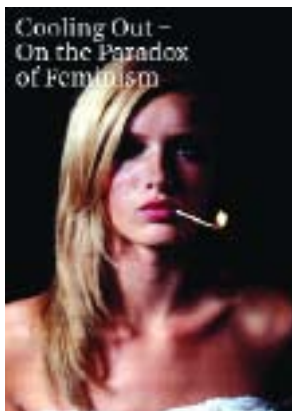
Edited by Thomas Trummer.
Foreword by Harry Philbrick.

Voice & Void examines the topic of the human voice in avant-garde and contemporary art over the past 40 years, reconsidering the interrelationship of hearing and seeing against the backdrop of the visual arts. The selected artworks prove that not only visual phenomena can be expressed by the visual arts, but also audible ones, in particular when both are contrasted with their opposites, the void and silence. In this substantial study, Thomas Trummer has assembled an array of international contemporary artworks in all media that illustrate the problems of the voice confronted with the void. Artists include Rachel Berwick, Joseph Beuys and Ute Klopheus, John Cage, Janet Cardiff and George Bures Miller, Valie Export, Anna Gaskell, Asta Gröting, Christian Marclay, Melik Ohanian, Hans Schabus, Nedko Solakov, Julianne Swartz and Cerith Wyn Evans.

Voice & Void
ISBN 978-1-888332-31-5
Hardcover, 9.25 x 6.5 in. / 183 pgs / 76 color.
U.S. \$35.00 CDN \$40.00
February/Art

Exhibition Schedule
Ridgefield, CT: The Aldrich Museum of Contemporary Art,
09/16/07–02/24/08

JRP RINGIER



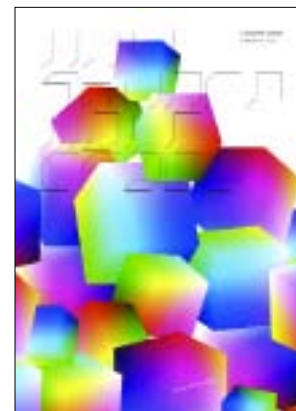
Cooling Out On the Paradox of Feminism

Edited by Sabine Schaschl-Cooper,
Bettina Steinbrügge, René Zechlin.
Text by Annie Fletcher, Katy
Deepwell, Toril Moi.

How can a political or social movement create so many positive changes while simultaneously developing such negative connotations? Such is the central paradox of Feminism for the editors of this book. The term “cooling out” was coined by UCLA's Burton Clark to describe the post-graduate period when a student's interest in pursuing an academic career suddenly dwindles. The exhibition project gathered here appropriated Clark's phrase to describe the disinterest of young women toward the ideas and forms of Feminism, resulting from a lack of palpable aims on the one hand and the acceptance of existing structures on the other. The exhibition examined—through works by female and male artists—the influences of the media, education and existing social structures on the constitution of gender identity. This volume goes further, gathering texts by Katy Deepwell, Sonja Eismann, Annie Fletcher, Andrea Geyer, Toril Moi and Vera Tollmann, among others.

Cooling Out
ISBN 978-3-905770-83-4
Paperback, 9 x 6.5 in. / 160 pgs / 60 color / 30 b&w.
U.S. \$37.00 CDN \$43.00
March/Art

JRP RINGIER



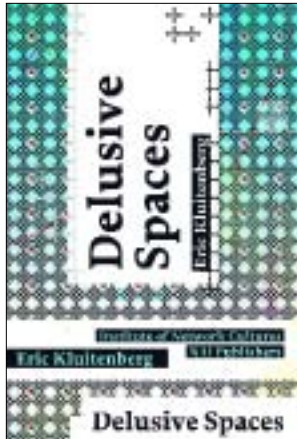
Half Square Half Crazy

Edited by Éric Mangion. Text by
Lili Reynaud Dewar, Elisabeth
Wetterwald, Vincent Pécoil.

This provocative publication explores the re-examination and the redeployment of forms and devices drawn from Minimal art by numerous contemporary artists. Taking into account their present adoption by the culture and design industries, the featured artists update the inherent contradiction of the Neoavant-garde of the 1960s—between their aspiration for the autonomy of art and the heteronomy of the means to achieve this. Looking back on the aporias of such a historical heritage, the practices discussed here start afresh, initiate a new game, which privileges accident rather than essence, “non-formalism” rather than formal resolution, and disfunctionality rather than efficient rationality.

Half Square Half Crazy
ISBN 978-3-905829-06-8
Paperback, 6.75 x 9.5 in. / 176 pgs / 80 color.
U.S. \$32.00 CDN \$37.00
March/Art

NAI PUBLISHERS



Delusive Spaces

Essays on Culture, Media and Technology

Text by Eric Kluitenberg.

In 2006, NBC posted clips from its Fall lineup on YouTube, and the White House released government-produced anti-drug spots. As new media is gaining not only street cred, but real market shares, traditional media outlets are increasingly looking for a piece of the pie. By now, that is a well-worn critique. New media theorist Eric Kluitenberg, who has been on the scene since 1988, focuses on not only keeping the utopian potential of such public forums alive, but also critiquing the “delusions of the new” that absorbed new media culture in its nascency. Kluitenberg places his argument within the broader histories of culture and technology with sections on alternative histories of technology, the politics of media, ways to live in our newly networked world and the problem of employing artistic strategies in a mechanized society.

Delusive Spaces
ISBN 978-90-5662-617-4
Paperback, 5.5 x 8.25 in. / 250 pgs.
 U.S. \$32.50 CDN \$37.00
 April/Nonfiction & Criticism

NAI PUBLISHERS



Open 13: The Rise of the Informal Media

How Search Engines, Weblogs, and YouTube Change Public Opinion

Edited by Jorinde Seijdel, Liesbeth Melis.

This issue of the Dutch architectural journal *Open* investigates new user-tailored media.

Open 13: The Rise of the Informal Media
ISBN 978-90-5662-604-4
Pbk, 6.75 x 9.5 in. / 160 pgs / 90 color.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

NAI PUBLISHERS



Oase 74

Architecture and Invention

Edited by Tom Avermaete, Christophe Grafe, Anne Holtrop.

What do architects and artists have in common? The act of invention. This issue of the architectural journal *Oase* looks at the history of new formal paradigms and styles in architecture from 1945 to the present, with work by Hans Scharoun, Norman Foster, Alejandro de la Sota and others.

Oase 74
ISBN 978-90-5662-619-8
Paperback, 6.75 x 9.5 in. / 144 pgs.
 U.S. \$34.95 CDN \$40.00
 March/Architecture & Urban Studies

NAI PUBLISHERS



Urban Politics Now

Re-Imagining Democracy in the Neoliberal City.

Reflect Series No. 6

Text by Slavoj Žižek, Edward Soja, Juliet Flower MacCannell, Neil Smith, Dieter Lesage.

In *Urban Politics Now*, the Rotterdam-based “architect philosophers” Gideon Boie and Matthias Pauwels—otherwise known as The BAVO Bureau for Architectural Theory—issue a challenge to sociologists, social geographers, philosophers, urban planners and architects, asking, “What ails contemporary urban politics?” Boie and Pauwels involve a few global heavy-hitters whose lengthy, hyphenated titles signal their engagement with multiple disciplines, like Slovenian-born philosopher, sociologist and cultural theorist Slavoj Žižek—who, a few years ago, wrote some Lacanian-style copy for an Abercrombie & Fitch catalogue to accompany Bruce Weber’s mildly salacious photographs—and New York’s Neil Smith, who trained as a geographer and now teaches urban, cultural and environmental anthropology at the CUNY Graduate Center. Having stated as part of their mission that, “It is only by conceiving architecture as a symptom that its potential to make a difference in society can be assessed and/or enhanced,” BAVO asks here if democratic urban politics are possible in the contemporary climate.

Urban Politics Now
ISBN 978-90-5662-616-7
Paperback, 5.75 x 9 in. / 240 pgs.
 U.S. \$37.50 CDN \$43.00
 March/Architecture & Urban Studies

NAI PUBLISHERS



Architecture Bulletin 03: Essays on the Designed Environment

Edited by Olof van der Wal.

This edition of the smart Dutch architecture journal presents essays in word and image on the designed environments of today, yesterday and tomorrow. Its subjective arguments and personal reflections on the field’s practice and discourse consider what is (and is not) happening and is (and is not) being said: *Architecture Bulletin* reflects on the field and all of its potential significance. This, its third issue, tackles the many manifestations of the city, power centers in street life, the ways in which public spaces are “hacked” by subversive street artists and the ways in which public space in the average city now extends into the virtual domain. Corollary essays reflect on the impact of the hyper-reality of shopping mall on social behavior, and on social interventions that improve the livability of architecture.

Architecture Bulletin 03: Essays on the Designed Environment
ISBN 978-90-5662-591-7
Paperback, 6 x 8 in. / 80 pgs / 28 color / 54 b&w.
 U.S. \$22.50 CDN \$26.00
 March/Architecture & Urban Studies

JOVIS

Havana The Sleeping Beauty

Edited by Jochen Visscher. Photographs by Bodo Tuengler. Text by Alejandro G. Alonso.

Havana in the 40s and 50s was a gambling haven, much like Las Vegas. Today this pre-revolutionary boom still characterizes the city, which is a blend of much-photographed, colorful, colonial buildings and a sprinkling of internationally renowned Modernist architecture: Walter Gropius, Richard Neutra and Oscar Niemeyer all passed through Havana during this time. In 1956, The Edificio Focsa—a 35-storey complex containing 400 apartments, garages, a school and a restaurant—was built on the Corbusian principles of a self-contained city within a city. At the time, it was the world's tallest concrete structure. Western influences set a standard, but the architects often worked with local artists to create a uniquely Cuban version of Modernism. For this volume, German-born photographer Bodo Tuengler has documented the rarely-seen architecture of Havana's brief Modernist period. Forthcoming books in this accessible and affordable series include *Tel Aviv* and *Mexico City*.

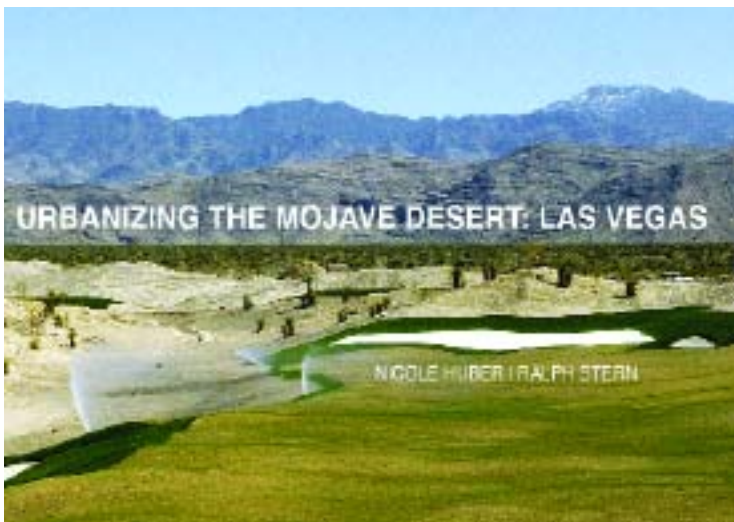
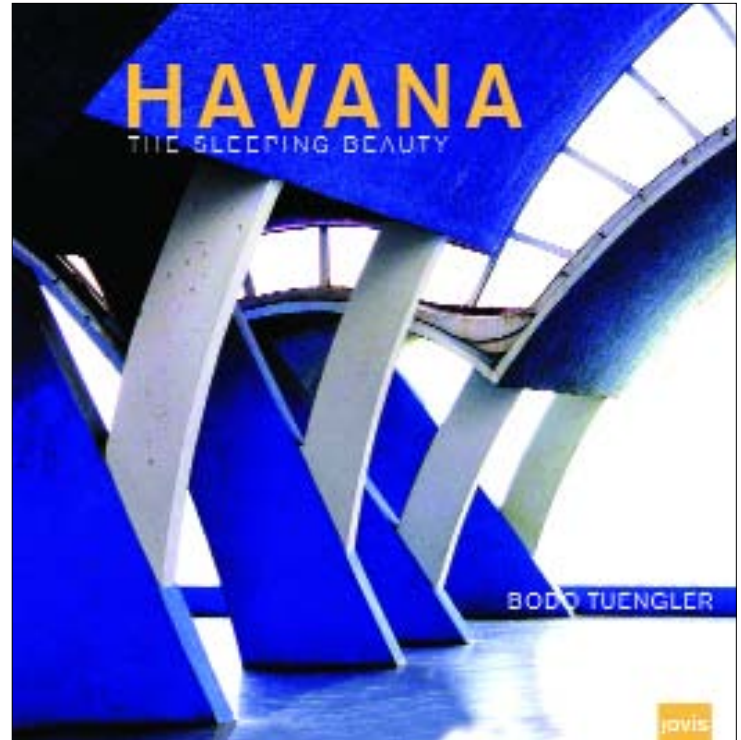
Havana

ISBN 978-3-939633-36-5

Hardcover, 6.5 x 6.5 in. / 96 pgs / 120 color.

U.S. \$19.95 CDN \$23.00

March/Architecture & Urban Studies/Latin American Art & Culture



Urbanizing the Mojave Desert: Las Vegas

ISBN 978-3-939633-50-1

Hdcvr, 8.5 x 6 in. / 96 pgs / 100 color.

U.S. \$25.00 CDN \$29.00

March/Architecture & Urban Studies

Exhibition Schedule

Phoenix: Gallery of Design, Arizona State University, 03/08-04/08

Seattle: College of Architecture and Urban Planning, University of Washington, 10/08-12/08

Las Vegas: Clark County Museum, 05/10-08/10

JOVIS

Urbanizing the Mojave Desert: Las Vegas

Edited by Kristien Ring. Text by Nicole Huber, Ralf Stern.

"Las Vegas is a city that displaces itself over and over again. It's always about someplace else," says Ralf Stern, Associate Professor of Architecture at the University of Nevada at Las Vegas and co-author, with Nicole Huber, Associate Professor of Architecture at the University of Washington, of *Urbanizing the Mojave Desert*. Beyond the familiar Vegas mirage of flashing facades and neon glare, a rarely seen proliferation of massive parking structures, trailer parks and staging areas serving the central spectacle spirals outward into the desert. Trawling Sin City's glamourless peripheries, Stern and Huber's images document Vegas' infrastructure (vehicular, water and waste management) and the outer suburbs and fringe areas beyond, excavating the city's "everyday life." A good example of the contradictions exposed in their research can be found in an image of the top of the Luxor hotel, with a big warehouse, a shopping cart, a tent and an old couch in the foreground. It conveys, according to Stern, "the spectacular, the functional and transitory" all at once. *Urbanizing the Mojave Desert* concludes with an exploration of the abstract geometric forms that characterize much of the city's development and that serve to relate it, finally, to the degree of abstraction found throughout the Nevada desert. "There is a real price that is being paid in terms of places and spaces being created and places and spaces being destroyed," Stern laments. "There doesn't seem to be anybody taking stock of anything."

VALIZ



High-Rise & Common Ground

Art and the Amsterdam Zuidas Area

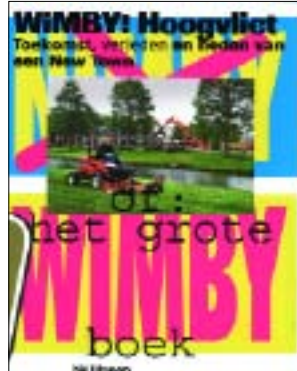
Edited by Jeroen Boomgaard.

Text by Jeroen Boomgaard, BAVO, Chantal Mouffe, Roemer Van Toorn, Gerard Drosterij, Stan Majoor, Marina De Vries, Henk De Vroom, Joost Zonneveld.

The Zuidas area of Amsterdam is currently being developed as a vibrant new urban center, which will house office space, residential properties, restaurants and shops. The development has lofty ambitions, in which public artworks play a prominent role. A Zuidas Virtual Museum has thus been established in order to allow for “co-construction” of public artworks within the development, so that they will feel integrated and provocative when all is done, instead tacked-on or isolated. *High-Rise and Common Ground* reflects critically on the Zuidas proposals. How do the ambitions of the urban planners develop in conjunction with the artistic approach? How do the art projects influence the experience and use of the public space? Artists include Orgacom, Barbara Visser, Renée Kool, Paul Toornend and Daniël van der Velden/Logo Parc.

High-Rise and Common Ground
ISBN 978-90-78088-18-9
Pbk, 4.75 x 7.5 in. / 224 pgs. / 50 b&w.
 U.S. \$29.95 CDN \$34.00
 May/Architecture & Urban Studies

NAI PUBLISHERS



Previously Announced.

WiMBY! Hoogvliet

The Future, Past and Present of a New Town

Edited by Michelle Provoost.

Text by Felix Rottenberg.

The suburban Dutch neighborhood of Hoogvliet, just outside Rotterdam, was designed after World War II along Modernist lines. Over the ensuing years, the district became more and more rundown and economically depressed. Then the WiMBY! project came along—its mission to raise the standard of this increasingly blighted neighborhood by developing a range of experimental buildings for the town’s regeneration, as well as smaller-scale architectural, urban-planning, visual-art and socio-cultural projects. This densely adorable paperback tells the whole story, focusing on the positive achievements and lessons drawn, with copious illustrations of all the resulting buildings and designs. It’s a must-have for any design professionals interested in real, working urban renewal but also an uplifting manual for a more general audience: the book reads like a fairytale, tracing the many ups and downs of the WiMBY! project in frank detail in a format that is as informative as it is lively and humorous.

WiMBY! Hoogvliet
ISBN 978-90-5662-595-5
Paperback, 6.75 x 8.5 in. / 528 pgs / illustrated throughout.
 U.S. \$55.00 CDN \$63.00
 Available/Architecture & Urban Studies

JOVIS



Christian Helmle: White Elephants

Essay by Konrad Tobler.

In post-colonial Africa, “White Elephant” was the ironic moniker given to buildings erected with international money and never put to use. They remain as blights—eroding reminders of enormous waste. Europe has its own collection of these contemporary ruins, such as Santiago Calatrava’s practically unused railway station near Lyon and the partially completed Aldo Rossi shopping mall in Berlin. On his search for the remains of these architectural wastelands, Swiss photographer Christian Helmle discovered numerous other examples throughout Europe—in both urban and rural locations. There is no connection between the barren structures and their communities, since they have never fulfilled their intended function; nature has claimed them instead. In light of their instant obsolescence, these sites have a surreal air—and a sense of melancholy—that Helmle heightens to great effect.

Christian Helmle: White Elephants
ISBN 978-3-939633-19-8
Hardcover, 10.5 x 8 in. / 128 pgs / 60 color.
 U.S. \$45.00 CDN \$52.00
 March/Photography/Architecture

KERBER



Ralf Meyer: Architectural Rearguard

Photographic Rapprochement of Architectural Inheritance from the Third Reich

Text by Günter Kunert, Werner Duth.

How does twenty-first-century Germany deal with the remaining Fascist architecture of the 1930s and 1940s? Between 2001 and 2006, the German photographer Ralf Meyer created a collection of 130 photographs, taken at 32 locations across the country. The photographs were not intended to be mere reproductions of facades; instead, they were meant to investigate how German citizens deal with the results of the overwhelming historical architecture that surrounds them. Each one of the buildings Meyer sought out was constructed for an ideological purpose: can these implicit messages still be detected in the architecture? What is life like in and around these buildings, now that so much has changed?

Ralf Meyer: Architectural Rearguard
ISBN 978-3-86678-052-1
Hardcover, 12.25 x 9.5 in. / 168 pgs / 107 color.
 U.S. \$48.00 CDN \$55.00
 March/Art

NAI PUBLISHERS



Re-Public

Towards New Spatial Politics
Edited by Véronique Patteeuw.

The up-and-coming Dutch firm ZUS (Zones Urbaines Sensibles), founded in 2001 by Elma van Boxel and Kristian Koreman, is a think tank of two—tackling the landscape architect's role in the contemporary city. Based in Rotterdam, an ideal vantage for both research and innovative project-building, ZUS participates in projects micro and macro, ranging from clothing design to large-scale interventions in the landscape. And the team aims high: "Our spatial interventions contribute to a higher state of consciousness of the naked reality of our modern, urban culture and environment, although not always by accepting it as the only reality." Their 2006 proposal, "Discoforum" is characteristic. Noticing that Rotterdam clubs are divided by race, ZUS created a design that would place one transparent wall in each club facing out onto a shared outdoor space. Such proposals and research are combined with the duo's own commentary in this volume, making it invaluable for anyone curious about the next wave of architecture and urban planning.

Re-Public
ISBN 978-90-5662-625-9
Paperback, 6.75 x 9.5 in. / 160 pgs.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

JOVIS



Metropolis: Reflection

Designs for the Future of the Metropolis: IBA Hamburg
Text by Saskia Sassen et al.

There's no getting around it anymore. We are in an age of globalization, and cities around the world are being challenged in brand new ways with no historical precedents to guide them. The highly anticipated international building exhibition IBA Hamburg 2013 is preparing to tackle the many challenges that apply to metropolises around the world in our era, asking difficult questions and soliciting innovative responses. Socially and geographically, how can we bring peripheral districts back into the city? How can we tap the full potential of international urban society? How can we cope with the requirements of climate change? This first installment of a ten-volume series leading up to the 2013 conference features retrospective documentation of former German building exhibitions, an outlook to the IBA Hamburg and complex considerations of the metropolis phenomenon.

Metropolis: Reflection
ISBN 978-3-939633-90-7
Paperback, 6.5 x 8 in. / 250 pgs / illustrated throughout.
 U.S. \$55.00 CDN \$63.00
 March/Architecture & Urban Studies

MAP BOOK PUBLISHERS



City of Production

A Fabulous Opportunity to Experiment with Positive Capitalism

Text by Gutierrez & Portefaix.
City of Production is a call and response from MAP Office—a collaborative studio cofounded by Laurent Gutierrez and Valerie Portefaix that creates hybridized projects between architecture and the visual arts—to China's relatively recent adoption of capitalist industrial models. The intent is to posit alternatives to the Just-in-Time method of production. In order to engage with these questions, this volume documents MAP Office's five-year survey of the Sun Hin factory, which is one among thousands in the Pearl River Delta. Under MAP Office's aegis, the factory evolved into a City of Production—a laboratory that poses the challenge of positive capitalism; it has resulted in provision of social benefits for Sun Hin's workers. MAP Office has presented this project at the San Francisco Art Institute, the Tenth Istanbul Biennale and the Second Shenzhen Architecture Biennale.

City of Production
ISBN 978-988-98395-7-4
Hardcover, 10 x 7.5 in. / 100 pgs / illustrated throughout.
 U.S. \$25.00 CDN \$29.00
 March/Art

MAP BOOK PUBLISHERS



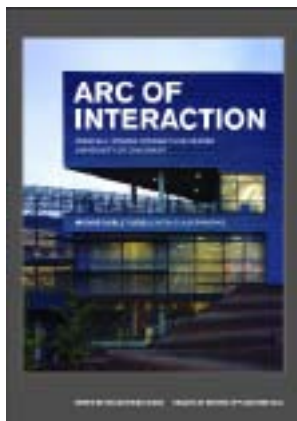
MAP Office: The Parrot's Tale

Text by Gutierrez & Portefaix, Ai Weiwei.

How should Hong Kong be represented? This question found an answer through *Concrete Jungle/The Parrot's Tale*, a large-scale installation by MAP Office (otherwise known as the Hong Kong-based French architecture team Gutierrez & Portefaix) for the 2007 Venice Biennale. Beginning with a steamy, mist-filled island, roughly in the shape of Hong Kong, that was covered in oyster shells and inhabited by fake talking parrots, the work problematized the act of representation itself. This volume is an extension of MAP's Venice project and includes documentation of the complex process behind the fabrication of this much-talked-about artwork. Critical dialogues with Beijing artist Ai Weiwei complete the picture.

MAP Office: The Parrot's Tale
ISBN 978-988-98395-0-5
Hardcover, 10 x 7.5 in. / 100 pgs / illustrated throughout.
 U.S. \$25.00 CDN \$29.00
 March/Art/Asian Art & Culture

ORO EDITIONS



Moore Ruble Yudell: Arc of Interaction

Joseph A. Steger Student Life Center/University of Cincinnati
Edited by Oscar Riera Ojeda.

Introduction by Steve Lit.

Text by Ron Pollard. Photographs by Alan Karchmer.

Over the last two decades, the University of Cincinnati has created a campus internationally recognized for its architecture and planning. It now boasts one of the most extensive collections of contemporary architecture anywhere in the country, and one of its most compelling recent additions is Moore Ruble Yudell's Joseph A. Steger Center for Student Life and associated Main Street project. Conceived in collaboration with internationally recognized architects including Morphosis, Gwathmey Siegel and landscape architect George Hargreaves, the Main Street project forms a new spine of campus activity organized along major pedestrian and topographic paths. It links existing and new buildings along a thin, curving campus site, traversing nearly 600 feet in length and a 55-foot vertical drop. Building the center on a residual campus space demanded that the design team surgically inscribe the building into the existing campus fabric.

Moore Ruble Yudell: Arc of Interaction
ISBN 978-0-9795395-0-3
Hardcover, 9.5 x 13.5 in. / 112 pgs / 110 color / 30 b&w.
U.S. \$35.00 CDN \$40.00
March/Architecture & Urban Studies

ORO EDITIONS



Brian Healy: Commonplaces

Thinking About an American Architecture

Foreword by Robert McCarter.

Brian Healy is an architect and educator based in Boston. He established his architectural practice there in 1986, and he has taught graduate design studios at the Yale School of Architecture, the Massachusetts Institute of Technology, the University of Pennsylvania and the Graduate School of Design at Harvard, among many others. In 2007, Healy was selected to be the Visiting Artist in Residence at Amherst College. As part of this residency, he was asked to prepare an exhibition and lecture placing his work within the context of contemporary American architecture. This book collects that work in essays, observations, drawings, paintings and photographs spanning the last 20 years, with projects in a dozen states ranging from the Appalachian hills to the vineyards of northern California; from the Catskills in New York to the west side of Chicago; from downtown Boston to the beach communities along the central coast of New Jersey.

Brian Healy: Commonplaces
ISBN 978-0-9793801-7-4
Paperback, 7.5 x 9.5 in. / 112 pgs / 280 color / 140 b&w.
U.S. \$24.95 CDN \$29.00
May/Architecture & Urban Studies

ORO EDITIONS



3 x 3: The Architecture of Suyama Peterson Deguchi

Edited by Oscar Riera Ojeda.

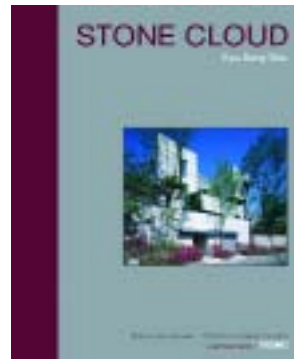
Introduction by John Cava.

Foreword by Shigeru Ban.

In 3 x 3, three recently constructed residences by Seattle-based architecture firm Suyama Peterson Deguchi are broken down into case studies. Sharing inherent architectural characteristics and employing similar design philosophies, the homes are tested on three different sites and topographies: a remote island, high along a rocky bluff with "big" views of an archipelago below; a long and narrow site in a historic beach community on Puget Sound; and a site situated on a golf-course fairway, surrounded by homes built in more traditional styles. George Suyama founded Seattle-based George Suyama Architects in 1971 (renamed Suyama Peterson Deguchi in 2003) and quickly became known for designs that draw from Japanese and Northwest contemporary architecture. With complete drawings, photographs and text, 3 x 3 documents the pursuit of timeless and elegant design that has established this firm's leading reputation in the Pacific Northwest.

3 x 3: The Architecture of Suyama Peterson Deguchi
ISBN 978-0-9795395-7-2
Hardcover, 9.5 x 13.5, 112 pgs / 110 color / 30 b&w
U.S. \$35.00 CDN \$40.00
May/Architecture & Urban Studies

ORO EDITIONS



Kyu Sung Woo: Stone Cloud

Edited by Oscar Riera Ojeda.

Text by Hyuck Kang. Photographs by Timothy Hursley.

A decade after it was completed, we can now see Kyu Sung Woo's Stone Cloud house as a project that perfectly represents a specific moment in Korean culture and architecture—a moment of economic expansion when society became increasingly open, just prior to the Asian financial crisis of the late 1990s. Designed as an "extroverted courtyard," this influential project captures a period that looked beyond familiar boundaries to new horizons.

Kyu Sung Woo was born in Seoul, Korea, and was educated at Seoul National University, Columbia University and Harvard University, after which he became an associate in the office of Jose Luis Sert. Mr. Woo opened his own architectural practice in 1978. He has been widely published and has built extensively in the United States and Korea. Recent projects include the Nerman Museum of Contemporary Art in Kansas and Harvard Graduate Student Housing in Cambridge, Massachusetts.

Kyu Sung Woo: Stone Cloud
ISBN 978-0-9793801-6-7
Hardcover, 7.5 x 9.5 in. / 112 pgs / 75 color / 20 b&w / 3 duotone.
U.S. \$25.00 CDN \$29.00
March/Architecture & Urban Studies/Asian Art & Culture

STICHTING KUNSTBOEK



Vittorio Simoni: Situational Architecture

Text by Tobia Scarpa, Jan De Zutter.

Vittorio Simoni began his career as an interior designer but soon moved on to architecture. From his first projects in the 1980s, functionality and simplicity have been of primary importance, and yet Simoni has avoided the cool tropes of Minimalism. As an architect, interior designer and project advisor, he has participated in projects in Belgium, Italy, Spain, Mallorca, Austria, Germany, Dubai, Japan, Bangkok and Curaçao. His oeuvre contains many residential interiors but also includes concepts and designs for museums, hotels, showrooms, shops, offices, exhibitions, boats and even a House of the Future. This complete overview contains sketches, details and documentary photographs that highlight an architectural vision that marries spatial comforts with innovation and respect for man's natural surroundings.

Vittorio Simoni: Situational Architecture

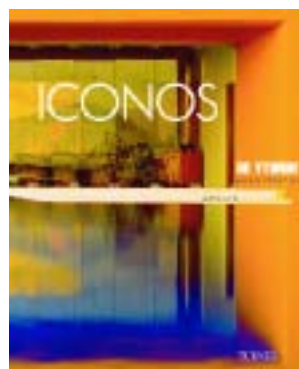
ISBN 978-90-5856-241-8

Hardcover, 9.75 x 9.75 in. / 240 pgs / 500 color.

U.S. \$85.00 CDN \$98.00

April/Architecture & Urban Studies

TURNER/A&R PRESS



José de Yturbe Bernal: Iconos

Introduction by José de Yturbe Bernal. Text by Guillermina Olmedo. Photographs by Michael Calderwood, Fernando Cordero, Paul Czitrom, Alfonso De Bejar, Luis Gordo, Cristian Zavala, Arturo Zavala.

José de Yturbe Bernal, born in 1942, has dug deeply into the roots of traditional Mexican architecture and set new standards in contemporary architectural aesthetics. The results are buildings that integrate with their surroundings organically, but by borrowing the strong lines, bold colors and generous use of space from his great predecessors in Mexican architecture, such as Luis Barragan (with whom de Yturbe Bernal studied) and Juan O'Gorman. De Yturbe Bernal founded De Yturbe Arquitectos in 1971, and since then the firm has completed nearly 200 projects, including private residences, corporate buildings, banks, museums, educational and cultural centers, hotels, tourist developments and golf clubs—in Mexico, the United States, the south of India, Spain, Costa Rica, Nicaragua and Argentina. De Yturbe Arquitectos' designs promulgate a characteristic Mexican formal boldness, in which large cylinders and crisp rectangles play with sensuous curves.

José de Yturbe Bernal: Iconos

ISBN 978-968-9056-29-4

Pbk, 9.5 x 9.5 in. / 208 pgs / 200 clr.

U.S. \$50.00 CDN \$58.00

April/Architecture & Urban Studies/
Latin American Art & Culture

ORO EDITIONS



Lake W

Paradise in Hong Kong

Edited by Oscar Riera-Ojeda.

Foreword by Daryl Ng.

Introduction by Rodolphe El Khouri. Text by Nader Tehrani.

Lake W depicts one of the most luxurious and original property developments in the world today, currently being built in the Wu Kai Sha area of greater Hong Kong. Designed by the leading architectural consultants ORO Studio and the Boston architectural firm Office dA, it is rendered here through super-realistic 3-D imaging, Methanoia animations and original drawings. The project itself is a sleek and Modern monumental luxury-living facility that addresses notions of comfort, style and leisure for the twenty-first century. Situated in a rural area with majestic views of mountains and lakes, it offers the concept of the house as a place of repose, or sanctuary, while providing all of the important urban amenities of our era. It contains sophisticated transportation and arrival facilities at the building's base, while "clubhouse" living facilities and social spaces float undisturbed above. This book guides readers through eight distinct "jewels"—or sections—created through a combination of floating glass pavilions and water courtyards carved from the larger volume.

Lake W

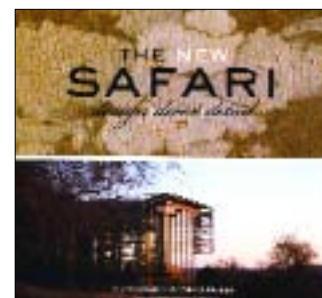
ISBN 978-0-9793801-9-8

Hardcover, 11 x 9 in. / 136 pgs / 83 color / 17 b&w.

U.S. \$29.95 CDN \$34.00

May/Architecture & Urban Studies/
Asian Art & Culture

EXHIBITIONS INTERNATIONAL



The New Safari

Design, Decor, Detail

Edited by Robyn Alexander.

Foreword by Liz Morris. Text by Mandy Allen. Introduction by Craig Fraser.

In this lavish study of safari chic, stunning photographs of landscapes, lodge architecture and, especially, interior designs span the robust and sensual spectrum of the best-designed safari camps of our time. The text interweaves comments from the designers and architects who created the looks and concepts for each lodge. What emerges is a very focused glimpse at the spirit and sophistication of high-end South African safari design.

Luxurious and pioneering at once, these are dwellings that, while rooted in African history, possess an international appeal that is beginning to influence aesthetic ideas the world over. Emerging in the last decade and a half, the *New Safari* style is a product of two extremes, providing a creative, cultural synergy that is, in many ways, what contemporary middle-class southern African society is all about. Combining high-tech, high-end architecture with traditional low-tech African craft, *New Safari* fuses these diverse aesthetics with an original, soulful—even sexy—interior-design sensibility that brings texture, color, pattern and objects together to create an exciting new blueprint for African style.

The New Safari

ISBN 978-0-9802651-0-1

Hardcover, 10 x 9.25 in. / 212 pgs / illustrated throughout.

U.S. \$58.00 CDN \$67.00

March/Architecture & Urban Studies

HATJE CANTZ



Josef Paul Kleihues Works 1966–1980

Edited by Thorsten Scheer. Text by Andrea Mesecke, Thorsten Scheer, Josef Paul Kleihues.

Josef Paul Kleihues (1933–2004) was one of the most prolific architects of postwar Germany, famous both as the Director of the International Building Exhibition Berlin in 1987 and for his design for the Museum of Contemporary Art in Chicago. He was also known for his sensitive interventions with older buildings, an instance of which is the former Hamburger Bahnhof—now the Museum für Gegenwart—in Berlin, where Kleihues intermixed glass walls and light installations by the American Minimalist Dan Flavin with the building's original nineteenth-century Neoclassical design. This first volume of a three-part monograph presents projects up to 1980, including the highly acclaimed Berlin Sanitation Department and the Neukölln Hospital. Even in these early works, Kleihues' practical, problem-solving approach is already evident, indicating his readiness to reflect on the traditional approaches of Modern architecture and his capacity to expand them in interesting ways. This very generously illustrated volume was designed by Kleihues himself, just before his death in 2004.

Josef Paul Kleihues
ISBN 978-3-7757-2087-8
Hardcover, 11.25 x 12 in. / 288 pgs / 455 color.
U.S. \$85.00 CDN \$98.00
March/Architecture & Urban Studies

WASMUTH



Álvaro Siza: Bouça Residents' Association Housing, Porto 1972-77, 2005-06

Edited and text by Brigitte Fleck, Wilfried Wang.

From start to finish, it took the Modernist Portuguese architect Álvaro Siza, winner of the 1992 Pritzker Prize and designer of The Serpentine Gallery's 2005 Summer Pavilion, 33 years to construct the Bouça Residents' Association Housing in the northern city of Porto—which he realized in association with architect António Madureira. During those years, Siza completed numerous important commissions, including the architecture faculty building at the University of Porto in 1985 and the Fundação Serralves museum of contemporary art in that same city in 1999. In 1988 he restored the Chiado district of Lisbon, Spain, after a devastating fire; and his Portuguese Pavilion for Lisbon's EXPO 98 was internationally recognized. While Siza was busy with all of these buildings and plans, the first phase of the Bouça project was falling ever deeper into disrepair, hampered by municipal neglect. It has since been brought up to Siza's standards, and this publication appraises the project, now happily completed. Siza's sketches, many of which are published here for the first time, reveal the tenacity of his search for the right solution.

Álvaro Siza: Bouça
ISBN 978-3-8030-0684-4
Pbk, 11 x 8.5 in. / 144 pgs / 153 color / 9 b&w / 51 sketches / 12 drawings.
U.S. \$40.00 CDN \$46.00 **SDNR40**
March/Architecture & Urban Studies

LOUISIANA MUSEUM OF MODERN ART



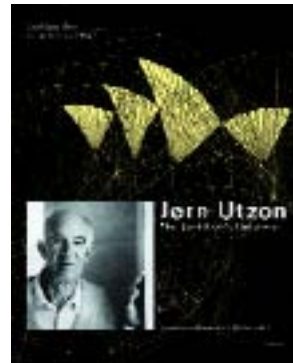
Cecil Balmond: Frontiers of Architecture I

Edited by Michael Juul Holm, Kjeld Kjeldsen. Foreword by Poul Erik Tøjner.

To open its *Frontiers of Architecture* series, Denmark's Louisiana Museum of Modern Art chose the engineer, innovative thinker and writer Cecil Balmond, honoring him with an exhibition of projects past, present and future. This exhibition catalogue, covered in a clear vinyl slipcase, includes loose, abstract sketches, installation photographs and digital renderings of Balmond's various projects—exposing his varied sources of inspiration, thoughts, working methods and processes. For example, there is a section on his collaboration with the artist Anish Kapoor that documents the 2002 installation of a giant red gramophone-shaped fabric tube at Tate Modern in London. With his unconventional approach to structural engineering, Balmond is an indispensable sparring partner for some of the most challenging and innovative architects of our day, including Toyo Ito, Rem Koolhaas, Alvaro Siza and Daniel Libeskind.

Cecil Balmond: Frontiers of Architecture I
ISBN 978-87-91607-16-5
Paperback, 8.75 x 8.25 in. / 120 pgs / 71 color / 17 b&w.
U.S. \$40.00 CDN \$46.00
March/Architecture & Urban Studies

LOUISIANA MUSEUM OF MODERN ART



Jørn Utzon: The Architect's Universe

Edited by Michael Holm, Kjeld Kjeldsen, Mette Marcus. Text by Poul Tøjner, Kenneth Frampton, Merte Ahnfeldt-Møllerup, Richard Weston, Joseph Skrzynski, Philip Nobis, Michael Asgaard Andersen, Hans Munk Hansen, Françoise Fromont, Rafael Moneo.

Jørn Utzon is a Danish architect, yet he has become indelibly identified with Sydney, Australia, because of his landmark design for the Sydney Opera House. This catalogue for the first major retrospective of his work shows the scope of a career that has stretched almost 50 years, from his own Hellebaek house (1952) to Can Feliz on Majorca (1994). The essence of Utzon's architecture is a fusion of form and structure—or to put it differently, the structure is the architecture. The sources of his inspiration come mainly from nature and from the visual universes of other cultures like that of the Mayas, which in Utzon's reworking are transformed into an integrated formal idiom that privileges harmony between detail and totality. An interview and numerous essays illuminate the career of the international master, awarded the Pritzker Prize for 2003.

Jørn Utzon: The Architect's Universe
ISBN 978-87-91607-11-0
Hardcover, 8.5 x 10.25 in. / 96 pgs / 89 color / 49 b&w.
U.S. \$35.00 CDN \$40.00
July/Architecture & Urban Studies

NAI PUBLISHERS

**P. Struycken**

Text by Carel Blotkamp,
Daniel Dekkers, Ruud Schenk,
Jonneke Jobse.

A computer-design pioneer known for his large-scale public projects, P. Struycken is one of the Netherlands' most innovative artists. In 1993, he was commissioned to design the arcade lighting for Jo Coenen's Netherlands Architecture Institute in Rotterdam and the tile and color scheme for Carel Weeber's "De Struyck" student apartments in the Hague. Struycken also designed an iconic (and still circulating) Dutch postage stamp in 1980, which bears a computer-generated image of Queen Beatrix, composed of hundreds of tiny, randomly colored dots. In explaining his choice, Struycken says, "My use of dots in the representation of the portrait is related to my drawings and prints in which the dot is the smallest representation of color, and in itself, yields the least association with form." This publication is the most comprehensive Struycken overview to date. It features illustrations of more than 80 of his most significant projects from 1955 to the present. Included with the volume is a CD ROM, which allows us to experience Struycken's work in 360-degree panoramas.

P. Struycken

ISBN 978-90-5662-606-8
Hardcover, 11.25 x 8.75 in. / 272 pgs /
176 color / CD ROM.

U.S. \$75.00 CDN \$86.00
March/Art

SPERTUS INSTITUTE OF JEWISH STUDIES

**The New Spertus Institute: A Study in Light by Krueck & Sexton Architects**

Introduction by Howard A. Sulkin.
Text by Cheryl Kent. Photographs
by William Zbaren.

Chicago's Krueck & Sexton Architects—designers of showrooms for Christies' and Herman Miller, the Joseph Cornell Galleries at The Art Institute of Chicago and many other industrial and residential projects nationwide—is internationally recognized as one of the most innovative and accomplished design firms practicing today. Founded in 1979, the firm has produced a body of work noted for its thoughtful and provocative explorations of the possibilities of Modernism. This volume focuses on an expansion of the Spertus Institute of Jewish Studies, an 80-year-old Chicago institution that selected Krueck & Sexton to design a signature architectural statement about the nature of Jewish culture and learning. The result is a 150,000-square-foot, unabashedly contemporary building on historic South Michigan Avenue, whose presence among traditional nineteenth-century masonry buildings both respects and challenges the notions of past and present. *Light Study* reveals the concepts and processes behind the design of this respected institution.

The New Spertus Institute: A Study in Light by Krueck & Sexton Architects

ISBN 978-1-933045-79-5
Pbk, 9 x 12 in. / 64 pgs / 40 clr / 40 b&w.
U.S. \$20.00 CDN \$23.00
March/Architecture & Urban Studies

CHARTA

**Conrad-Bercah & W Office: West Workroom Towards a New Sobriety in Architecture. Theory & Practice**

Text by Conrad-Bercah, Daniel Sherer, Pierluigi Panza, George Baird.

The Milan architecture firm West Office, which specializes in commercial, residential and institutional projects, with an emphasis on functional workplaces, was founded in 1999 by the New York architect Conrad-Bercah. The firm's goal is to extract value from global society by focusing on "what seems to be gradually vanishing from daily life—namely, cultural differences." In this somewhat tongue-in-cheek, yet still functional, first monograph, projects are divided into two Western demographic regions: the North-Atlantic Protestant Area (NaPA) and the Mediterranean Catholic Area (MeCA). Conrad-Bercah is intimate with both; he was schooled at Harvard and he trained in New York with I.M. Pei and Henry Cobb and in Milan with Aldo Rossi and Ignazio Gardella. Here, projects from both sides of the Atlantic are represented with drawings and explanatory texts.

Conrad-Bercah & W Office: Towards a New Sobriety in Architecture

ISBN 978-88-8158-656-1
Paperback, 9.5 x 6.75 in. / 224 pgs /
68 color / 106 b&w.

U.S. \$45.00 CDN \$52.00
March/Architecture & Urban Studies

HATJE CANTZ



Back in Print!

Peter Zumthor: Kunsthhaus Bregenz

Text by Friedrich Achleitner and
Peter Zumthor.

The glass panels that cover the main building of Austria's renowned Kunsthhaus Bregenz look almost like "lightly ruffled feathers" according to the museum's designer, Swiss architect Peter Zumthor. During the day, the building creates the impression of a semi-transparent glass body, while at night it becomes a 100-foot-tall luminescent cube—a highly visible statement in light. Situated on the shores of Lake Constance, the Kunsthhaus creates a focal point for the region, "a centre for Bregenz where once there was an inner-city wasteland," according to esteemed Austrian architecture critic Friedrich Achleitner. Originally published in 1994 and long out of print, this volume presents Zumthor's spectacular project for the Kunsthhaus Bregenz.

Peter Zumthor has taught at Southern California Institute of Architecture in Los Angeles and the Harvard Graduate School of Design.

Peter Zumthor: Kunsthhaus Bregenz

ISBN 978-3-7757-2159-2
Paperback, 6.5 x 8 / 108 pgs / 15 color /
38 b&w.

U.S. \$25.00 CDN \$29.00
March/Architecture & Urban Studies

WALTHER KÖNIG



Oswald Mathias Ungers

A Biography by Jasper Cepl

Oswald Mathias Ungers, who died in 2007, is known for continually challenging his own ideas about architectural style. This volume, in addition to providing an in-depth look at Ungers' oeuvre, explores for the first time his rigorous thought process.

Oswald Mathias Ungers
ISBN 978-3-86560-158-2
Pbk, 6.25 x 9.25 in. / 620 pgs / 90 cl.
 U.S. \$78.00 CDN \$90.00
 March/Architecture & Urban Studies

JOVIS



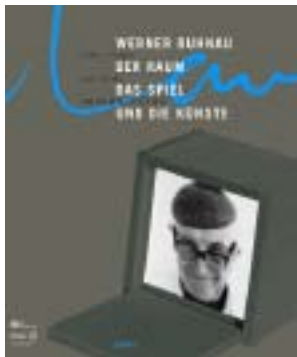
Wulf & Partner Portfolio

Edited by Falk Jaeger.

With their designs for Adidas and the Metro Group, the Stuttgart architecture firm Wulf & Partner has distinguished itself with a pragmatic, playful, adaptable and sustainable practice. This is the company's first comprehensive overview.

Wulf & Partner
ISBN 978-3-939633-55-6
Flexibound, 8.5 x 10.75 in. / 144 pgs / 80 color / 40 b&w.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

JOVIS



Werner Ruhnau Space, Play and the Arts

Text and interview by Dorothee Lehmann-Kopp.
Text by Bazon Brock.

German architect Werner Ruhnau's work presages the kind of interdisciplinary and collaborative practice popular among contemporary artists and designers. Architect of the groundbreaking Gelsenkirchen Musical Theatre (1959), which he designed in tandem with artists Yves Klein, Jean Tinguely, Robert Adams, Paul Dierkes and Norbert Kricke, Ruhnau was also an active theater director. This engagingly designed volume, published on the occasion of Ruhnau's eighty-fifth birthday, delivers the very first comprehensive compendium of his work. The concepts introduced here are tied together in an interview with Ruhnau that examines the arc and process of his fascinating 50-year career, from the 1950s "Bauhütte" (shed) concept—which stresses the importance of community in architectural planning—to more recent projects, some of which have never been published. German theorist and artist Bazon Brock, who is himself known for working in a variety of fields and media, contributes an essay. Published in association with Stadt Gelsenkirchen/M:Al.

Werner Ruhnau
ISBN 978-3-939633-13-6
Paperback, 9 x 12 in. / 260 pgs / 100 color / 60 b&w.
 U.S. \$55.00 CDN \$63.00
 March/Architecture & Urban Studies

JOVIS



Lederer & Ragnarsdóttir & Oei Portfolio 2

Edited by Falk Jaeger.

As one of the most famous German architectural practices, Stuttgart-based Lederer + Ragnarsdóttir + Oei (LRO) has distinguished itself through dramatic, sweeping facades and unique forms that have had wide popular appeal but haven't always adhered to what is fashionable. Their statement is clear and iconoclastic: "Creating a locality is absolutely crucial to our projects. To do that, architecture does not have to be reinvented by force. Instead, we try to learn from the long tradition of building without falling into historicism." Of their numerous successful projects, the best known are Darmstadt's State Theatre, the EVS Central Administration in Stuttgart and the Salem International College in Überlingen. This copiously illustrated volume, the second in the *Portfolio* series, introduces a cross-section of work with commentary by writer and architecture critic Falk Jaeger.

Lederer & Ragnarsdóttir & Oei
ISBN 978-3-939633-56-3
Flexibound, 8.5 x 10.75 in. / 144 pgs / 80 color / 20 b&w.
 U.S. \$39.95 CDN \$46.00
 March/Architecture & Urban Studies

JOVIS



New Power Transforming the Electropolis

Edited by Hans A. Grube.
 Berlin's power stations are architectural marvels—but technical and economic progress has now made many of them either obsolete or economically unviable. *New Power* presents over 20 projects for the first time—going as far back as the 1950s—and provides examples of the successful reuse of these structures.

New Power
ISBN 978-3-939633-27-3
Paperback, 6.5 x 9.5 in. / 128 pgs / illustrated throughout.
 U.S. \$45.00 CDN \$52.00
 March/Architecture & Urban Studies

JOVIS



Projects from Berlin LichtVision, L-Plan Lichtplanung, Studio Dinnebier

Contributions by Jan Dinnebier, Michael F. Rohde, Carla Wilkens.
 Projects that utilize the latest technology to fuse lighting design with architecture and art.

Projects from Berlin
ISBN 978-3-939633-15-0
Hdcvr, 6.5 x 9 in. / 48 pgs / 21 color.
 U.S. \$29.95 CDN \$34.00
 March/Architecture & Urban Studies

STICHTING KUNSTBOEK



Parckdesign

Let's Hug Trees

Edited by Lise Coirier.

Let's hug trees! This volume collects the impressive roster of entries for Belgium's 2007 Parkdesign competition, which invited a host of international designers to imagine and create innovative urban furniture for the historical Jardins du Fleuriste park in Brussels. The five winners will have their designs installed in the park for a minimum of three years. They include: a series of green, squared and undulating benches by Alexandre Moronnoz; a variety of space-age yet organic-looking curvy, flexible white benches by Micha'l Bihain + Cédric Callewaert; dark and sprawling benches that mimic the shadow of a tree's leaves on the ground by Anika Perez + Brice Genre; a wooden tower modeled on a tree by Frédéric Beauthier; and a set of tree-circling seating platforms meant to bring humans as close as possible to the actual tree bark by Emmanuel Gardin.

Parckdesign

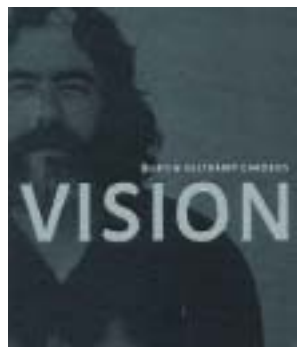
ISBN 978-90-5856-228-9

Hardcover, 6.75 x 8.75 in. / 128 pgs / 120 color.

U.S. \$41.00 CDN \$47.00

March/Architecture & Urban Studies

VEENMAN PUBLISHERS



Martin Veltkamp: Vision

Text by Chris Nagel, Renee van Beckhoven.

Martin Veltkamp is one of the most distinguished garden designers in the Netherlands—a country that is considered a world leader in landscape architecture. A self-confessed perfectionist whose philosophy emphasizes functionality without ornament, Veltkamp is as well known for his spare yet lush planting designs as he is for his line of sleek and organic-feeling outdoor furniture and accessories. This volume collects a variety of recent projects, from a suburban yard with fish pond and arbor, to urban and rural patios, a rooftop deck and a canal-side dock. All express tranquility and rigor, simplicity, rhythm, lightness and balance. Featured Veltkamp design objects include planters, pillows, fountains, lighting fixtures, seating, canopies, showers and chaises longues. Several essays round out this photo collection, with quotes from Veltkamp throughout: "For me, simplicity means a subdued approach when using lines and planes; this provides a sense of tranquility and gives an overall view of the whole."

Martin Veltkamp: Vision

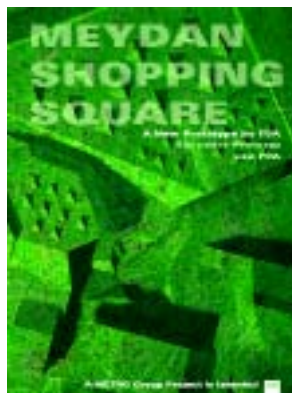
ISBN 978-90-869006-6-4

Hardcover, 9.5 x 11 in. / 144 pgs / 90 color / 11 b&w.

U.S. \$85.00 CDN \$98.00

March/Architecture & Urban Studies

JOVIS



Meydan Shopping Square

A New Prototype by FOA: A Metro Group Project in Istanbul

Edited by Michael Cesarz, Manina Ferreira-Erlenbach.

Text by Cornelia Tomerius.

London's Foreign Office Architects is redefining the shopping center's usual function in its new Istanbul building. Rejecting the routine conception of a bubble world of consumption isolated from its surroundings, FOA has searched for possible correctives to Istanbul's shortage of social space, where public squares and green areas are few and far between. The resulting Meydan mall blends into Istanbul's cityscape in a remarkable way, forming a public square (after the European model) in a new part of the city and so proposing a place of social encounter amid the business of commerce. This publication documents Meydan's development, from its beginnings in the international competition against firms such as BRT Architects Chapman + Taylor and J.S.K. Architects, to its actual construction, and describes the challenges of concept and design in reports and interviews.

Meydan Shopping Square

ISBN 978-3-939633-30-3

Flexibound, 8.5 x 11 in. / 160 pgs / 100 color / 50 b&w.

U.S. \$50.00 CDN \$58.00

March/Architecture & Urban Studies

JOVIS



Megacity Network Contemporary Korean Architecture

Edited by Sung Hong Kim, Peter Cachola Schmal.

A megacity is a metropolitan area with a population of 10 million or more people—some definitions also include density in the equation, requiring more than 2,000 people per square kilometer. Seoul, Korea, more than qualifies: with 10.3 million people living in an area smaller than New York City, it is one of the densest urban areas on the planet. This creates tremendous pressure on architects, who must figure out how to make the most of every square inch; often they build vertically, but is that the only answer? *Megacity Network* challenges architectural stereotypes and promotes innovation with 32 projects from the last 10 years by 16 representative Korean architects. By creating hybrids of conventional architectural typologies, these projects—which range from traditional timber-structure houses to corporate headquarters and sports arenas—meet the demands of Seoul's eclectic urban landscape in their own unique way. Essays on Korea's urban and architectural histories complete the book, making it not only an important overview but the first to examine the means by which Korean architects are tackling one of the most difficult problems in the field.

Megacity Network

ISBN 978-3-939633-37-2

Hdcvr, 8.5 x 11 in. / 272 pgs / 400 clr.

U.S. \$49.95 CDN \$57.00

March/Architecture & Urban Studies/Asian Art & Culture

AMILUS, INC.

**American Illustration 26**

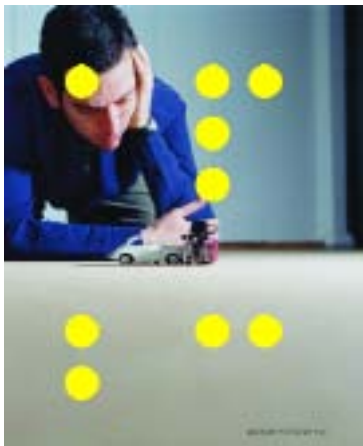
Topping out at 416 pages, *American Illustration 26* promises to deliver even more of what design professionals, artists and students desire from this influential annual juried illustration collection. Not only does the volume consistently serve up the most innovative projects from the illustration world—including previously unpublished personal work—but it is also an increasingly well-designed object. Last year, the Twenty-fifth anniversary edition included a never-before-seen, double-sided, die-cut French fold, metallic, pull-out 30 x 30-inch poster by Yuko Shimizu and “trading cards” showcasing 25 years of covers, complete with stats for each volume—including juries, designers and winning illustrators. This year’s roster includes works chosen from magazines, children’s books and promotional materials by some of the top names in the field and others whom you’ll soon start hearing more from. A short list includes Marcel Dzama, Chris Ware, Brad Holland, Istvan Baynai, Seymour Chwast, Vivienne Flesher, Nathan Fox, Anita Kunz, John Hersey, Christoph Niemann and Christian Northeast. You’ll see why the Rhode Island School of Design states unequivocally, “*American Illustration* is the most innovative and visually exciting overview of illustrative work available today,” while the Savannah College of Art and Design enthuses, “*American Illustration* is American art at its best, a rare experience in enjoyment and a trip to illustration Utopia.”

American Illustration 26**ISBN 978-1-886212-27-5****Hardcover, 9.25 x 12.25 in. / 416 pgs / illustrated throughout.**

U.S. \$60.00 CDN \$69.00

January/Design & Decorative Arts

AMILUS, INC.

**American Photography 23**

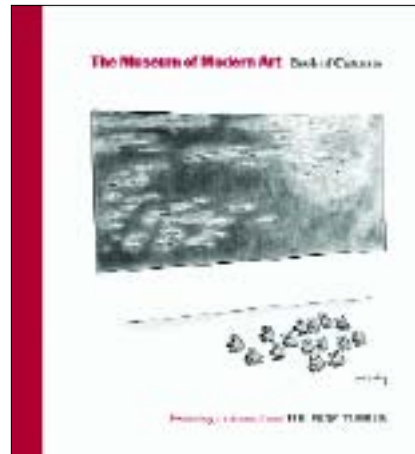
The world is swimming in a sea of photographic images—on billboards, in magazines, glutting the Internet... *American Photography* has been bravely diving into that sea for the last two decades, emerging with the most innovative images of the year. This year’s jury—composed of Kathy Ryan, Photo Editor of *The New York Times Magazine*; Stephen Frailey of the School of Visual Arts Photography Department; David Harris, Design Director of *Vanity Fair*; Lesley A. Martin, Executive Editor of *Aperture*; Stephen Mayes of Image Source and World Press Photo; and Greg Pond, Photo Editor for *Fortune* magazine—has found a treasure trove of images by seasoned professionals and talented emerging photographers. With the near-ubiquity of digital cameras, photographers are testing very new equipment and challenging us with results that are continually pushing this medium further than it has gone before. These photographers may be familiar to the art world, or the pages of fashion magazines, or they may be out on the front line, getting heart-stopping journalistic shots that convey the true cost of conflict. *American Photography* explores what it means to use photographic images to communicate—how what we are saying and how we are saying it changes by degrees year after year. Among this year’s roster are Yael Ben-Zion, Paolo Pellegrin, Martin Parr, Annie Leibovitz, Brigitte Lacombe, Lauren Greenfield, Nan Goldin, Lee Friedlander, Luc Delahaye, Jean Paul Goude, Vincent Laforet, Spencer Platt, Martin Schoeller and Stephanie Sinclair.

American Photography 23**ISBN 978-1-886212-28-2****Hardcover, 9.25 x 12.25 in. / 416 pgs / illustrated throughout.**

U.S. \$60.00 CDN \$69.00

January/Photography

THE MUSEUM OF MODERN ART, NEW YORK

**The Museum of Modern Art Book of Cartoons**

When The Museum of Modern Art first opened its doors on November 8, 1929—in less than 5,000 square feet of rented office space in midtown Manhattan—it was considered a radical experiment. Who would have thought that a museum devoted entirely to “outrageous” Modern art could be successful? But succeed it did, weathering both the stock-market crash of 1929 just a week later and a storm of controversy that did not dissuade the crowds from going to see what all the fuss was about. Today, MoMA is one of the leading institutions of its kind in the world, with an unrivaled collection of Modern and Contemporary art. Spanning the Museum’s entire history, this delightful book of 87 cartoons culled from the pages of the *New Yorker* magazine is an enjoyable and witty celebration of the Museum and the lively public debate it has often inspired.

The Museum of Modern Art Book of Cartoons**ISBN 978-0-87070-744-5****Hardcover, 8.25 x 8.75 in. / 92 pgs / 87 b&w.**

U.S. \$14.95 CDN \$17.00

March/Comics & Graphic Novels

JRP RINGIER



Lyon Biennial

2008—The History of a Decade That Has Not Yet Been Named

Edited by Hans Ulrich Obrist, Stéphanie Moisdon. Text by Okwui Enwezor, Michel Houellebecq, Paul Veyne, Ralph Rugoff.

The curators of the ninth Lyon Biennial approached the task of mapping the moment in contemporary art playfully: by commissioning a polyphonic history and geography book. With 70 “players” from around the world, the “game” of how to define the decade unfolded via a series of delegations, invitations and programs in which artists proposed their responses and critics and curators sequenced and challenged them, in turn suggesting artists of their own. Reframing the unfolding present from within, creatively rethinking the role of the artist as well as that of serious play, and reconsidering the now-ubiquitous and decreasingly authoritative biennial exhibition, these myriad voices, framed by only a few rules, became participants in an exercise in collective self-determination. This lavishly illustrated publication, designed by the renowned Parisian firm M/M and edited by Biennial curators Hans Ulrich Obrist and Stéphanie Moisdon, includes previously unpublished essays by Michel Houellebecq, Okwui Enwezor and Ralph Rugoff, and functions as a manual for “a decade yet to be named... a present that is endlessly arriving.”

Lyon Biennial

ISBN 978-3-905829-02-0

Hardcover, 7 x 9.25 in. / 304 pgs / 500 color.

U.S. \$45.00 CDN \$52.00

March/Art

JOVIS



Berlin Contemporary 2008/09

Gallery Guide for Berlin

Text by Imke Ehlers, Angela Hohmann.

Besides New York, Berlin has the highest concentration of art galleries in the world—well over 400 venues for contemporary art. In this second edition of the successful Berlin gallery guide, a selection of galleries—showing work by international artists like Neo Rauch, Thomas Demand and Dash Snow—are presented with profiles.

Berlin Contemporary 2008/09

ISBN 978-3-939633-77-8

Paperback, 5 x 9.5 in. / 208 pgs / 160 color.

U.S. \$24.95 CDN \$29.00

March/Art

JRP RINGIER



12th Biennial of Moving Images

Edited by Peter Stohler.

This illustrated textbook accompanies Geneva's 12th Biennial of Moving Images (BIM). Dedicated to film and video, the BIM was the first European biennial of its kind. With Pedro Costa, Robert Morin, Stavros Tornes, Joan Jonas, Johanna Billing, Pierre Huyghe, Martha Rosler, Fiona Tann, David Claerbout, Beat Streuli and others.

12th Biennial of Moving Images

ISBN 978-3-905829-01-3

Paperback, 6.25 x 8 in. / 180 pgs / 80 color / 40 b&w.

U.S. \$32.00 CDN \$37.00

March/Film & Video

FRIEZE



Previously Announced.

Frieze Art Fair Yearbook 2007-8

Edited by Rosalind Furness.

Featuring more than 300 of the world's most exciting international artists with images and critical texts, this volume also provides full details on today's leading galleries. The *Yearbook* is published by London's Frieze Art Fair, which displays the work of more than 600 young and established artists.

Frieze Art Fair Yearbook 2007-8

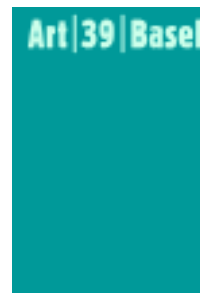
ISBN 978-0-9553201-2-5

Paperback, 5.5 x 7.75 in. / 480 pgs / illustrated throughout.

U.S. \$30.00 CDN \$35.00

Available/Art

HATJE CANTZ



Art 39 Basel

Art Basel is the largest and most important art fair in the world. This catalogue features more than 300 color illustrations from Art 39 Basel and so offers the broadest survey of the international art market at the beginning of the twenty-first century. More than 2,000 artists and 275 leading galleries from all continents are listed.

Art 39 Basel

ISBN 978-3-7757-2099-1

Pbk, 8.25 x 11.75 in. / 774 pgs / 320 color / 40 b&w.

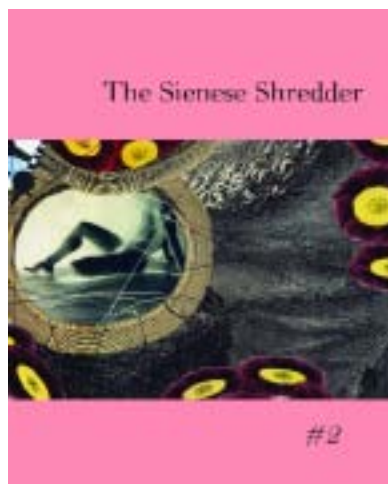
U.S. \$50.00 CDN \$58.00

July/Art

Exhibition Schedule

Basel: Art Basel, 06/04/08–06/08/08

SIENESE SHREDDER EDITIONS

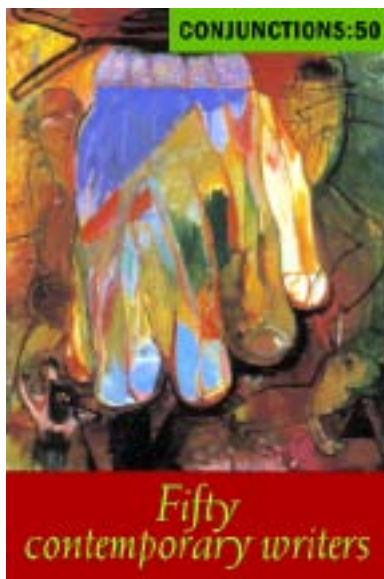


The Sienese Shredder: Issue 2 **Edited by Brice Brown, Trevor Winkfield.**

This must-have second installment of the new, highly acclaimed annual that brings together poetry, literature, critical writing, visual arts and other culturally significant material in an exciting, fresh, contemporary way includes never-before-seen *Bushbaby* drawings by Jasper Johns; unpublished poems by New York School poet James Schuyler; a film treatment in collage by Canadian cult director Guy Maddin; an unpublished drawing by Verlaine of Rimbaud, who is drawing Verlaine; a portfolio of works on paper by Mary Heilmann; a look inside Pulitzer Prize-winning poet John Ashbery's country home; artist Alexi Worth interviewing artist Alfred Leslie; intimate paintings by the reclusive artist Albert York; an *Objects of Our Affection* section featuring a unique, never-before-seen Man Ray iron and a pair of shoes once owned by British spy Anthony Blunt; photographs of poems installed at Tipperary by Simon Cutts; dollar-bill collages by artist Mark Wagner; poet Bill Zavatsky introducing Richard Griffin, the cult "Bug House" poet; an unpublished Appolinaire calligram; photographs by Susan Unterberg; a cartoon by Christophe; and a recording of Charles North reading a selection of poems. Plus much more!

The Sienese Shredder: Issue 2
ISBN 978-0-9787108-1-1
Paperback, 8 x 10 in. / 330 pgs / 157 color / 34 duotone.
 U.S. \$35.00 CDN \$40.00
 March/Journals

BARD COLLEGE



Conjunctions 50: Fifty Contemporary Writers

Edited by Bradford Morrow.

Winner of the 2007 PEN/Nora Magid Award for Excellence in Literary Editing. Winner of a 2007 O. Henry Prize for Best Short Story. Winner of two 2007 Pushcart Prizes for fiction, and four Special Mentions. Honored with two 2007 *Harper's* Readings selections. And now, in spring 2008, *Conjunctions* publishes its milestone fiftieth issue and offers readers a chance to discover once more why it is the most celebrated and provocative literary journal on the scene today. *Conjunctions: 50* features never-before-published fiction, poetry, essays and drama by 50 of contemporary literature's finest writers, including Sandra Cisneros, William H. Gass, Diane Williams, Ann Lauterbach, John Ashbery, Rick Moody, Meimei Berssenbrugge, Can Xue, Eduardo Galeano, Robert Coover, Joyce Carol Oates, Christopher Sorrentino and Charles Bernstein, along with exciting new voices like Matthew Hamity and Brian Booker. In the late 1980s, the legendary George Plimpton, editor of *The Paris Review*, called *Conjunctions*, "The most interesting and superbly edited literary journal founded in the last decade." Almost 20 years later, the promise expressed in his words continues to be kept. *Fifty Contemporary Writers* is a must-read for anyone interested in what's happening at the front edge of writing today.

Conjunctions 50: Fifty Contemporary Writers
ISBN 978-0-941964-66-1
Paperback, 6 x 9 in. / 476 pgs.
 U.S. \$15.00 CDN \$17.00
 July/Journals

ESOPUS FOUNDATION LTD



Esopus 9 **Edited by Tod Lippy.**

Includes artists' projects by Kay Rosen (a limited-edition book), Charlie White (new work relating to his forthcoming film), and Sarah Malakoff (a portfolio of photographs printed on four paper stocks). Also, *New York Times* cruciverbalist David Quarfoot's take on the art and science of cross-word-puzzle construction (with two new puzzles created for *Esopus*); Heather McPherson's reflections on the challenges and rewards of playing in a Japanese taiko-drum ensemble; a screenplay about Andy Warhol by the late film editor and actor Jim Lyons; 100 stills from *I Don't Want to Sleep Alone*, the latest film from Taiwanese director Tsai Ming-Liang, accompanied by an appreciation by French filmmaker Claire Denis; and 26 extraordinary pages from *WWII POW*. Gerald Limon's journal of a 15-month-long stint in a German stalag. Also: facsimile reproductions of never-before-seen letters, sketches and notes relating to The Museum of Modern Art's top-secret (and ultimately shelved) Exhibition "X." Angus Trumble sets his sights on the year 1824. Plus, transcripts of *Esopus* readers' dreams, five related images by Daniel Gordon and 11 songs inspired by the dreams by Ida, White Whale, Black Moth Super Rainbow, Califone, Dirty Projectors and Paavoharju, among others.

Esopus 9
ISBN 978-0-9761641-9-7
Paperback, 9 x 11 in. / 156 pgs / CD.
 U.S. \$10.00 CDN \$12.00
 December/Journals

Esopus 10
ISBN 978-0-9761641-7-3
Paperback, 9 x 11.5 in. / 142 pgs.
 U.S. \$10.00 CDN \$12.00
 July/Journals

PARKETT



Parkett 80: Dominique Gonzalez-Foerster, Mark Grotjahn, and Allora & Calzadilla

Volume 80 of *Parkett* features Dominique Gonzalez-Foerster, Mark Grotjahn and Allora & Calzadilla. Gonzalez-Foerster's "chambers" provide a sort of real-life mise-en-scène expressed in open-ended rooms with sparse furniture arrangements. In Los Angeles painter Mark Grotjahn's suave strokes of frozen color, "bands and chevrons jostle for control of the surface plane like fractured tectonic plates poised to rupture..." according to essayist Gary Garrels. Sculptor-interventionists Allora & Calzadilla create politically charged works for the gallery and street. With texts and contributions by Hamza Walker, Patricia Falguières, Pamela Echeverria, Philippe Parreno, Daniel Birnbaum, Gary Garrels, Douglas Fogle, Hans Rudolf Reust, Yates McKee and Jaleh Mansoor, Christian Rattemeyer, Lyle Rexer and Adrian Notz and an insert by Ryan Gander.

Parkett 80: Dominique Gonzalez-Foerster, Mark Grotjahn, and Allora & Calzadilla

ISBN 978-3-907582-40-4
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$32.00 CDN \$37.00
Available/Journals

PARKETT



Parkett 81: Christian Jankowski, Cosima von Bonin, Ai Weiwei

Parkett 81 features Christian Jankowski, Cosima von Bonin and Ai Weiwei. Texts on German-born Jankowski are by Cay Sophie Rabinowitz, Jörg Heiser and Harald Falckenberg—who sees the artist as a sort of chameleon, a blend of "actor, performer, magician, seducer, thief, knave, and charlatan." Cologne-based cult figure Cosima von Bonin, "expresses control, domination, subordination and friendship" in her large-scale stuffed animal sculptures and colorful wall-hung fabric collages, according to Bennett Simpson, who writes along with Dirk von Lowtzow and Diedrich Diederichsen. Ai Weiwei—celebrated internationally for his mutant table and bicycle sculptures and collaborative urban architectural projects—is discussed in this issue by Philip Tinari, Jaques Herzog and Charles Merewether. Other contributions are by Thomas Eaton, Jan Verwoert, Christian Scheidemann, Jeremy Sigler, Tim Griffin, Jennifer Higgie, Heimo Zobernig, Nico Baumbach, Adam Sczymczyk and Ulla von Brandenburg.

Parkett 81: Christian Jankowski, Cosima von Bonin, Ai Weiwei
ISBN 978-3-907582-41-1
Pbk, 8 x 10 in. / 300 pgs / illustrated throughout.

U.S. \$32.00 CDN \$37.00
January/Journals

Parkett 82
ISBN 978-3-907582-42-8
Paperback, 8 x 10 in. / 300 pgs.
U.S. \$32.00 CDN \$37.00
May/Journals

CABINET



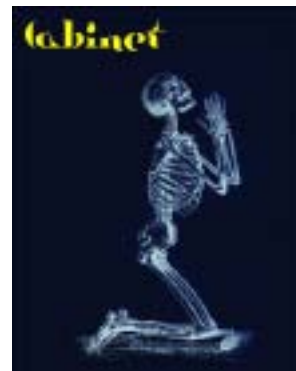
Cabinet 29: Sloth

Edited by Sina Najafi.

One of the seven deadly sins, sloth has long been reviled in the Christian world. But as capitalism appropriated the Christian tradition of work and recast it as the ethical imperative of its own secular new world order, laziness was reevaluated by philosophers, writers and artists as a means of resisting the prevalent social order and its gospel of profit-driven hard work. *Cabinet* 29 examines this history through a variety of essays, interviews and artist projects, including Brian Dillon on writing, illness and procrastination; Thomas Zimmer on the fourth-century priest who cast sloth as one of the seven deadly sins; Marina van Zuylen on modern fatigue; Daniel Rosenberg on nineteenth-century children's books and the pedagogy of time management; Christopher Turner on vasectomies and other medical cures for sloth; and artist Mladen Stilinovic's manifesto for laziness. Also: Mark Morrison on the history of gingerbread houses; Caroline de la Pena on Gustaf Zander's "medical gymnastics;" Paul La Farge on Cao Dai; Marina Warner on Roger Cailliois' rock collection; Andrew McKie on the history of obituaries; and a pull-out poster by artist Dan Perjovschi.

Cabinet 29: Sloth
ISBN 978-1-932698-27-5
Pbk, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.
U.S. \$12.00 CDN \$14.00
July/Journals

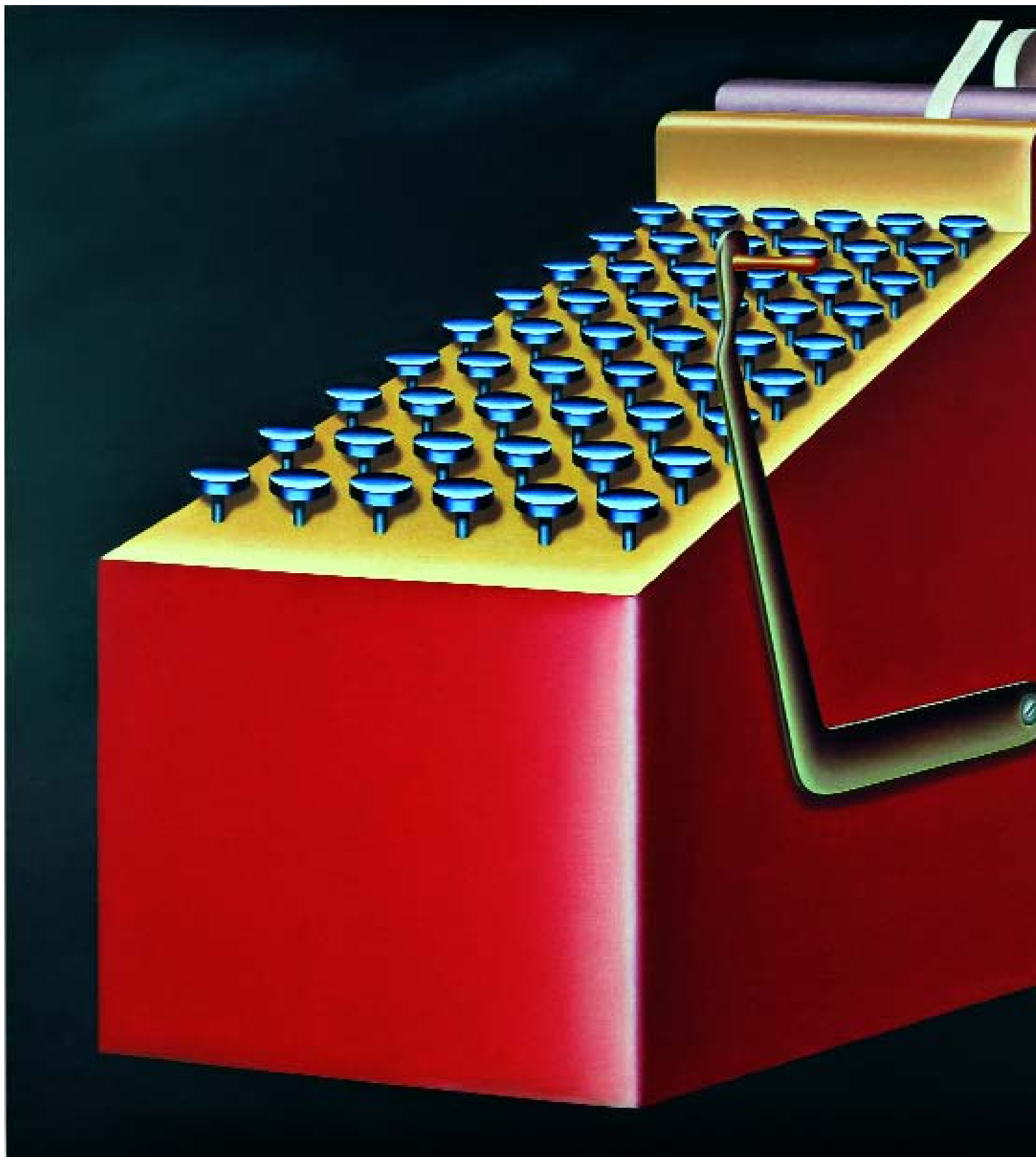
CABINET



Cabinet 28: Bones

From the precincts of the *vanitas* to the black banner of the Jolly Roger to children's Day of the Dead sweets, the human skeleton is suffused with surprisingly diverse and nuanced cultural significances. Bones suggest the permanence of certain inviolable aspects of personal and social identity, even as they bluntly signify the transience of the individuals with whom such identities were associated. This issue features Robert Harbison on ossuaries; an interview with D. Graham Burnett, author of *Trying Leviathan*, the story of the most famous whale skeleton in American legal history; Colby Chamberlain on the U.S. Fish and Wildlife Service Forensics Lab; David Serlin and Brian Selznick on Victorian dinosaur man Waterhouse Hawkins; an artist project by Michael Paulus; head-molding; fortune-telling; baculi; and more. Also: Joe Milutis on labyrinths, Richard Sieburth on the wonders of Louis Agassiz's jellyfish, Christopher Turner on Day-Glo, Svetlana Boym on Tatlin and ruins, Shelly Jackson on the color mauve, and the tale of how one of America's most celebrated chefs helped Werner Herzog cook his shoe for dinner. With a pull-out "Onions" supplement by London-based Implicasphere.

Cabinet 28: Bones
ISBN 978-1-932698-24-4
Paperback, 7.75 x 9.75 in. / 112 pgs / 80 color / 20 b&w.
U.S. \$12.00 CDN \$14.00
April/Journals





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COLLECTIONS & SURVEYS	183
PHOTOGRAPHY	190

Konrad Klapheck, "Reife
(Maturity)," oil on canvas, 59 x 67
inches, 1986. See *Konrad Klapheck:
Paintings*, published by Steidl
Zwirner & Wirth, page 137.

STEIDL & PARTNERS



Paul McCarthy: Inflatables

This volume presents the first comprehensive survey of Paul McCarthy's large-scale inflatable sculptures. McCarthy, born in 1945 in Salt Lake City and based in the Los Angeles area, where he taught at UCLA for many years, first came to public notice in the 1970s with his shockingly scatological and strangely hypnotic performances and videos; he's now a veteran of solo exhibits at Tate Modern and The Museum of Modern Art, New York, among many other world-class institutions of art. Since the mid-1980s, he has been creating increasingly complex and influential installations and videos, as well as a broad portfolio of sculptures and large-scale, outdoor blow-up figures. This volume—which contains 15 giant posters housed in a shopping bag, 12 notebooks and a text booklet—illustrates every McCarthy inflatable to date, including important pieces such as “Daddies Ketchup Bottle” (2003) and a significant number of newly commissioned works.

Paul McCarthy: Inflatables
ISBN 978-3-86521-489-8
Boxed, 11 x 15 in. / 128 pgs / 40 color.
 U.S. \$50.00 CDN \$58.00 **SDNR30**
 March/Art

WALTHER KÖNIG



Gelitin: Das Kakabet

This artist's book by the Viennese collective Gelitin presents a new font: the kakabet. 240 loose sheets, each imprinted with one character, are arranged in 28 folded portfolios. Together they form a complete alphabet, including uppercase and lowercase letters, accents, numbers and more.

Gelitin: Das Kakabet
ISBN 978-3-86560-233-6
Hardcover, 9.75 x 12.5 in. / 240 pgs.
 U.S. \$299.00 CDN \$344.00 **SDNR30**
 March/Limited & Special Editions

JRP RINGIER



Previously Announced.

Jim Shaw: Distorted Faces and Portraits, 1978–2007

Edited by Marc Blondeau, Lionel Bovier, Philippe Davet.
Text by Alison M. Gingeras.

Almost 16 inches tall and 12 inches wide, and jacketed in a 53 x 37-inch foldout poster, this darkly riveting limited-edition artist's book contains works from five series of portraits made over four decades.

Jim Shaw: Distorted Faces and Portraits, 1978–2007
ISBN 978-3-905701-13-5
Pbk, 12 x 15.75 in. / 96 pgs / 96 color.
 U.S. \$39.99 CDN \$46.00 **SDNR40**
 Available/Art

JRP RINGIER



Black Noise

Edited by Amy Granat.
John Armleder, Mai-Thu Perret.

“Black noise” is an acoustical term for a nearly inaudible frequency. It is a fitting title for this tribute to the respected New York painter and musician Steven Parrino, who died in a motorcycle accident on New Year's Day, 2005, at the age of 46. This boxed set of 32 publications contains custom projects by some of the most innovative artists working today: Rich Aldrich, John M. Armleder, Fia Backström, Sophie Bernhard, Peter Coffin, Philippe Decrauzat, Vidya Gastaldon & Fabrice Stroun, Gabrielle Giattino & Sara Turner, Janine Gordon, Kim Gordon, Amy Granat, Drew Heitzler & Flora Wiegman, Jutta Koether, Alix Lambert, Balthazar Lovay, Brendan Majewski, Christian Marclay, Mass, John Miller, Thurston Moore, Olivier Mosset, Chuck Nanney, Genesis P-Orridge, Mai-Thu Perret, Carissa Rodriguez, Aura Rosenberg, Michael Scott, John Terhorst, Blair Thurman, John Tremblay, Elizabeth Valdez and Joan Wallace. Each artist was closely linked with Parrino in some way, through collaboration, exchange, friendship or reciprocal inspiration.

Black Noise
ISBN 978-3-905770-94-0
Hardcover, 7 x 10.5 in. / 480 pgs / 32 color / 480 b&w.
 U.S. \$135.00 CDN \$155.00 **SDNR30**
 March/Art

APERTURE



In Almost Every Picture: Volumes One to Five

Edited by Erik Kessels.

The brainchild of renowned Dutch art director Erik Kessels, the series *In Almost Every Picture* has become a cult classic of vernacular photography, with several volumes in the series no longer available. Each installment features an idiosyncratic and anonymously authored collection of found images. The first volume gathered a dozen years of vacation photographs taken by a husband of his wife, which were bought at a flea market in Spain. Other images range from a series of a parked taxi portrayed amid alpine settings, to a series dedicated to one family's photogenic Dalmatian. This limited edition set, which collects all five volumes, is presented in a handmade grey felt slipcase and includes a DVD featuring a Super-8 film of Josephina Aparicio Iglesias, the star of volume 1. Each set is signed and numbered by Erik Kessels.

In Almost Every Picture: Volumes One to Five
ISBN 978-1-59711-063-1
Paperback, 6.25 x 7.75 in. / 956 pgs / 385 color / 83 b&w / DVD (NTSC).
 U.S. \$250.00 CDN \$288.00 **SDNR30**
 March/Photography

NORTH DRIVE PRESS



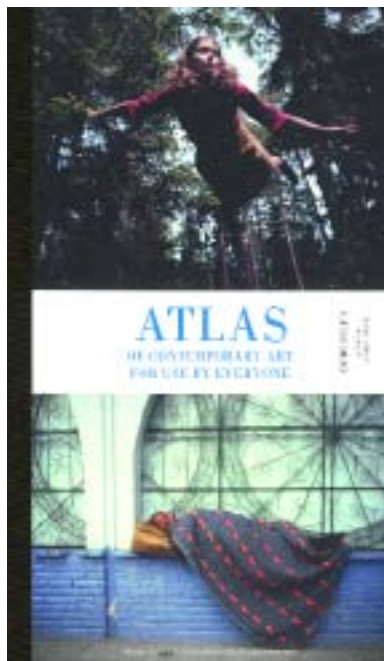
North Drive Press: NDP No. 4

Edited by Matt Keegan, Sara Greenberger Rafferty.

The latest edition of this bargain cult compendium of loosely gathered artist's multiples (packaged in a plain brown box) contains interviews between Becca Albee and Kathleen Hanna, Jennifer Bornstein and Jonathan Horowitz, Sarah Charlesworth and Sara VanDerBeek, Ken Gonzales-Day and Edgar Arcenaux, Alice Könitz and Michael Ned Holte, Eileen Quinlan and Liz Deschenes, Erika Vogt and Nancy de Holl, Frances Stark and Amy Yao and Fia Backström and Wade Guyton—a veritable who's who of today's in scene. There are texts by Matias Faldbakken, Andrew Lampert and Kevin Zucker. And the multiples themselves are by Vanderbeek, Ybarra Jr. and Diaz as well as up-and-comers Tobias Bernstrup, Laurel Broughton, Xavier Cha, Zoe Crosher, Andre Ethier, Danny Gordon, Vltaka Horvat, Mark Klassen, Justin Lowe, Dane Mitchell, Jesse Reed, Alex Robbins and Jani Ruscica and Terry Young. So far each edition of this critic's darling has sold out quickly. As Holland Cotter wrote in *The New York Times*, "The multiples are a delight, the interviews a goldmine."

North Drive Press: NDP No. 4
ISBN 978-1-933045-71-9
Boxed, 9.75 x 13 in. / illustrated throughout.
 U.S. \$50.00 CDN \$58.00 **SDNR30**
 March/Art

EXHIBITIONS INTERNATIONAL



Atlas of Contemporary Art for Use by Everyone

Text by Denis Gielen, Laurent Busine.

In the form of a geographic atlas, this volume initiates dialogue between art and other disciplines such as the sciences, sociology and politics. Four hundred pages of color images drawn from art, architecture and film are annotated with historical, thematic and iconographic information and a mosaic of texts formed from quotes by artists, scientists and intellectuals, as well as encyclopedic entries, art reviews and short biographies. An entry on "The Bizarre," for example, is illustrated with works by Paul McCarthy and Jake and Dinos Chapman. One of the goals of any atlas is to survey the world in order to better explore it—seeing and naming a phenomenon in the world is just as imperative as seeking to define the meaning of that phenomenon.

Atlas of Contemporary Art for Use by Everyone
ISBN 978-2-930368-21-4
Hardcover, 8.5 x 13.75 in. / 400 pgs / illustrated throughout.
 U.S. \$99.95 CDN \$115.00
 March/Art

JRP RINGIER



General Idea: FILE Magazine

Edited by Beatrix Ruf.

"An alternative to the Alternative Press," legendary Toronto collaborative General Idea's *FILE Magazine*—published from 1972 to 1989—is compiled, at long last, in this important five-volume, boxed set edition. General Idea consisted of AA Bronson—now the Executive Director of New York's Printed Matter—Jorge Zontal and Felix Partz, who both died of AIDS-related illnesses in 1994. The trio cheekily appropriated *FILE*'s name and logo from *LIFE* magazine, and it quickly gained a reputation far beyond its Toronto underground roots. It was subversive to the core, pilfering freely from mainstream media and culture, while maintaining close attention to design issues and the use of experimental layouts. Three decades later, this compilation reveals *FILE*'s influence on both underground and mainstream publications. As critic and artist Peter Gallo has written, *FILE* "anticipated many queercore and punk zines of the later 70s and 80s... as well as more recent mass-media interventions, such as the widely distributed, anti-globalist Vancouver-based publication *Adbusters*."

General Idea: FILE Magazine
ISBN 978-3-905829-21-1
Hardcover, 9.5 x 12 in. / 2024 pgs / 2024 color.
 U.S. \$160.00 CDN \$184.00 **SDNR40**
 April/Art

JRP RINGIER



Louise Bourgeois

Edited by Lionel Bovier,
Hans Ulrich Obrist.

"My goal is to re-experience a past emotion... to relive anxiety... anxiety is a passive state, and the object is to be active and take control," states the venerable Louise Bourgeois about her practice, which has spanned more than 60 years and a variety of medias. This beautifully produced, limited-edition book is a rare glimpse at over 40 of Bourgeois' works, mostly drawings from a private Swiss collection, which are richly reproduced and juxtaposed with excerpts from her journal. The diary entries highlight Bourgeois' method of mining her past as part of her practice, but the work itself draws heavily from an impressive breadth of historical and contemporary art. Published to coincide with retrospectives at the Guggenheim Museum in New York and London's Tate Modern.

Louise Bourgeois

ISBN 978-3-905770-00-1

Hdcvr, 9.5 x 11.75 in. / 96 pgs / 50 clr.

U.S. \$79.00 CDN \$91.00 **SDNR30**
March/Art

KNOEDLER & COMPANY, NEW YORK



Previously Announced.

Lee Bontecou: Vacuum-Formed Sculptures and Related Drawings

Text by Elisabeth Sussman.

In her essay for this concise new catalogue of Lee Bontecou's early transparent vacuum-formed fish and flora sculptures and associated works on paper, art historian Elisabeth Sussman writes, "From a standpoint 40 years later, as sculptors everywhere seek to marry form, expression, observation, social context and modern materials in single objects and in groups of objects, or installations; when making materials function in individual, idiosyncratic, expressive ways is a mark of distinction; Bontecou's fish and plants of the late 1960s and early 1970s now appear highly prophetic." Bontecou's early summers in Nova Scotia imbued her with a lifelong fascination with nature and the sea. In the 1960s, after many years in New York, she began to spend part of each year in the mountains of rural Pennsylvania, where she immersed herself in an evocative inner world of natural forms. Using a vacuum-forming machine invented by an artist friend, Bontecou created the haunting, lightweight translucent sculptures gathered here.

**Lee Bontecou: Vacuum-Formed
Sculptures and Related Drawings**

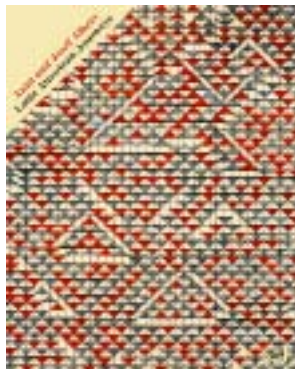
ISBN 978-0-9789987-2-1

Paperback, 9 x 10.25 in. / 64 pgs /
33 color / 3 b&w.

U.S. \$30.00 CDN \$35.00

Available/Art

HATJE CANTZ



Anni & Josef Albers Latin American Journeys

Edited by Brenda Danilowitz,
Heinz Liesbrock. Text by Brenda
Danilowitz, Jenny Anger, Kiki
Gilderhus, et al.

Josef Albers (1888–1976) was a highly influential painter, color theorist and teacher—a monumental figure in international postwar art and aesthetics; his wife and artistic equal, Anni Albers (1899–1994), created important textile artworks as well as spare and abstract paintings and drawings. Together, their artistic roots can be traced to the time they shared at the Bauhaus in Germany in the 1920s and early 1930s. After immigrating to the United States in 1933, the couple traveled regularly to Mexico and South America to study the art, architecture and textile designs of pre-Columbian cultures. Featuring previously unseen letters, manuscripts and photographs by the artists, as well as lush color plates of their artworks, this catalogue is the first to document the influence of Central and South America on the Albers' work. It also makes the case that their art, as we know it today, cannot be understood without acknowledging their pivotal encounters in Latin America.

Anni & Josef Albers

ISBN 978-3-7757-2057-1

Hardcover, 8.75 x 11.25 in. / 228 pgs /
172 color / 69 b&w.

U.S. \$60.00 CDN \$69.00

February/Art

RICHTER VERLAG



Hans Arp: Die Natur der Dinge

Edited by Klaus Gallwitz.

Text by Astrid von Asten,
Isabel Ewig, Walburga Krupp,
Eric Robertson, Fritz Usinger.

German-French sculptor, painter and poet Hans Arp (1886–1966) is one of the pioneers of twentieth-century non-figurative art. A founder of the Zurich and Cologne Dada movements, a key Surrealist and Constructivist and later a founder of the Paris Abstraction-Création movement, he was always at the forefront of his era's evolving avant-gardes. His work was by turns powerful, organic, anthropomorphic, biomorphic, geometric, coincidental and formal, evoking "the natural process of compression, hardening, of coagulation, of thickening, of growing together." In general, Arp preferred not to talk about his abstractions, citing the fact that sculptural forms in nature do not illustrate, but rather paraphrase and produce concrete forms themselves. He did not want to work *according* to nature, but *like* nature. This volume, which documents the complete range of Arp's artistic and poetic oeuvre, is published upon the opening of Germany's Arp Museum extension, designed by the Pritzker Prize winning New York architect Richard Meier.

Hans Arp: Die Natur der Dinge

ISBN 978-3-937572-74-1

Hardcover, 8.75 x 11 in. / 236 pgs /
103 color / 20 b&w.

U.S. \$95.00 CDN \$109.00

February/Art

LUDION



Raoul De Keyser: Retour 1964–2006

Edited by Paul Van Calster.

Text by Steven Jacobs.

This substantial new volume offers a broad, representative picture of the oeuvre of the important Belgian painter Raoul De Keyser, who began his artistic career in the mid-1960s but did not gather international recognition for his abstract canvases until the late-80s. Consequently, much of his early work was never documented. For this volume, author Steven Jacobs spent years charting the early work, tracking it down and having it photographed. More than two-thirds of De Keyser's previously unseen work is documented here for the first time, alongside the artist's most important works and many canvases made since 2000. De Keyser is represented in New York by David Zwirner gallery. Of his 2004 exhibition there, *Artforum's* Michael Wilson wrote: "De Keyser remains contemporary in his concentration on the fragmentary and the left-behind, in his implicit acknowledgment of the impossibility of permanence or completion. His palette is timely too, often sharing celebrated countryman Luc Tuymans' dusty greens, pinks and creams."

Raoul De Keyser: Retour 1964–2006
 ISBN 978-90-5544-709-1
 Hardcover, 9.75 x 11.25 in. / 256 pgs / illustrated throughout.
 U.S. \$90.00 CDN \$104.00
 March/Art

STEIDL/ZWIRNER & WIRTH



Konrad Klapheck: Paintings

Text by Konrad Klapheck.

Interview by Christopher Williams.

This long-overdue first English-language monograph brings together an astonishing group of paintings that span the course of German painter Konrad Klapheck's six-decade-long career—from his painterly investigations of technological machines and everyday objects such as typewriters, sewing machines and ventilators to his more recent figurative work. Klapheck's early paintings employ subtle anthropomorphization and are charged with psychological, social and political meaning. A telephone, for example, takes on a playful, eroticized quality in one canvas, while a typewriter becomes a menacing object evocative of brute power in another. An artist's artist, Klapheck has never painted according to fashions dictated by the art world; he is a painter guided by his own obsessions. However, in their surprising combination of deadpan depiction and evocative playfulness, Klapheck's canvases forge an important link in twentieth-century art, melding elements from Surrealism and Pop art with a singular painterly sensibility.

Konrad Klapheck: Paintings
 ISBN 978-3-86521-630-4
 Paperback, 8.5 x 9.75 in. / 138 pgs / illustrated throughout
 U.S. \$60.00 CDN \$69.00
 April/Art

STEIDL/ZWIRNER & WIRTH



Al Taylor

Al Taylor, who died in 1999 at the age of 51, was inspired by literally whatever was around—from a dog stain on a Paris street to a Styrofoam float washed up on a Hawaiian beach. He saw abstract forms in quotidian detritus, creating a complex and humorous body of work consisting of paintings, drawings and sculpture, which he called "constructions." His use of simple materials like hot rolled steel, wire, Xerox toner and correction fluid was a perfect match for such subject matter. Approaching this three-dimensional work with the same balance of intensity and whimsy with which he made his drawings, Taylor willfully dismissed any distinction between the two medias. In fact, he thought of his constructions as spatial drawings with a multitude of views. This fully illustrated monograph, which includes an extensive overview of Taylor's oeuvre, is published concurrently with an exhibition at Zwirner & Wirth, New York.

Al Taylor
 ISBN 978-3-86521-636-6
 Hardcover, 9 x 11.5 in. / 88 pgs / illustrated throughout.
 U.S. \$65.00 CDN \$75.00
 April/Art

Exhibition Schedule
 New York: Zwirner & Wirth,
 01/10/08–03/01/08

RICHTER VERLAG



Anselm Kiefer: Wege der Weltweisheit / Die Frauen der Revolution

Edited by Klaus Gallwitz.

Text by Hans Dickel, Janine Schmutz, Sabine Schütz.

Since the 1970s, Anselm Kiefer has explored existential issues in monumental canvases, woodcuts, photo sequences and lead-bound tomes. He is one of the most important and best-known post-war German painters. This volume explores two recent bodies of work, *Hermann's Battle* and *The Women of the French Revolution*.

Anselm Kiefer was born in 1945 in Donaueschingen, Germany. In 1966 he left law studies at the University of Freiburg to study art in Freiburg, Karlsruhe and Düsseldorf. His massive paintings confront twentieth-century German history head on, employing Kiefer's own array of visual symbols to comment on tragic aspects of German history and culture, particularly the Nazi era. Kiefer's work has been exhibited throughout the world in most major museums.

Anselm Kiefer: Wege der Weltweisheit / Die Frauen der Revolution
 ISBN 978-3-937572-75-8
 Hdcvr, 8.75 x 11 in. / 96 pgs / 64 color.
 U.S. \$55.00 CDN \$63.00
 February/Art

HATJE CANTZ



Elmgreen & Dragset *This Is the First Day of My Life* Text by Tony Benn, Massimiliano Gioni, Amelia Saul.

"Some people find a certain cruelty in parts of our work," say the rising conceptualist-collaborators Michael Elmgreen and Ingar Dragset, "but they are definitely not more vicious than any real-life experiences." Since 1995, Elmgreen and Dragset have tackled issues of privatization, gentrification, social alienation and the dismantling of social welfare. For their first show at Tanya Bonakdar Gallery in 2001 they papered over the windows with the announcement "Opening Soon Prada." Pursuing and inverting this theme, in 2005 they installed a mocked-up Prada store on a deserted road near Marfa, Texas. They have recreated hospitals and prison cells, and have reconfigured gallery spaces to spatially deter their would-be audience. "Our aim is to investigate some of the power structures that these spaces derive from, and by exchanging and replacing some of these structures, show how fragile they actually are." This monograph is the first extensive survey of their work to date.

Elmgreen & Dragset
ISBN 978-3-7757-2050-2
Hardcover, 8.75 x 11.75 in. / 320 pgs / 440 color.
U.S. \$70.00 CDN \$81.00
May/Art

SITE SANTA FE



Hans Schabus: *Deserted Conquest* Edited by Katia Zavitovski, Joanne Lefrak. Text by Laura Heon.

Renowned for disrupting and reconfiguring space in unexpected ways, Austrian artist Hans Schabus, born in 1970, produces site-specific installations that use spatial displacement to debunk cultural symbols. For his first solo museum exhibition in the United States, Schabus made *Deserted Conquest*, a 15,000-square-foot installation commissioned by SITE Santa Fe, 2007. Taking the New Mexico landscape as his subject, he created a series of confrontations that dismantle our cultural romanticism of the desert landscape and idealizations of "the West." This consisted of two new videos, sculptures, drawings and a variety of found objects, including a partially reconstructed mobile home and more than 100 tons of dirt. Viewers were encouraged to navigate the terrain freely, their tracks transforming the space over time. As a further conceit orchestrated by the artist, the catalogue's full-color images are photographed along cardinal lines, lending the reader a fresh perspective on the original exhibit.

Hans Schabus: Deserted Conquest
ISBN 978-0-9764492-6-3
Hardback, 7.5 x 9.25 in. / 100 pgs / 80 color, 7 b&w.
U.S. \$20.00 CDN \$23.00
February/Art

WALTHER KÖNIG/THYSEN-
BORNEMISZA ART CONTEMPORARY

Olafur Eliasson & David Adjaye: *Your Black Horizon* Art Pavillon

Edited by Eva Ebersberger. Text by Daniela Zyman, Daniel Birnbaum.

Olafur Eliasson, one of today's most acclaimed contemporary artists, and David Adjaye, a rising architecture star, have engaged in a unique collaboration. Eliasson's light installation "Your Black Horizon," which debuted at the 2005 Venice Biennale, was conceived from the start as a hybridization of both of their practices. The piece consists of a light, representing a horizon line, that emanates through a narrow gap in an architectural structure. This is the only light source, and it runs around the entire dark gallery space, without any visual obstruction. The optical illusion that is achieved is that of a reversed horizon line. This publication is presented in conjunction with the installation of this project in Croatia. Critic and curator Daniel Birnbaum, writer Eva Ebersberger and curator Daniela Zyman contribute in-depth essays, which are accompanied by large-scale spreads of the project.

**Olafur Eliasson & David Adjaye:
Your Black Horizon**
ISBN 978-3-86560-304-3
Hardcover, 10 x 8.5 in. / 168 pgs / 112 color / 8 b&w.
U.S. \$49.95 CDN \$57.00
March/Art

HATJE CANTZ



The Absence of Mark Manders

Edited by Stephan Berg, Solveig Øvstebo, Philippe Van Cauteren, Mirjam Varadinis. Text by Stephan Berg, Douglas Fogle, Mark Manders, Mirjam Varadinis.

Dutch artist Mark Manders, born in 1968, has been devising sculptural installations since the late 1980s and exhibiting them as a fragmented self-portrait in the form of imaginary rooms. A veteran of solo exhibitions at such respected American venues as The Drawing Center in New York, the Berkeley Art Museum and The Art Institute of Chicago, he has established himself as one of the most distinctive and independent artists on today's international sculpture scene. Beginning with the exemplary piece "Self-Portrait as a Building," created in 1986, Manders' entire oeuvre can be understood as a large-scale attempt to translate his own existence and development into wordless, associative memory spaces. Chimneys, brick walls, oversized model rats, tables, chairs, newspapers and a plethora of small, personal objects are tweaked in scale and amassed as "still lives with broken moments." This is the most significant appraisal of his work to date.

The Absence of Mark Manders
ISBN 978-3-7757-2031-1
Paperback, 8 x 10.75 in. / 280 pgs / 292 color / 43 b&w.
U.S. \$55.00 CDN \$63.00
February/Art

WALTHER KÖNIG



Georg Baselitz & Benjamin Katz: The Direction Is Right

Edited by Detlev Gretenkort.

Postwar East German Neoexpressionist Georg Baselitz and Belgian photographer Benjamin Katz have been close friends and artistic colleagues for close to five decades. Over the past two years, Baselitz has engaged in a reworking of his early paintings—using a more direct style, a lighter and quicker manner, in large formats. In this volume, Baselitz's new works are juxtaposed with photographs by Katz, who has taken hundreds of portraits of the artist and his working environment over the past half century. In fact, it was Katz who, in 1963, organized Baselitz's first solo exhibition in the newly founded Berliner Galerie together with Michael Werner. This legendary exhibition caused a scandal and made the artist famous overnight.

Georg Baselitz & Benjamin Katz: The Direction Is Right

ISBN 978-3-86568-346-5

Paperback, 8.5 x 11.25 in. / 104 pgs / 55 color.

U.S. \$49.95 CDN \$57.00
March/Art

DAVID NOLAN GALLERY



Georg Baselitz: Watercolors

From the Remix Series

German painter Georg Baselitz emerged in the 1960s and quickly distinguishing himself as one of the preeminent artists of the postwar era. Almost 50 years later, we now know his upside-down imagery so well that it is almost superfluous to mention it; yet its function still resonates, allowing us to see the painting beyond its content, in essence, to free seeing from thinking. In this volume of works on paper from Baselitz's *Remix* series, the artist trades in his heavily applied oil paints for a suite of vibrant watercolors graced by India ink to revisit the iconic themes and motifs from his work of the 60s, 70s and 80s. In music, to "remix" is to repeat or to copy in some way; here, to remix is to add through imitation or a retelling. The remixed work is purposefully self-reflexive and pushes at the boundaries of Baselitz's practice as a painter.

Georg Baselitz: Watercolors

ISBN 978-0-9771714-2-2

Hardcover, 10.25 x 12 in. / 59 pgs / 20 color / 3 b&w.

U.S. \$45.00 CDN \$52.00
February/Art

HOPEFULMONSTER



Mario Merz: Disegni

Edited by Dieter Schwarz.

Text by Lara Conte, Claire Gilman.

This first volume dedicated entirely to the drawings of Mario Merz, one of the best-known and most influential artists of the Italian Arte Povera movement of the 1960s and 70s, contains reproductions of 300 drawings made from 1954 until the time of the artist's death in 2003—many of which have never been published before. For Merz, drawing was an essential medium, at home and on his travels, not only because it was so portable and simple in terms of materials but because it allowed him to convey his mental and physical encounters "seismographically"—from singing birds to falling leaves to the noise of oncoming traffic. In his words, "All these things entered into the drawing, without directly entering it, but they entered into it as time, in the act of registration, as though the pencil were the tip of one of those instruments that record things on sheets of paper." This essential collection contains drawings from the *Objet cache-toi* (*Object, Hide Yourself*) series; images of tables, cups and groups from the *Garden of the Owls* series, the *Flying Flower Seeds* and the *Sydney Drawings*; and large works depicting prehistoric "terrible animals."

Mario Merz: Disegni

ISBN 978-88-7757-217-2

Hardcover, 9.25 x 11 in. / 380 pgs / 250 color / 100 b&w.

U.S. \$100.00 CDN \$115.00
March/Art

HATJE CANTZ



Jannis Kounellis

Text by Angela Schneider, Marc Scheps.

In 1969, Greek-born Jannis Kounellis famously exhibited 11 live horses at Rome's Galleria l'Attico. Kounellis, who has been living in Rome since the beginning of his career, is a pioneer of the Arte Povera movement, which originated in Italy in the mid-60s and is characterized by antiestablishment media (like street theater) and antilistist materials (like rope, rocks and discarded metal). Kounellis preferred dirt, fire, gold, burlap sacks, smoke and coffee grounds—to name a few of the substances that gradually appeared in his sculptures and installations. In 2002, Kounellis created his masterwork, "Labyrinth," a monumental installation composed of 143 eight-foot-tall vertical iron panels surrounded by a layer of coal. Viewers can walk through to encounter traces of Kounellis' past pieces: burlap sacks, an iron cot, coffee grounds. Like a trip through "Labyrinth," this comprehensive monograph contributes richly to the understanding of Kounellis' influential 40-year career.

Jannis Kounellis

ISBN 978-3-7757-2108-0

Hardcover, 11 x 11 in. / 240 pgs / 12 color / 160 b&w / 30 duotone.

U.S. \$60.00 CDN \$69.00
March/Art

JRP RINGIER



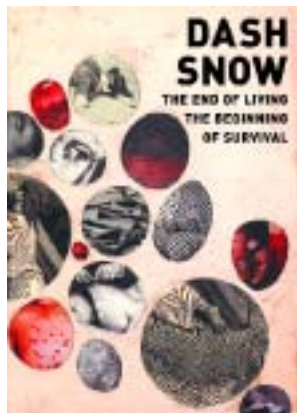
Kelley Walker

Edited by Yves Aupetitallot, Anne Pontegn . Text by Bob Nickas, Scott Rothkopf, Anne Pontegn .

New York-based artist Kelley Walker hacks advertising and displays its inner workings as art. His large-scale prints appropriate iconic cultural images, digitally altering them to expose their underlying agendas. In "Black Star Press: Black Star, Star Press Star" (2004), Walker combined nondigital collage processes to reference abstract painting: He smeared newspaper photos of the Birmingham race riots with melted chocolate and toothpaste, scanned them into a computer and made photographic prints from the results. Such hybridized work is neither quite post-Pop nor just appropriation. In the past few years, Walker has emerged as one of the most innovative and rigorous young artists in New York and has become much in demand not only for his solo work but for his collaborations with fellow New Yorker Wade Guyton. This monograph is a valuable introduction to Walker's technical processes, and essays by maverick critic and curator Bob Nickas and writer Scott Rothkopf lend much insight into his practice.

Kelley Walker
ISBN 978-3-905770-68-1
Paperback, 9.25 x 11.25 in. / 160 pgs / 100 color.
U.S. \$49.00 CDN \$56.00
March/Art

WALTHER K NIG



Dash Snow: The End of Living, the Beginning of Survival

Text by Anna T. Berger, Nicole Hackert.

This beautifully produced first monograph on the young New York artist Dash Snow, whose complicated life and much-sought-after works have been chronicled in just about every major American art publication in recent years, contains stunning reproductions of his critical, Dada-esque collages, which range from cum-glittered tabloid covers starring Saddam Hussein to straight text pieces to modified bondage images; new sculptural works composed of items like books, doll heads, chain mail and skeletal fragments; and a smattering of the photographs and Polaroids that originally made Snow famous outside of street art culture, where he began writing graffiti. Published on the occasion of Snow's one-person exhibition at Contemporary Fine Arts, Berlin, this volume, with paper changes, an embossed cover and a slipcase, is a certain collector's item. An informative short essay by Anna T. Berger rounds it out.

Dash Snow: The End of Living, the Beginning of Survival
ISBN 978-3-931355-42-5
Hardcover, 9.5 x 13 in. / 242 pgs / 242 color.
U.S. \$132.00 CDN \$152.00
March/Art

WALTHER K NIG



John Bock: Maltreated Frigate

This sophisticated artist's book, with custom-cut cover and partially exposed binding, documents John Bock's 2006 action, *Maltreated Frigate*—the height as well as the culmination of this rising German artist's performative work. Here, Bock's vision comes to life in a multitude of color illustrations composed and collaged by the artist. The libretto, printed in its entirety, explodes in linguistic fireworks and tumbles down the printed page, solid in its earthiness and ready to be constructed into a jumble of bizarre and whimsical neologisms—vivid testimony to the artist's zest for expression. "Maltreated Frigate" was performed as a spectacle in 10 scenes, a collision course of rock opera, Theater of the Absurd, animated sculpture and puppet show. This raucous volume invites the reader to accompany the artist and his protagonists along their tour-de-force, stream-of-consciousness action. It is a violent ride on a machine from hell, steered by an idiosyncratic inner logic.

John Bock: Maltreated Frigate
ISBN 978-3-86560-252-7
Paperback, 8.25 x 11 in. / 208 pgs / 300 color.
U.S. \$49.95 CDN \$57.00
December/Art

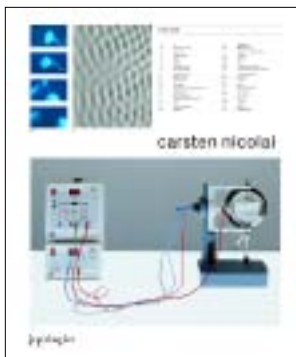
WALTHER K NIG/MFC-MICHLE
DIDIER, BRUSSELS

Josh Smith & Christopher Wool: Can Your Monkey Do the Dog

This book is the result of a collaboration between the artists Christopher Wool and Josh Smith. Their method is reminiscent of musical improvisation: to start, one of them proposes an image from his own body of work. From this basic picture, the other generates another image by re-working it through digital programs like Photoshop. Thus, new images made with "four hands" are created. The book is simply designed, with no texts, just black-and-white abstraction after abstraction. Here, the reproduction of the art image is just as important as the work of art. In other words, one can see pixels, blurred brushstrokes, the glare of a flashbulb reflecting off oil paint or a smudged Xerox effect. It's all part of the work—rather than highlighting the process of painting, the artists are highlighting the process of reproduction itself.

Josh Smith & Christopher Wool: Can Your Monkey Do the Dog
ISBN 978-2-930439-04-4
Pbk, 8.5 x 11 in. / 168 pgs / 80 b&w.
U.S. \$64.00 CDN \$74.00
December/Art

JRP RINGIER



Carsten Nicolai: Static Fades

Edited by Dorothea Strauss.
Text by Christoph Doswald,
Klaus Ottmann, Britta Schröder,
Dorothea Strauss.

Berlin-based artist and musician Carsten Nicolai, born in 1965, is one of very few contemporary artists who convincingly work in the conflict zone between art, science and sound. Equally respected in the art world and the electronic music community, his works lay open the functional principles of codification, self-organization and perception so that the hand of the artist recedes and the classical notion of an oeuvre is put into question. Drawing on sounds available in our everyday environment, Nicolai creates soundscapes and installations redolent with clicks and blips from telephones, faxes and other technological detritus: he creates an elementary, universal language that eludes rationality, requesting instead to simply be perceived by the individual. This survey spans from Nicolai's well-known 1997 Documenta X project, "Infinity"—in which 72 short audio works were discretely embedded throughout Kassel's public spaces—to new pieces produced for a recent solo exhibition at Zurich's Haus Konstruktiv.

Carsten Nicolai: Static Fades
ISBN 978-3-905770-63-6
Pbk, 10.75 x 11.25 in. / 160 pgs / 120 clr.
 U.S. \$49.00 CDN \$56.00
 March/Art

JRP RINGIER



Rachel Harrison: If I Did It

Edited by Heike Munder.
Text by Ellen Seifermann,
John Kelsey, Heike Munde.

"The Honey Collector" (2002), by New York sculptor Rachel Harrison, is a grayish-purple monolith that holds an eclectic selection of squeeze-bottle honey bears on its front and a flier for a "reliable cat-sitter," which helpfully includes tear-off phone-number tabs, on its back. Harrison has made her career with these Minimalist-inspired works—which she updates with all manner of found elements besides honey bears, like Calvin Klein underwear packaging and photos of the teenage pop supergroup Hanson. In a very tantalizing way, she takes the air out of the serious formalist legacy that inspires her sculptural forms by forcing them to do double duty as mounts for such kitschy readymades. Harrison's newest work is a garish mélange of colors and includes even more unlikely everyday elements, such as canned Arnold Palmer tea, a hypodermic needle and a thermostat. This highly anticipated monograph includes a text by writer and artist John Kelsey.

Rachel Harrison: If I Did It
ISBN 978-3-905770-56-8
Paperback, 9.25 x 11.25 in. / 144 pgs / 100 color.
 U.S. \$49.00 CDN \$56.00
 March/Art

JRP RINGIER



Shirana Shahbazi: Meanwhile

Text by Gianni Jetzer, Ali
Subotnick, Kate Bush.

In a *New York Times* review, Roberta Smith wrote that Shirana Shahbazi "treats her photographs like words that can be used in different sentences or translated into entirely different languages." Shahbazi—who won the London Citibank Prize in 2002 and participated in the 2005 Venice Biennale—was born in Tehran in 1974, moved to Germany as a child and is currently based in Zurich. Her work reflects the references she has absorbed from both Iranian and European cultures. Trained as a photographer, Shahbazi shoots eclectically—portraits, still lifes, landscapes. These photographs are then often used as source material for paintings, billboards and traditional Iranian carpets. By altering the scale of the photographs, transposing the imagery into a new medium and blending cultures, she subverts viewers' expectations about the relationship between an artist's identity and her work. Lavishly illustrated, this monograph includes essays by Kate Bush, Ali Subotnick and Gianni Jetzer.

Shirana Shahbazi: Meanwhile
ISBN 978-3-905829-05-1
Hdcvr, 8 x 11.25 in. / 64 pgs / 40 color.
 U.S. \$30.00 CDN \$35.00
 March/Art

JRP RINGIER



Spartacus Chetwynd

Edited by Raphael Gyga,
Heike Munder.

The UK-based artist Spartacus Chetwynd is known for her baroque, surreal performances that humorously bring together multiple visual references from art history and pop culture. One of Chetwynd's summer 2007 site-specific performances, sponsored by New York's Creative Time, was titled: "Soylent Green, King Kong, Kasuma & Paul Auster Improvs." She liberally mixes references like Yves Klein's *Anthropometries* and Hieronymous Bosch characters with heavy metal Michael Jackson's *Thriller*, somehow producing a unified whole that is evocative of how our culture disseminates information. As well as performances, Chetwynd who graduated from the Royal College of Art with an MFA in painting, produced a series of small canvases in 2004 and 2005 entitled *Bat Opera*. They also quote pop culture, while featuring obscure bits of Romanticism gleaned from art history and literature. A well-designed introduction to this emerging artist's work, this volume is printed on 12 differently colored papers.

Spartacus Chetwynd
ISBN 978-3-905770-82-7
Paperback, 7.75 x 10.75 in. / 296 pgs / 195 color / 146 b&w.
 U.S. \$65.00 CDN \$75.00 **SDNR30**
 March/Art

HATJE CANTZ



Daniele Buetti

Maybe You Can Be One of Us

Text by Jacqueline Burckhardt, Gianni Jetzer, Ferdinand Ullrich, David Velasco.

Swiss artist Daniele Buetti is notorious for his defaced photographs of supermodels, which feature scars, tattoos and disenchanted fragments of text. He has been questioning the socially determined constructs of beauty and the commodification of sexuality and glamour since the 1980s.

Daniele Buetti

ISBN 978-3-7757-2095-3

Hardcover, 8.75 x 11.5 in. / 240 pgs / 180 color.

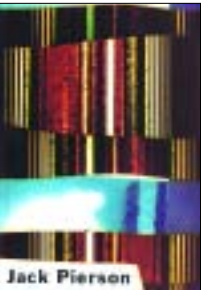
U.S. \$60.00 CDN \$69.00

May/Art

Exhibition Schedule

New York: Swiss Institute for Contemporary Art, 02/12/08–03/22/08

PHOTOLOGY



Previously Announced.

Jack Pierson

Erotic, enigmatic and ephemeral-feeling, this compact artist's book includes 60 artworks in different media, including videos, works on canvas, digital paintings, word sculptures, slides and printed photographs. Often out of focus, overexposed or underexposed, the works convey the feeling of a road movie, linking bleak, everyday experiences with sparkling, Hollywoodesque twists—a kind of hustler noir.

Jack Pierson

ISBN 978-88-88359-29-8

Hardcover, 5.5 x 7.5 in. / 68 pgs / 75 color.

U.S. \$25.00 CDN \$29.00

Available/Photography

WALTHER KÖNIG



David Shrigley: Worried Noodles

This small artist's book contains two CDs of music by bands like Dirty Projectors, David Byrne, Franz Ferdinand and Scout Niblett based on lyrics written by the artist David Shrigley. Shrigley's drawings and lyrics are reproduced on the printed pages of the enclosed book; the discs contain 39 songs total.

David Shrigley: Worried Noodles

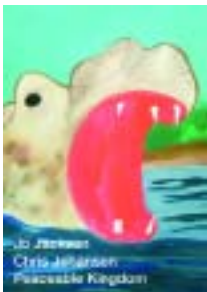
ISBN 978-3-86560-315-9

Slipcased, 5.75 x 5.25 in. / 98 pgs / 68 b&w / CD-Audio.

U.S. \$49.95 CDN \$57.00

March/Art

NIEVES



Chris Johanson & Jo Jackson: Peaceable Kingdom

Chris Johanson and Jo Jackson, artists, partners and owners of the amazing dog Raisin, here offer up recent graphic works. Both painters are known for their subversive, street-smart, from-the-gut imagery—painted on canvas or walls, installed in galleries, printed on skateboards or otherwise superimposed on everyday detritus.

Chris Johanson & Jo Jackson: Peaceable Kingdom

ISBN 978-3-905714-37-1

Paperback, 6.5 x 9 in. / 32 pgs / 16 color.

U.S. \$20.00 CDN \$23.00

June/Art

SAVANNAH COLLEGE OF ART AND DESIGN



Marcus Kenney

Foreword by Paula S. Wallace. Text by William A. Fagaly, Summer Orndorff.

Pop collages featuring commercial products and degenerate symbols of America, kewpie dolls and papier-mâché monkeys are some of the artworks featured here. Henry Darger, Hokusai and Tom Wesselmann spring equally to mind.

Marcus Kenney

ISBN 978-0-9797440-2-0

Pbk, 11 x 10 in. / 80 pgs / illustrated throughout.

U.S. \$35.00 CDN \$40.00

February/Art

Exhibition Schedule

Atlanta: Marcia Wood Gallery, 04/19/08–05/31/08

VEENMAN PUBLISHERS



Bearflavoured

Bears—stocky, hairy gay men—have moved from the margins of gay culture to the mainstream. This volume presents Bear-centric work by 30 international illustrators, photographers, designers and artists from around the world, including Walter Van Beirendonck, Costello Tagliapietra, Jean-Charles de Castelbajac, Franko B. and Nayland Blake.

Bearflavoured

ISBN 978-90-869011-0-4

Paperback, 6.5 x 8.75 in. / 256 pgs / 210 color / 44 b&w.

U.S. \$45.00 CDN \$52.00

February/Popular Culture

REGENCY ARTS PRESS



**Kathe Burkhart:
The Liz Taylor Series**
The First 25 Years: 1982–2007

The respected New York painter Kathe Burkhart is best known internationally for her *Liz Taylor Series*, a Feminist conceptual project that is more a highly performative serial work than a simple body of paintings and drawings devoted to this iconic and perpetually complicated Hollywood muse. In Burkhart's work, Taylor's multiple personae—actress, vixen, Hollywood royalty, serial wife and divorcée, party girl, charitable humanitarian, entrepreneur, rebel, dominant woman—together form a media-based mirror of contemporary female identity. Derived from tabloid and paparazzi shots, film stills and publicity photos and often emblazoned with highly charged expressions of profanity, the paintings portray the actress as a two-dimensional doppelgänger for the artist herself—caught in the act of reclaiming female sexuality and power. This comprehensive volume, arranged in chronological order, presents Burkhart's series-in-progress at its 25-year mark. Consistently intense and obsessively focused, it is a relentlessly powerful experience.

Kathe Burkhart: The Liz Taylor Series
ISBN 978-0-9749037-8-1
Pbk, 6.5 x 9 in. / 209 pgs / 186 color.
U.S. \$45.00 CDN \$52.00
February/Art

KERBER



**Mel Ramos:
I Love Women**

Edited by Thomas Levy.
**Text by Belinda Grace Gardner,
Mel Ramos.**

The title of this pocket-sized monograph says it all. Whether painting a gorgeous Monica Vitti-esque bombshell leaning on a Del Monte ketchup bottle in 1971 or a Matisse-inspired redhead reclining on an abstracted chair, the rebel figurative painter Mel Ramos is widely viewed as one of the most significant representatives of the California Pop movement. Like his colleagues in the New York Pop art scene, he began his career as a commercial artist and was interested in the everyday myths of his time, from comic-strip figures to the synthetic dreams proposed by the advertising world. Since 1963, Ramos has fleshed out just about every popular erotic fantasy of women, from cartoon superheroine to dominatrix to pinup girl to classical female nude.

Mel Ramos: I Love Women
ISBN 978-3-86678-076-7
Hdcvr, 4.75 x 8.75 in. / 96 pgs / 59 color / 3 b&w.
U.S. \$14.50 CDN \$17.00
March/Art

FREDERICKS & FREISER



**John Wesley: The
Bumsteads**

Text by Robert Hobbs.

Over the course of the past 40 years, painter John Wesley has created a remarkably singular body of work whose subject is no less than the American psyche. While many artists of his generation have used popular images to explore the cultural landscape, Wesley has employed comic-strip style and compositional rigor to make deeply personal, often hermetic paintings that strike at the core of our most primal fears, joys and desires. In this first volume ever to collect the entire iconic *Bumstead* series, which spans from 1974 until the present, we are introduced to several paintings that have never been reproduced before. These are dark and erotic works, sly and witty without ever giving too much away. Linda Norden described them thus in *Parkett 62*: "The *Bumstead* paintings—whether detailing scenes of domestic misunderstanding, zooming in on off-camera moments of bafflement or simply scanning empty halls and walls for private memories—are excruciatingly specific representations of the gulfs between feeling and comprehension. . . smart, funny, startling, irreverently empathetic and often heartbreaking, they are a welcome antidote to more laborious discourse." With an insightful new essay by Robert Hobbs.

John Wesley: The Bumsteads
ISBN 978-0-615-15827-3
Hdcvr, 8.5 x 10.5 in. / 56 pgs / 40 clr.
U.S. \$40.00 CDN \$46.00
March/Art

MUSEUM OF CONTEMPORARY ART
CLEVELAND

**Yoshitomo Nara:
Nothing Ever Happens**

**Edited by Larry Gilman. Foreword
by Jill Snyder. Text by Kristin
Chambers, Josh Kun, Ingrid
Schaffner, Billie Joe Armstrong,
Carrie Brownstein, John Doe,
Dave Eggers, Yoshitomo Nara,
Lars Frederickson, Debbie Harry,
Leonard Nimoy, Ozmatli.**

Featuring essays and short fiction by a range of contemporary writers, punk musicians and cultural critics, as well as writings by Yoshitomo Nara himself, the cult artist's book *Nothing Ever Happens*—available through D.A.P. for the first time—examines both Nara's work and the subjects it addresses. Readers are invited into a world where emotions are not expected to be filtered, make-believe is not equated with lunacy and the world is both fantastic and terrifying. One of the most important and best-loved Japanese contemporary artists, Nara distinctively transcends a national style to offer a universal psychological narrative of childhood. This book is beautifully designed, with nice paper changes and pitch-perfect image selection.

Yoshitomo Nara: Nothing Ever Happens
ISBN 978-1-880353-25-7
Paperback, 8.25 x 10 in. / 96 pgs.
U.S. \$29.95 CDN \$34.00
February/Art

WALTHER KÖNIG

**Paul Chan: 7 Lights**

Text by Massimiliano Gioni, Kitty Scott.

The American artist Paul Chan has gained international acclaim for his video work, drawings and installations that blend a novel drafting aesthetic with philosophical reflections on politics, religion, sex and life. This beautifully produced monograph, published on the occasion of Chan's highly anticipated one-person exhibition at New York's recently unveiled New Museum of Contemporary Art, presents the first significant overview of his work. Spanning from the late 1990s through today, it is named for Chan's most recent project, *The 7 Lights* (2005-07), a series of large-scale digital projections and drawings that "hallucinate" the Seven Days of Creation.

Paul Chan was born in Hong Kong in 1973 and raised in Nebraska. Currently based in New York, he is represented by Greene Naftali Gallery and has had solo museum exhibitions at The Fabric Workshop and Museum, Philadelphia; the Blanton Museum of Art, Austin; the Institute of Contemporary Art, Boston; and the UCLA Hammer Museum, Los Angeles.

Paul Chan: 7 Lights
ISBN 978-3-86560-247-3
Hardcover, 9.75 x 12.25 in. / 150 pgs / 108 color.
 U.S. \$72.00 CDN \$83.00
 December/Art/Asian Art & Culture

CREATIVE TIME

**Waiting in New Orleans: A Reader by Paul Chan**

Foreword by Paul Chan.

Introduction by Anne Pasternak.

Text by Nato Thompson, Willie Birch, Kara Walker, Susan Sontag, Alain Badiou, Samuel Beckett, Malik Rahim.

In November of 2007, Paul Chan and New York arts organization Creative Time presented Samuel Beckett's *Waiting for Godot* in New Orleans, together with Christopher McElroen, Director and Producer of The Classical Theatre of Harlem. This three-part reader presents a critical response to New Orleans' post-Katrina devastation by exploring the personal and political conditions facing its citizens through Beckett's emblematic story about waiting and futility. Contributions from internationally acclaimed writers and activists include Susan Sontag on her own presentation of *Waiting for Godot* in Sarajevo and Terry Eagleton on "Political Beckett." Curator Nato Thompson talks with Chan, and there are contributions by New Orleanian community leaders, poets, artists and activists.

Waiting in New Orleans: A Reader by Paul Chan
ISBN 978-1-928570-05-9
Paperback, 6.5 x 8.5 in. / 150 pgs / 12 color / 20 b&w.
 U.S. \$25.00 CDN \$29.00
 May/Art/Asian Art & Culture

WALTHER KÖNIG

**Paul Chan: The Shadow and Her Wanda**

This artist's book for children, commissioned by London's renowned Serpentine Gallery on the occasion of Chan's 2007 one-person exhibition there, will be equally delightful to smart, imaginative children and any parent with a even a passing interest in Western philosophy. With words, drawings and cheeky, smart footnotes (citing such diverse sources as Goethe, Nietzsche, Hegel and Google) by Chan, it tells the story of a young girl who is afraid of the night until her shadow shows her how the world can be transformed in the dark. Innovative and engaging—but not at all uptight—this sophisticated children's book introduces ideas about language, art and contemporary culture with a light hearted touch that keeps you flipping through the pages again and again.

Paul Chan: The Shadow and Her Wanda
ISBN 978-3-86560-246-6
Paperback, 8.25 x 8.25 in. / 64 pgs / 25 b&w.
 U.S. \$16.00 CDN \$18.00
 December/Art/Asian Art & Culture

WALTHER KÖNIG

**Cosima von Bonin: Roger and Out**

Text by Manfred Hermes, Bennett Simpson, Ann Goldstein, Isabella Graw.

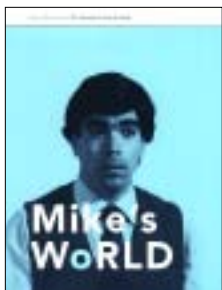
Over the last 15 years, Cosima von Bonin has produced sculpture, photography, textile "paintings," installation, performance, film, video and music—often combined in large installations. This generous survey addresses ideas of play, indoctrination, structure, improvisation, cultural and gender representations, identity and self-reflection—with both absurdity and humor.

Cosima von Bonin was born in 1962 in Kenya and lives and works in Cologne, Germany. She has been featured in several of the most important group exhibitions of the 1990s, including *German Open* at the Kustmuseum Wolfsburg in 1999. She frequently collaborates with other artists and has shown with Christopher Williams and Stephen Prina; Paul D. Miller, aka DJ Spooky; Janine Antoni and John Bock; and Kai Althoff and Tobias Rehberger.

Cosima von Bonin: Roger and Out
ISBN 978-3-86560-289-3
Paperback, 8.75 x 11 in. / 160 pgs / 100 color.
 U.S. \$64.00 CDN \$74.00
 February/Art

Exhibition Schedule
 Los Angeles: Museum of Contemporary Art,
 09/16/07–01/07/08

THE BLANTON MUSEUM OF ART



Mike's World: Michael Smith & Joshua White (And Other Collaborators)

Edited by Annette DiMeo Carlozzi.

Introduction by Annette DiMeo Carlozzi.

Text by Michael Smith, Mike Kelley, Jay Sanders, Ingrid Schaffner, Regine Basha.

Mike's World takes a tightly focused view of a single Michael Smith performance persona, "Mike," as it has developed over the years.

Mike's World: Michael Smith & Joshua White (And Other Collaborators)

ISBN 978-0-9771453-9-3

Pbk, 8.5 x 10.5 in. / 140 pgs / illust. throughout.

U.S. \$30.00 CDN \$35.00

February/Art

Exhibition Schedule

Philadelphia: ICA, 04/24/08–08/03/08

WALTHER KÖNIG/BYWATERS BROS.
EDITIONS, TORONTO



Jonathan Monk: The Reason Why I Am Here Is the Reason Why I Am Here

Lynn Valley 3
Edited by Reid Sheir, Roger Bywater.

Lynn Valley 3, by the British artist Jonathan Monk, features amateur photographs taken by an audience member at a recent Morrissey concert in Berlin.

Jonathan Monk: The Reason Why I Am Here Is the Reason Why I Am Here

ISBN 978-0-920293-74-4

Paperback, 9.45 x 7 in. / 48 pgs.

U.S. \$34.00 CDN \$39.00

December/Photography

DES MOINES ART CENTER



Tom Sachs: Logjam

Edited by Ellen R. Feldman.

Text by Jeff Fleming, Raphaela Platow.

Tom Sachs has a cardboard box in his studio into which he throws miscellaneous stuff after he has attempted, unsuccessfully, to use it in a project. The "Logjam" box exemplifies Sachs' working method and his response to the world: he needs to make things; everything else just gets in the way. Published to accompany the artist's traveling U.S. museum exhibition of 2007, this artist's book-cum-inventory-cum-catalogue documents what may be Sachs' most personal work.

Tom Sachs: Logjam

ISBN 978-1-879003-49-1

Paperback, 6 x 8 in. / 172 pgs / 95 color.

U.S. \$16.95 CDN \$19.00

March/Art

TURNER/A&R PRESS



Previously Announced.

Rafael Lozano-Hemmer: Some Things Happen More Often than All of the Time

Introduction by P. Espinosa, S. Vela, M.T.

Franco, A. Servitje, V. Kuri. Text by J.L. Barrios, M. DeLanda, B. London, P. Lozada, C. Medina, V. R. Stoichitas, B. Perea.

The first major monograph on the electronic artist who represented Mexico at the 07 Venice Biennale.

Rafael Lozano-Hemmer: Some Things Happen More Often than All of the Time

ISBN 978-84-7506-792-6

Hardcover, 7.5 x 10 in. / 176 pgs / 48 color / 9 b&w.

U.S. \$34.00 CDN \$39.00

Available/Art/Asian Art & Culture

CHARTA



Jon Kessler: The Palace at 4 A.M.

Text by Alanna Heiss, Hal Foster, Ludwig Seyfarth, Harald Falckenberg, Arthur Prinzhorn, Ethan Prinzhorn, Jon Kessler.

Jon Kessler's *The Palace at 4 A.M.*, shown in 2006 at New York's P.S.1 Contemporary Art Center, is a dizzying array of hundreds of monitors, surveillance cameras and miles of electric and video cable that simultaneously turn the viewer into voyeur, exhibitionist, spectator and surveilled subject. This volume documents the critically acclaimed project and includes essays by Alanna Heiss, Hal Foster and others.

Jon Kessler: The Palace at 4 A.M.

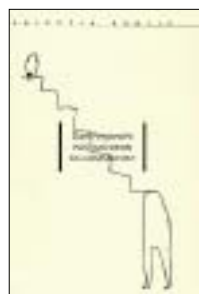
ISBN 978-88-8158-658-5

Hardcover, 10.75 x 8.5 in. / 144 pgs / 105 color.

U.S. \$55.00 CDN \$63.00

January/Art

WALTHER KÖNIG/IDEA DESIGN & PRINT CLUI



Previously Announced.

Dan Perjovschi: Postmodern Ex-Communist

Edited by Sabine Hentzsch.

In 2007, Bucharest artist Dan Perjovschi drew darkly political line drawings on the main atrium wall of New York's Museum of Modern Art during public hours, so visitors could view the work in progress—his first U.S. museum installation. This book of drawings includes work made for Public Art Bucharest.

Dan Perjovschi: Postmodern Ex-Communist

ISBN 978-3-86560-240-4

Paperback, 6.5 x 9 in. / 96 pgs / 90 b&w.

U.S. \$34.00 CDN \$39.00 **SDNR40**

Available/Art

WALTHER KÖNIG/GALERIE MEYER
KAINER, WIEN



Marcin Maciejowski: I Wanna Talk to You

Text by Christian Meyer,
Dieter Giesing.

This collection of eerie figurative works by the young Polish painter Marcin Maciejowski, who has shown at Leo Koenig Gallery in New York and at the 2004 Art Basel fair as a "Statement" artist, features work from 2003 to 2007.

Marcin Maciejowski: I Wanna Talk to You

ISBN 978-3-86560-253-4
Pbk, 10.5 x 11.75 in. / 168 pgs / 140 clr.
U.S. \$49.95 CDN \$57.00
December/Art

TURNER/A&R PRESS



Eduardo Sarabia: Relacion de un Interes

Text by Ciara Ennis, Christine Y. Kim.

This charming and elegant artist's book tracks Eduardo Sarabia, grandson of the treasure hunter Felipe Sarabia, as he searches the Sinaloa mountain range for Pancho Villa's lost gold, along with a Mexican policeman, a Tijuana drug dealer and a bandit.

Eduardo Sarabia: Relacion de un Interes
ISBN 978-968-9056-24-9

Pbk, 5.5 x 7.75 in. / 24 pgs / 25 clr / 2 b&w.
U.S. \$12.00 CDN \$14.00
March/Art/Latin American Art

ANTON KERN GALLERY/
THE JOURNAL BOOKS



Dan McCarthy

Introduction by Jack Pierson.

Text by Nick Stillman.

Contributions by Michael Nevin.

Brooklyn-based painter Dan McCarthy, who was born in Honolulu in 1962, has received plenty of critical attention for his recent canvases—thinly painted, almost gouachy, two-dimensional compositions that feature surfers on rainbow-covered waves, bikini girls on skateboards, scuba divers submerged in darkly undulating waters, longhairs, sports fisherman and other weird utopias. Nudes and nature scenes abound. Ken Johnson of *The New York Times* assessed McCarthy's "dreamy, goofy and naughty imagery" as both "intriguing and amusing," while *Art in America*'s Sarah Valdez finds McCarthy's quasi-Catholic references "less spiritual than surrealist." Some may see shades of Edvard Munch, while others will hear the strains of Brian Wilson on his better days. This volume is the first retrospective monograph to date, presented by McCarthy's New York gallery, Anton Kern, and Brooklyn-based publisher The Journal Books.

Dan McCarthy

ISBN 978-0-615-15858-7
Hardcover, 8 x 10.75 in. / 160 pgs.
U.S. \$30.00 CDN \$35.00
February/Art

ZACH FEUER GALLERY



Tom McGrath: Paintings 2002-2007

Text by Robert Hobbs,
Kevin Zucker.

This first comprehensive monograph on the young New York painter Tom McGrath, whom *Artforum* called "a painter's painter brimming with the desire to push oil paint to the limit of its descriptive potential," features a thorough analysis of his work by the noted art historian Robert Hobbs, in which Hobbs details McGrath's rethinking of traditional landscape painting. McGrath does not idealize the pastoral landscape, which is misaligned with present attitudes toward land use. Instead, he takes a far more objective look at the values such landscape invokes. McGrath accepts changes and ameliorates damage, setting the stage of the contemporary pastoral landscape so that its cracks and fissures are not only represented but are among its key distinguishing features. In addition to focusing on the changing landscape, McGrath's work reflects on the role of cars and highways in recent American culture—a subject that is further explored here in a selection of personal driving anecdotes by McGrath's contemporary, the artist Kevin Zucker.

Tom McGrath: Paintings 2002-2007

ISBN 978-0-9768533-7-4
Hardcover, 11 x 8.5 in. / 44 pgs /
19 color / 2 figures.
U.S. \$30.00 CDN \$35.00
February/Art

LOUISIANA MUSEUM OF MODERN
ART



Tal R: The Sum

Edited by Michael Juul Holm,
Anders Kold. Text by Anders Kold.

The rising Copenhagen painter Tal R, born in Israel and represented in New York by Zach Feuer Gallery and in Berlin by Contemporary Fine Arts, here presents new works composed in a palette limited to unmixed brown, red, orange, white, pink, yellow and green. Tal R's painting is fundamentally borne up by a collage principle where the narrative is increasingly subsumed in certain abstract ground rules. With splashing brush and slapdash layering, he paints gleefully in impossible materials, with undisguised clashes and references in the content. This monographic exhibition catalogue says something *with* painting, not *about* painting. The design is perfect.

Tal R: The Sum

ISBN 978-87-91607-01-1
Hardcover, 8.25 x 10 in. / 88 pgs /
25 color / 32 b&w.
U.S. \$40.00 CDN \$46.00
March/Art

HATJE CANTZ



Tim Eitel

Modernist urban architecture, cultivated landscapes and large expanses of sky are the principle elements in Berlin- and New York-based Tim Eitel's paintings. Individual figures or groups in which each member is nonetheless isolated populate these backgrounds. "Öffnung" (2006), for example, shows a huddle of schoolboys in uniform lounging in a nondescript Modernist interior, physically close but not interacting. Eitel, who studied at the venerable Art Academy of Leipzig in the early 1990s, has become one of the most successful painters of the New Leipzig School. Carrying a camera wherever he goes, Eitel takes snapshots and paints from them. In the past few years, his time in Los Angeles and New York has greatly influenced the architectural elements of his work. This volume is published in conjunction with exhibitions at ARKEN Museum of Modern Art in Copenhagen, Berlin's Galerie EIGEN+ART and Kunsthalle Tübingen.

Tim Eitel

ISBN 978-3-7757-2119-6

Hardcover, 9.75 x 11.5 in. / 200 pgs / 80 color.

U.S. \$55.00 CDN \$63.00

June/Art

HATJE CANTZ



David Schnell

Hover

Text by Dieter Daniels, Cheryl D. Hartup, Bettina Ruhrberg.

Leipzig-based David Schnell, who studied at the Art Academy of Leipzig, creates paintings that unsettle our sense of perception with their odd use of perspective and irrational architectural elements. In "Hochbahn" (2001), a highway overpass stretches above a scenic marsh with trees in the distance. The overpass comes, seemingly out of the canvas, straight at us—only to break apart unexpectedly before reaching its vanishing point. Schnell, with his reliance on foreshortening and his attention to detail in the landscapes that form his backgrounds, blends traditional architectural drafting techniques with more realistic classical painting aesthetics. As this monograph reveals, his works hinge on the use of central perspective, which is prominent in Renaissance art and which causes the horizon to become the most important element in the painting, both in terms of composition and content.

David Schnell

ISBN 978-3-7757-2129-5

Hdcvr, 9 x 12.25 in. / 96 pgs / 36 color.

U.S. \$40.00 CDN \$46.00

May/Art

HATJE CANTZ



Matthias Weischer

Drawings

Text by Wolfgang Holler.

The works that have brought Leipzig painter Matthias Weischer international recognition depict interiors—often sparsely furnished and unpopulated rooms—in which decorative elements and tweaked perspectives unsettle our perceptions of space and skew the viewer's capacity to orient. Weischer's drawings represent a second and stylistically quite independent strand of his work, being more crudely executed and less exacting in their surfaces. The genres do overlap at times: occasionally the drawings will pick up on ideas previously realized in paintings or will allude to visual elements that can later be traced in the painted works. This first catalogue of Weischer's drawings is presented in a generous, oversized publication, the apparently disorganized feel of which lends the volume the intimacy and rough energy of an artist's sketchbook. Born 1973 in Rheine, Germany, Weischer is often grouped with Neo Rauch as one of the most important painters of the New Leipzig School.

Matthias Weischer

ISBN 978-3-7757-2042-7

Hardcover, 13 x 18 in. / 64 pgs / 40 color.

U.S. \$60.00 CDN \$69.00

February/Art

HATJE CANTZ



Susanne Kühn

Text by Felicity Lunn, Tom Morton.

Interview by Cydney Payton.

Leipzig painter Susanne Kühn, who has had recent one-person shows at Goff+Rosenthal gallery in New York and Harvard University's Radcliffe Institute, makes vibrant works on canvas and paper that call to mind great German Romantics like Joseph Anton Koch and Caspar David Friedrich. However, what at first glance seem to be clichéd scenes of naturalistic mountains, forests and ravines, often populated by a single, pensive, isolated female figure, come together with elements from other historical and cultural contexts—comics, architecture, lyric abstraction, Japanese woodcuts, Disney animation and East German graphic design—so that the paintings feel entirely contemporary. This first comprehensive monograph features an informative interview with the artist, critical essays on her work and a wealth of vivid color plates depicting works from 2003 until today.

Susanne Kühn

ISBN 978-3-7757-2018-2

Hdcvr, 9.75 x 12 in. / 136 pgs / 47 color.

U.S. \$55.00 CDN \$63.00

February/Art

Exhibition Schedule

Denver: Museum of Contemporary Art, 05/16/08–12/07/08

WALTHER KÖNIG



Previously Announced.

Hans-Peter Feldmann: Buch/Book No. 9

Text by Inka Schube, Martin Clark, Martin Hochleitner.

Düsseldorf-based Hans-Peter Feldmann is a passionate collector of images and stories, an original thinker and one of the first conceptual artists. This is Feldmann's most personal book, a racy *parcours* through images before and behind the retina: clouds and strawberries, women in graceful poses, pants that don't fit, the longing of retired civil servants, flying people, Christmas decorations, soccer images, collections of countrycode plates and much more. These images are at once common, strange, smart, stupid and human. Of his focus on the "poetic moments of the ordinary," a 2003 review in *Artforum* said, "It is precisely this continual, ever-expanding reflection on and skepticism about the various functions and values of images, their truth content and modes of employment, that make Feldmann's work now seem seminal. And his relevance to contemporary art practice derives not least from his acknowledgment of the arbitrary relationship between signifier and signified, the moments of displacement and projection inherent in every form of representation."

Hans-Peter Feldmann: Buch/Book No. 9
ISBN 978-3-86560-232-9
Hdcvr, 9.25 x 11.75 in. / 208 pgs / 600 clr.
U.S. \$49.95 CDN \$57.00
Available/Art

WALTHER KÖNIG

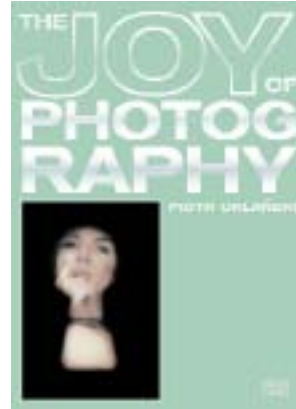


Hans-Peter Feldmann: Smoke

A woman in a hospital bed. A post-coital couple. Two kids in the woods. A burlesque dancer. A group of flappers on the beach. A coal miner. An Afghan rebel with a machine gun. A pregnant woman. Picasso. Chet Baker. Female welders on break. A group of nuns. All smoking. This concise artist's book is an homage and a small consolation. Düsseldorf cult conceptual photographer Hans-Peter Feldmann, who has smoked for 30 years, here attacks the burgeoning international movement against smoking in public places with a series of found photographs that illustrate the positive sides of the act.

Hans-Peter Feldmann: Smoke
ISBN 978-3-86560-266-4
Hardcover, 6.5 x 8.75 in. / 128 pgs / 128 color.
U.S. \$48.00 CDN \$55.00 SDNR40
March/Art

HATJE CANTZ



Piotr Uklanski The Joy of Photography

Text by Geoffrey Batchen, Patrick Javault.

Piotr Uklanski's *The Joy of Photography* series is named after a Kodak handbook for amateur photographers that has equipped generations of enthusiasts with the techniques necessary in their quest for the perfect shot. However, in the age of the digital camera, the practices advocated in the Kodak manual are now rarely deployed. "The guy who buys a special filter in order to better photograph the sunset has disappeared," laments Uklanski. For this project, adopting this near-obsolete manual as a guide, Uklanski set out on a hunt to redeem its ideas and its perspectives. Exceptionally colorful and coolly artistic, the 50 photographs collected in this book flirt with abstraction, frequently eluding easy comprehension. This volume is the first complete presentation of Uklanski's nostalgic homage. The New York-based conceptual artist **Piotr Uklanski** was born in Warsaw, Poland, in 1968. He has had solo exhibitions at Gavin Brown's Enterprise and at The Museum of Modern Art's project space in New York.

Piotr Uklanski
ISBN 978-3-7757-2110-3
Hardcover, 10.25 x 14.5 in. / 104 pgs / 50 color.
U.S. \$60.00 CDN \$69.00
February/Art

WALTHER KÖNIG



Luis Jacob: Album III

Album III is the book version of Luis Jacob's installation for 2007's Documenta 12 in Kassel, Germany. The project consists of hundreds of images found and copied from various books, magazines and other publications, as well as the Internet. This exhaustive volume is 160 pages long and minimally designed, with only two to five images on a page—no text, no descriptions. The images speak for themselves. Coming from public sources, the pictures are grouped on each page formally, conceptually and intuitively, so that, for example, on a given page one might find a grainy black-and-white photograph of a pile of sausages in a butcher's window next to a saturated color image of a boxer's punching bag. The reader is invited to make his or her own associations and invent narratives through these visual puns. Sometimes humorous, sometimes bland and even sometimes devastating, this museum of found photography incorporates images that span from the early twentieth century to today.

Luis Jacob was born in 1970 in Peru. Currently, he lives and works as an artist, writer, curator and educator in Toronto.

Luis Jacob: Album III
ISBN 978-3-86560-245-9
Paperback, 6.75 x 9.75 in. / 160 pgs.
U.S. \$54.00 CDN \$62.00
December/Art

WALTHER KÖNIG



John Baldessari: Music

Edited by John C. Welchman, Stefan Gronert, Christina Vegh.

Baldessari has engaged the theme of music off and on throughout his career, but until now, those investigations haven't been seen in one volume. With more than 50 color images of paintings, photographs, videos and mixed media works spanning from 1970 through 2007, this compendium illustrates Baldessari's complex relationship with text, image and sound, examining the centrality of music in his oeuvre.

John Baldessari: Music

ISBN 978-3-86560-248-0

Pbk, 8.25 x 11 in. / 144 pgs / 82 color / 73 b&w.

U.S. \$48.00 CDN \$55.00

December/Art

WALTHER KÖNIG



Frances Stark: The Collected Works

The Los Angeles-based artist and art writer Frances Stark has gathered an international cult following for her prolific prose and her smart, honest and intimate artwork. This engaging artist's book is conceived as a companion piece to Stark's *Collected Writings 1993–2003*, fashioning itself as a graphic counterpart that draws from the artist's paintings, collages, drawings, videos, poetry and more, from 1993 to the present.

Frances Stark: The Collected Works

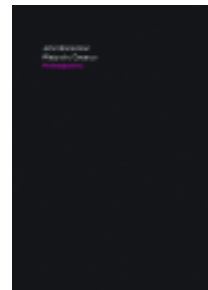
ISBN 978-3-86560-263-3

Paperback, 8.5 x 11 in. / 160 pgs / 100 color.

U.S. \$54.00 CDN \$62.00

December/Art

WALTHER KÖNIG



John Baldessari & Alejandro Cesarco: Retrospective

Retrospective—a collaborative project by John Baldessari, the legendary California Conceptualist, and Alejandro Cesarco, a Uruguayan, Brooklyn-based artist born in 1975—uses the act of looking back as a framing device and a narrative mode. Implicit in the work is a concern for the consequences of retelling and representing the past in the present.

John Baldessari & Alejandro Cesarco: Retrospective

ISBN 978-3-86560-344-9

Paperback, 6.25 x 9 in. / 24 pgs / 12 color.

U.S. \$19.95 CDN \$23.00 **SDNR40**

March/Art

WALTHER KÖNIG



Ilya & Emilia Kabakov: Under the Snow

Edited by Kurt Wettengl. Foreword by Fernando Francés, Ritta Valorinta. Text by Rod Mengham.

In their 2004–2006 work complex, *Under the Snow*, the renowned Russian-émigré artists Ilya and Emilia Kabakov bring together 23 large-format paintings and 35 works on paper. Various genres are crossed, including abstraction, landscape and historical painting. This volume collects the entire suite for the first time.

Ilya & Emilia Kabakov: Under the Snow

ISBN 978-3-86560-348-7

Hdcvr, 9.75 x 9.75 in. / 100 pgs / 57 clr / illust. to.

U.S. \$42.00 CDN \$48.00

March/Art

WALTHER KÖNIG



Andreas Slominski: Roter Sand und ein Gefundenes Glück

Text by Andreas Bee.

Spanning the last 20 years, this retrospective catalogue features work ranging from early sculptural objects to room-filling installations to recent pieces that engage with cultural history, as well as Slominski's Styrofoam paintings.

Andreas Slominski: Roter Sand und ein Gefundenes Glück

ISBN 978-3-86560-178-0

Paperback, 9.5 x 12.25 in. / 180 pgs / 134 color.

U.S. \$94.00 CDN \$108.00

March/Art

ICA, PHILADELPHIA



Trisha Donnelly

Contributions by Jenelle Porter.

Acknowledgements by Claudia Gould.

This first survey of rising San Francisco artist Trisha Donnelly, born in 1974, includes photography, drawing, painting, sculpture, sound, video and other elements made between 1998 and 2007.

Trisha Donnelly

ISBN 978-0-88454-114-1

Paperback, 5 x 7 in. / 64 pgs / 30 color / 20 b&w.

U.S. \$25.00 CDN \$29.00

May/Art

Exhibition Schedule

Philadelphia: ICA, 01/18/08–08/03/08

MFA PUBLICATIONS

**Antonio López García****Text by Cheryl Brutvan.**

Antonio López García is one of Spain's most revered contemporary artists. Bringing his profound visual sensitivity and mastery of light to bear on a range of deliberately quotidian subjects, López García imbues them with an extraordinary and haunting character. In 1993, his paintings and drawings were given a major retrospective at the Reina Sofía, Madrid, while Victor Erice's 1992 documentary about López García, *The Quince Tree of the Sun*, received the Critics' Prize at that year's Cannes and top prize at the Chicago Film Festival. Yet López García's work has rarely been exhibited outside his native country. This book, published to accompany the first major exhibition of his art in the United States (in tandem with the monumental *El Greco to Velázquez* exhibition at the Museum of Fine Arts, Boston), offers the first comprehensive overview in English of this extraordinary oeuvre.

Antonio López García**ISBN 978-0-87846-733-4****Paperback, 8.5 x 10 in. / 160 pgs / 60 color / 10 b&w.****U.S. \$24.95 CDN \$29.00****May/Art****Exhibition Schedule****Boston: Museum of Fine Arts****Boston, 04/12/08–07/27/08**

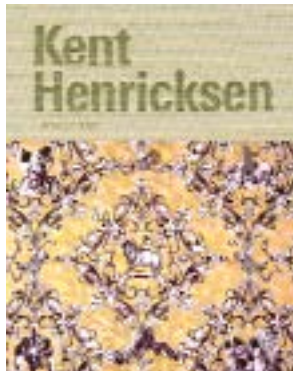
DAMIANI

**Bertozzi & Casoni: Le Bugie Dell'Arte****Edited by Marco Senaldi. Text by Franco Bertoni, Tiziano Scarpa, Daniele Sorrentino.**

In 1980, Italian-born duo Giampaolo Bertozzi and Stefano Dal Monte Casoni teamed up to form the Bertozzi & Casoni company, making ceramics with a twist. After attending the esteemed Istituto d'Arte per la Ceramica in Faenza, they broke the mold, enlivening the staid medium with a conceptual edge, wry humor and a dose of art history. Their greatest hits include realistic, full-sized versions of classics like Warhol's "Brillo Box" and Manzoni's "Artist's Shit." Not content with just remaking this "cultural trash," they also replicate beautiful, Daniel Spoerri-esque tableaux featuring cafeteria-tray remains and garbage bins. This volume is a rare chance to see Bertozzi & Casoni's oeuvre in its entirety: It was produced for a survey of new and old work at Venice's Galleria Internazionale d'Arte Moderna, which ran concurrently with the 2007 Biennale. The artists most recently showed their work in New York at Sperone Westwater gallery.

Bertozzi & Casoni: Le Bugie Dell'Arte**ISBN 978-88-6208-005-7****Hdcvr, 9 x 11 in. / 112 pgs / 70 color.****U.S. \$40.00 CDN \$46.00****May/Art**

THE BOOKMAKERS

**Kent Henricksen: A Season of Delight****Edited by Luca Andriolo.****Foreword by Norma Mangione.****Text by Kathy Grayson, Bob Nickas, Lillian Davis, Mario Diacono.**

Victorian women in masks, sheep dominating young boys, hooded figures popping out of the long grass, demented cherubs and aroused attack dogs are just some of the darkly humorous figures that populate the work of rising New York artist Kent Henrickson. Employing many media and techniques—including drawing, embroidery on linen, wallpaper and sculpture—Henrickson produces rich and crafty artworks that create peculiar psychosexual worlds while balancing classical references with a contemporary sensibility. "There is an absurdist quality attached to my imagery, as boys become cloaked or as hooded executioners or young girls dance and play with ghosts while they themselves are bound. At first glance these scenarios appear to be completely inappropriate and preposterous, but upon further scrutiny they can allude to psychological games and/or individual power struggles." This first monograph features paper changes, lots of full-bleed images and a host of excellent essays and interviews.

Kent Henricksen: A Season of Delight**ISBN 978-88-95702-001****Clothbound, 8.25 x 10.25 in. / 288 pgs / 100 color / 58 b&w.****U.S. \$35.00 CDN \$40.00****February/Art**

ROCHESTER ART CENTER

**Iñigo Manglano-Ovalle: Blinking Out of Existence****Edited by Kris Douglas.****Foreword by Denise Sorom.****Text by Kris Douglas, Claire Barliant, Yasmil Raymond.**

The Chicago-based artist Iñigo Manglano-Ovalle is immersed in an ongoing critical investigation of the diverse conditions, systems and histories that define and describe our existence. He digs deep, often collaborating with specialists in such fields as engineering, architecture, genomics and climatology to produce engaging art objects, videos and installations that take on subjects like identity, ethics, aesthetics, climate and other social and political systems. This concise clothbound catalogue contains blue and red acetate inserts to recall the tinted windows at his recent Rochester Art Center exhibition, as well as an in-depth interview with Yasmil Raymond of the Walker Art Center, Minneapolis.

Iñigo Manglano-Ovalle: Blinking Out of Existence**ISBN 978-0-9792364-0-2****Clothbound, 5.75 x 8.25 in. / 65 pgs / 39 color.****U.S. \$29.95 CDN \$34.00****February/Art**

JRP RINGIER



Mai-Thu Perret: Land of Crystal

Text by Hamza Walker, Paula van den Bosch, Fabrice Stroun, Giovanni Carmine.

Mai-Thu Perret examines the relentless movement of capitalism as it absorbs and defeats what were once revolutionary forms, focusing on the aestheticization of historical avant-gardes to reflect the changing realities of utopian thinking. Her major ongoing project, "The Crystal Frontier," begun in 1999, comprises fictional diary entries and letters written by a group of disillusioned women exiled in the New Mexico desert, as well as myriad artworks that Perret describes as their "hypothetical products." Born in 1975 in Geneva, where she lives and works, Perret studied at Cambridge University and the Whitney Independent Study Program, New York. This comprehensive artist's book, Perret's first monograph, includes a selection of her writings and a specially designed collage of references. Perret's work has recently been seen at The Renaissance Society in Chicago.

Mai-Thu Perret: Land of Crystal

ISBN 978-3-905701-55-5

Paperback, 9.5 x 9.5 in. / 240 pgs / 80 color / 50 b&w.

U.S. \$49.00 CDN \$56.00

April/Art

JRP RINGIER



Euan Macdonald: Selected Standards

Edited by Kathy Slade.

Euan Macdonald's *Selected Standards* is an artist's book that combines title pages from sheet music found in a second hand store in Los Angeles with drawings and aerial photographs of the city. The represented songs are hits from jazz musicals from the 1940s and 50s. Some are well-known standards, while others are obscure. The song titles contain philosophical moments, familiar and peripheral experiences—some imagining a better world or offering a fleeting chance to escape our own. When he first encountered the sheet music, Macdonald was intrigued by the narrative relationship that developed between the titles, which are presented in the order in which they were originally found. In the spirit of improvisation and free association, so closely linked with jazz, Macdonald paired each song with drawings made in his studio and aerial photographs of Los Angeles.

Euan Macdonald: Selected Standards

ISBN 978-3-905770-80-3

Pbk, 9 x 12 in. / 176 pgs / 176 b&w.

U.S. \$30.00 CDN \$35.00

March/Art

JRP RINGIER



Philippe Decrauzat

Edited by Lionel Bovier.

Introduction by Bice Curiger.

Text by Bob Nickas, Julien Fronsacq, Katia Garcia-Anton.

Though his works evoke 60s Op art, Swiss-born artist Philippe Decrauzat's first reference is more likely to be the film *Tron* than Bridget Riley. Decrauzat works in a variety of media—wall painting, shaped canvases, sculpture, installations and works on paper, all of which evidence flat chromatics and complex geometric compositions. Stating, "I am not trying to build up a new theory about ideological issues regarding the historical content of abstraction. I am strongly involved in investigating the status of the image, in other words, indebted to practices trying to outline the critical tools developed by Conceptual and Op art," Decrauzat clues us in to how his seemingly simple mix of appropriated imagery and techniques works. This is Decrauzat's first monograph and includes an essay by critic and curator Bob Nickas.

Philippe Decrauzat

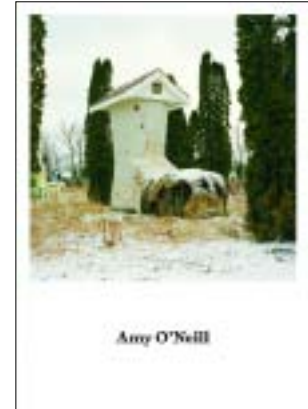
ISBN 978-3-905770-87-2

Hardcover, 8 x 11.25 in. / 64 pgs / 34 color / 6 b&w.

U.S. \$30.00 CDN \$35.00

March/Art

JRP RINGIER



Amy O'Neill: Suburban Imagination

Text by Frank Gautherot, John Miller.

This journey through the American suburban imagination—by Pennsylvania-born Amy O'Neill, who currently lives and works in New York—reveals the uncanny that lies just beneath the banal. O'Neill's work is situated between the past and present, vernacular and global, high and low cultures. Her sculptures, installations and drawings trade in recycled bits of Americana like bald eagles, carnival midway games and basement rec rooms. As critic Gregory Williams writes, O'Neill's work looks back, "nostalgically to those sites in the American cultural landscape that leave a deep-fried residue on one's childhood memories." A recent installation, "Forest Park Forest Zoo" (2007), memorializes an abandoned roadside petting zoo that O'Neill found off a country road in the midst of a Gallitzin, Pennsylvania, forest. This first monograph includes a text by artist and writer John Miller.

Amy O'Neill: Suburban Imagination

ISBN 978-3-905829-20-4

Hardcover, 8 x 11.25 in. / 80 pgs / 69 color / 12 b&w.

U.S. \$35.00 CDN \$40.00

March/Art

THE ALDRICH MUSEUM/ART SPACE/REAL ART WAYS

**Chris Doyle: 50,000 Beds**

Text by Helen Kauder, Richard Klein, Harry Philbrick, Will K. Wilkins.

For the ambitious (and salacious-sounding) exhibition *50,000 Beds*, Brooklyn-based multimedia artist Chris Doyle commissioned 45 fellow artists to make short videos, each set in a different hotel or motel in Connecticut. The videos were shown concurrently—in specially-designed multi-screen galleries—at Connecticut's three premier contemporary art venues, which opened on three consecutive nights: The Aldrich Contemporary Art Museum in Ridgefield, Artspace in New Haven and Real Art Ways in Hartford. Doyle's concept focuses on the hotel as a site of narrative potential, a location that is intimate, anonymous and infused with tension between the guests and the staff. All 45 artists included in the exhibition—a range of contemporary emerging artists who came up with a diversity of responses to the challenge posed, from fiction to documentary to animation—are included in this attractive volume bound in faux suede. Brooklyn-based multidisciplinary artist **Chris Doyle** received his Bachelors degree in Fine Arts from Boston College and his Masters in Architecture from Harvard University. His work has recently been featured at The Brooklyn Museum of Art, The Queens Museum of Art, P.S.1, The Brooklyn Academy of Music, Socrates Sculpture Park, The Sculpture Center and as part of the New York Video Festival at Lincoln Center, as well as at The Aldrich Contemporary Art Museum, Artspace and Real Art Ways. His work has been supported by grants from the New York Foundation for the Arts, NYSCA and the Creative Capital Foundation. In 2007, he completed "The Moons," a three-screen outdoor video piece for Kansas City's Sprint Arena.

Chris Doyle: 50,000 Beds

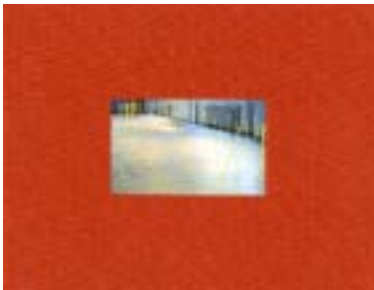
ISBN 978-1-888332-32-2

Paperback, 5.25 x 8.25 in. / 134 pgs / 104 color.

U.S. \$20.00 CDN \$23.00

February/Art

KERBER

**Joe Scanlan: Passing Through**

Edited by Julian Heynen, Brigitte Kölle.

Text by Julian Heynen.

This gorgeous first retrospective monograph on the elusive American conceptualist probes the interface between art, design, architecture, economics and ecology with artworks as diverse as a field of forsythia implanted into the gallery floor, "Extended-wear Underwear," instant plastic tears and a "DIY" funeral kit.

Joe Scanlan: Passing Through

ISBN 978-3-86678-062-0

Hardcover, 11 x 8.5 in. / 112 pgs / 85 color.

U.S. \$38.00 CDN \$44.00

March/Art

HATJE CANTZ



Previously Announced.

Minutes: Work by Christine Hill

The Volksboutique Weekly Diary

2006–2007

Text by Christine Hill, Shelley Jackson, Rick Moody.

In 2007, the American artist Christine Hill exhibited her installation work, "Minutes," at the Venice Biennale Arsenale to critical acclaim. This catalogue, produced to accompany the exhibition, is beautifully designed to recall Hill's Moleskine appointment calendar from the time she learned the work would be exhibited through the project deadline.

Minutes: Work by Christine Hill

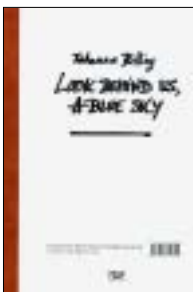
ISBN 978-3-7757-2044-1

Hdcvr, 5.5 x 8.5 in. / 168 pgs / 105 color.

U.S. \$25.00 CDN \$29.00

Available/Art

HATJE CANTZ

**Johanna Billing**

Look Behind Us, A Blue Sky

Edited by Philipp Kaiser. Text by Philipp Kaiser, Polly Staple, Karl Holmqvist.

Interview by Helena Selder.

The video works of the Swedish artist and 2007 Documenta participant Johanna Billing, born in 1973, occupy an unusual terrain between documentary and staged scientific experiment. This is the first comprehensive overview of her profoundly atmospheric productions.

Johanna Billing

ISBN 978-3-7757-2070-0

Fine binding, 6.25 x 9 in. / 256 pgs / 183 color.

U.S. \$45.00 CDN \$52.00

February/Art

TUFTS UNIVERSITY ART GALLERY

**Ilya and Emilia Kabakov: The Center of Cosmic Energy**

Edited by J. Koles. Introduction by J. Fineberg.

Text by A.I. Schlegel, M.J. Jackson.

This is the catalogue for the artists' recent Tufts University Art Gallery exhibition. The Kabakovs' oeuvre is widely considered the most important contemporary work to emerge from the former Soviet Union.

Ilya and Emilia Kabakov: The Center of Cosmic Energy

ISBN 978-1-880593-06-6

Clothbound, 8.5 x 7.5 in. / 92 pgs / illust. throughout.

U.S. \$25.00 CDN \$29.00

March/Art

DAMIANI



Ma Liuming Performances, Paintings, Sculptures

Edited by Eleonora Battiston.
Texts by Yuko Hasegawa, Serge Lenczner and Ma Liuming.

Along with fellow performance artist Zhang Huan, Ma Liuming is widely considered one of China's most innovative artists. He took up performance art after the 1989 Tiananmen Square protests in Beijing, but was not able to show his work publicly until many years later. By the late 1990s, he had attracted international attention and begun showing abroad. Born in 1969, Liuming grew up in a China increasingly open to the rest of the world; in 1993, he had a formative studio visit with British artists Gilbert & George, who were in Beijing for an exhibition. Androgynous and confrontational, Liuming is now best known for his radical performances as the lip-sticked female alter ego, Fen. With an essay by writer and curator Eleonora Battiston, who specializes in Chinese contemporary art, this volume is a rare contextualization of Liuming's daring oeuvre.

Ma Liuming
ISBN 978-88-6208-001-9
Hardcover, 9.5 x 11 in. / 232 pgs / 250 color / 65 b&w.
U.S. \$50.00 CDN \$58.00
May/Art

CEPA GALLERY



Carolee Schneemann: Split Decision

**Text by Thomas McEvelley,
Jim Drobnick, Caroline Koebel.**

This volume collects works from two recent Schneemann exhibitions. Buffalo's CEPA Gallery focused on the themes of War, Erotics and Felines, while featuring Schneemann's best-known works, including "Interior Scroll," "Vulva's Morphia," and her films, *Fuse* and *Meat Joy*. And Toronto's Museum of Contemporary Canadian Art addressed Schneemann's history of working in Canada, also presenting three recent, large-scale, multi-channel video installations, "Devour," "SNAFU" and "Video Rocks," as well as large scale prints. Exploring Schneemann's career from different historical and political perspectives to expand critical awareness of her oeuvre, this volume documents a wide range of works and includes essays by leading art scholar Thomas McEvelley, Canadian art critic Jim Drobnick and Buffalo-based media artist Caroline Koebel.

Carolee Schneemann: Split Decision
ISBN 978-0-939784-26-4
Paperback, 10.75 x 8 in. / 96 pgs / 89 color / 16 b&w / 2 duotone.
U.S. \$29.95 CDN \$34.00
February/Art

TURNER/A&R PRESS



Laureana Toledo: The Limit

Edited by Alexandra Garcia Ponce.
**Text by Monica de La Torre,
Frances Richard, Cuauhtémoc Medina,
Catherine Lampert,
David Byrne, Gawin Wade,
Pablo Vargas Lugo.**

"The Name of the Band Is The Limit, from Mexico to Sheffield" was Laureana Toledo's addition to *Art Sheffield 05: Spectator T* during Britain's Sheffield Contemporary Art Forum in 2005. The context of the event was "Spectator T," a fictitious artgoer without exposure to contemporary aesthetics, and the idea was to present artworks that would challenge this person's preconceived ideas about art. Thus, Toledo created a cover band that sang songs by local Sheffield groups, and named it after the cult Sheffield nightclub, The Limit, which closed in 1992. The band was created in Mexico, where it played one local concert, then brought to Sheffield, where it played two shows before disbanding. With this volume, Toledo continues to play with the idea of authorship by pirating an already iconic magazine layout—*The Face*—and turning it into a labyrinth of information that leaves the reader unsure if he or she is reading about music, a band's story, an artist, Mexico or even just pop culture.

Laureana Toledo: The Limit
ISBN 978-968-9056-25-6
Paperback, 9.5 x 12.25 in. / 160 pgs. / illustrated throughout.
U.S. \$39.00 CDN \$45.00
July/Art/Latin American Art & Culture

WALTHER KÖNIG



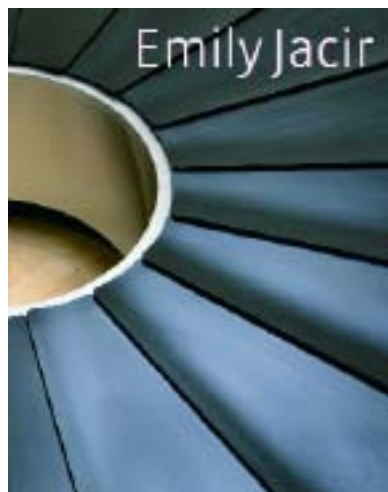
Roman Ondák

**Edited by Silvia Eiblmayr,
Maria Hlavajova.**

Berlin-based Roman Ondák appropriates and stages everyday situations in the context of art. He aims at capturing mundane moments—often invisible or hard to detect without his intervention—that contain the essential ingredient of hope, perhaps conveying the idea of a dream that one carries throughout the course of one's life. Ondák "translates" these moments into performative situations through which ordinary "non-events" can take a subtle detour, change the course of things. For example, his 2003 piece, "Good Feelings in Good Times," consists of an orderly line of six people who simply pretend to wait. By activating performative territories, Ondák circumscribes potential aesthetic, social and political possibilities onto mundane public routine.

Roman Ondák
ISBN 978-3-86560-332-6
Paperback, 6.5 x 8.75 in. / 156 pgs / 171 color / 2 b&w.
U.S. \$36.00 CDN \$41.00
March/Art

VERLAG FÜR MODERNE KÜNST NÜRNBERG



Emily Jacir

Text by Adiana Shibli, Rasha Salt.

A Palestinian living in New York, Emily Jacir became known for her text and photo piece “Where We Come From” (2003), which was shown in the 2004 Whitney Biennial. The work documents Jacir’s travels through Palestine—with the liberty of her U.S. passport—performing tasks from the mundane to the poignant for nearly 30 exiled Palestinians from around the world. Jacir, who was born in 1970, takes on such highly-fraught collisions of culture, religion and politics with conceptually complex yet elegant and emotionally moving means of resistance. This publication collects recent works, including “From Paris to Riyadh,” (1999–2001). In this central work, Jacir, now one of the Middle East’s most important contemporary artists, aims to illuminate the overlap between western culture and Arab values by making pencil drawings over the naked skin of models in glossy magazines, censoring certain areas according to custom.

Emily Jacir was born in 1970 and lives in New York and Ramallah. A graduate of the Whitney Independent Study Program, her work has been included in numerous group shows over the past five years, including the eighth Istanbul Biennial and the 2004 Whitney Biennial. Solo shows have been mounted at galleries and cultural centers in Ramallah, Venice, Jerusalem, New Haven, Cleveland and New York.

Emily Jacir

ISBN 978-3-939738-57-2

Hardcover, 8.5 x 11 in. / 96 pgs / 50 color.

U.S. \$65.00 CDN \$75.00

April/Art

VEENMAN PUBLISHERS



Avi Mograbi: Films and Video Works

Edited by Esra Sarigedik Öktem. Text by Galit Eilat, Christa Blüming, Erden Kosova.

The well-known Israeli filmmaker Avi Mograbi presents five video projections plus a series of longer films in this concise exhibition catalogue. Mograbi’s work often examines the military and political situation in Israel and surrounding countries. His documentaries retell familiar stories with humor—often provoking shock or disbelief.

Avi Mograbi: Films and Video Works

ISBN 9789086-900800

Paperback, 6.5 x 8 in. / 60 pgs / 82 color.

U.S. \$27.00 CDN \$31.00

March/Film & Video

WALTHER KÖNIG



Walid Raad: The Atlas Group Vol. 3

Volume three of Raad’s series of artists books includes recent work that focuses on the Israeli invasion of Lebanon in 1982 and on the ammunition trade during Lebanon’s civil war. Raad produces performances, videos and photographs; in 1999, he founded The Atlas Group, a fictitious archive that documents the contemporary history of Lebanon.

Walid Raad: The Atlas Group

ISBN 978-3-86560-317-3

Paperback, 9 x 11.25 in. / 126 pgs / 51 color.

U.S. \$64.00 CDN \$74.00

March/Art

VEENMAN PUBLISHERS



MSLM

Fashion Magazine 2007

Edited by Natasa Heydra. Text by Carmen Hutting, Femke Dekker, Hasna el Maroudi, Nous Faes.

The first glossy fashion magazine of its kind, *MSLM* takes an exuberant look at mostly second-generation Dutch Muslims with an eye for independent glamour. Featuring fashion spreads, essays and documentary photographs, *MSLM* explores how these women see fashion and how the industry serves their specific dress codes.

MSLM

ISBN 978-90-8690-079-4

Pbk, 9.25 x 12 in. / 144 pgs / 166 color / 24 b&w.

U.S. \$20.00 CDN \$23.00

March/Art

WALTHER KÖNIG



Walid Raad: Culturegest

Vol. 5

Scratching on Things I Could Disavow

Text by Miguel Wandschneider.

This publication brings together 17 visual essays by Walid Raad, covering the genesis and development of The Atlas Group—a 12-year research project documenting Lebanon’s recent history, with particular emphasis on war, from 1975 to 1990.

Walid Raad: Culturegest Volume 5

ISBN 978-3-86560-331-9

Paperback, 9.65 x 13.5 in. / 160 pgs / 77 color.

U.S. \$49.95 CDN \$57.00 **SDNR40**

March/Art

TIMEZONE 8



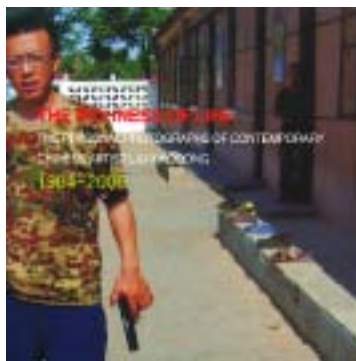
Liu Xiaodong: Painting From Life

Text by Ai Weiwei, Pi Li.

This volume is the most comprehensive look at Beijing-based painter Liu Xiaodong, who was born in 1963, to date. Articles, interviews and essays are accompanied by high quality, fold-out reproductions of his most significant pieces in this beautifully-designed volume. As the title suggests, Liu paints from life—drawing from the rich history of the practice in Chinese art. Eschewing any sense of romanticism about his subjects, Liu approaches his fusion of landscape painting and portraiture pragmatically. “Eighteen Soldiers Between Mainland and Taiwan” (2004), for example, is a horizontal painting segmented into eight sections, each of which contains a full-body portrait of a soldier staring impassively at the viewer or into the distance; each stands against a different background: a horizon of sea and sky, tanks and bunkers, trees and barbed wire. Included are texts by artist Ai Weiwei and curator Pi Li.

Liu Xiaodong: Painting From Life
ISBN 978-7-5362-3300-3
Slipcased, 14.5 x 10.25 in. / 705 pgs / 200 color / 100 b&w.
U.S. \$120.00 CDN \$138.00 **SDNR40**
March/Art/Asian Art & Culture

TIMEZONE 8



Liu Xiaodong: The Richness of Life

Edited by Britta Erickson, Ai Weiwei. Introduction by Charles Merewether. Interview by Ai Weiwei, Britta Erickson.

In this collection of photographs, Liu Xiaodong, one of China's most celebrated artists, reveals to us the inspiration behind many of his most iconic paintings. An album consisting of personal photographs taken between the years 1984 and 2006, these are the images that have stayed with Liu, inspiring and informing his art throughout the past two decades. Deeply personal and politically engaged, *The Richness of Life* reveals for the first time the great extent to which Liu's paintings borrow from the discipline of photography, making his art the final product of a complex project involving interviews, photos, sketches and analyses, with little to do with easel painting. Essays from leading scholars illuminate the actively rebuilt nature of Liu's work, while in-depth interviews provide Liu's own perspective on the process and passions involved in his painting.

Liu Xiaodong: The Richness of Life
ISBN 978-988-99609-8-8
Paperback, 9.75 x 10.25 in. / 590 pgs / 638 color / 44 b&w.
U.S. \$92.00 CDN \$106.00 **SDNR40**
March/Art/Asian Art & Culture

STEIDL



Lee Ufan: Encounter with the Other

Edited and text by Silke Berswordt-Wallrabe.

South Korean-born artist Lee Ufan, who came to prominence in the late-1960s as part of the Japanese Mono-ha (Object School) group, has consistently focused on challenging the delineations between sculpture and painting. This gives his work many stylistic affinities with American Minimalism: “Relatum-Kiss” (1986), for example, is a floor piece consisting of two stones resting on Carl Andre-esque iron plates. Ufan's theoretical writings are also a significant part of his oeuvre; they refer heavily to philosophy—which he studied in Tokyo before co-founding Mono-ha. “It is difficult to say what is perfect or what is balanced, but the movement of vision in relation to similarity and difference is endless,” he has written, in a characteristic meditation on aesthetics. Ufan has been exhibiting his work internationally since the early 70s. This monograph places him in context with his peers, and engages in a socio-historical examination of his theoretical writing.

Lee Ufan: Encounter with the Other
ISBN 978-3-86521-634-2
Paperback, 6.5 x 9.5 in. / 240 pgs / 82 color and b&w.
U.S. \$40.00 CDN \$46.00
May/Art/Asian Art & Culture

JRP RINGIER



Alfredo Jaar: La Politique des Images

Edited by Nicole Schweizer. Text by Griselda Pollock, Jacques Rancière, Nicole Schweizer, Georges Didi-Huberman.

Spanning from the 1970s until today, this compelling new monograph traces the development of the respected Chilean-born, New York-based conceptualist—from his earliest public interventions to his latest installations. Some of the highly political subjects range from the plight of Amazonian gold miners to the 1994 genocide in Rwanda, and there are several previously unpublished works that the artist created in his hometown of Santiago during Pinochet's repressive military dictatorship, as well as numerous works made by collating and rethinking press clippings. Working with public interventions, installations, photography and video, Jaar examines the nature of images and their viewers' relationships to them. His work tackles the very possibility of producing art based on events that we would prefer to ignore, and of creating images in a context characterized both by their over-abundance and, paradoxically, by their invisibility. Texts by art historians Georges Didi-Huberman, Griselda Pollock and Nicole Schweizer and philosopher Jacques Rancière.

Alfredo Jaar: La Politique des Images
ISBN 978-3-905770-48-3
Paperback, 9.25 x 11.25 in. / 160 pgs / 150 color / 12 b&w.
U.S. \$49.00 CDN \$56.00
March/Art

WALTHER KÖNIG



Andreas Fogarasi: Kultur and Freizeit

Text by Jochen Becker, Sergio Bologna, Stephan Dilleuth, Katalin Timär.

The Vienna-based artist Andreas Fogarasi, whose work was shown in the Hungarian Pavilion at the 2007 Venice Biennale, works in installation, video and contextual painting to investigate urban development, specific concrete institutional sites and other cultural representations. Through seemingly accidental formal interventions, he questions structural parameters, gentrification, branding and more.

Andreas Fogarasi: Kultur and Freizeit

ISBN 978-3-86560-287-9

Pbk, 6.75 x 9 in. / 176 pgs / 160 color / 63 b&w.

U.S. \$39.95 CDN \$46.00 SDNR40

March/Art

WALTHER KÖNIG/CONTEMPORARY FINE ARTS



Jonathan Meese: Drawings. Vol. I

In his early drawings from the 1990s—with their energetically-rendered juxtapositions of text and image—German artist Jonathan Meese gave voice to a particularly contemporary strain of abjection. As seen together in this volume, the importance of these drawings emerges. They are the angst-filled foundation of Meese's mature work—a tortured mélange of installation, sculpture and performance that is infamously contentious and internationally renowned.

Jonathan Meese: Drawings. Vol. I

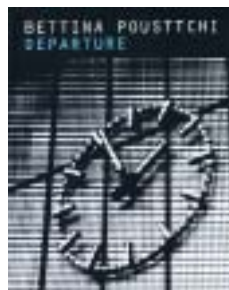
ISBN 978-3-931355-41-8

Hardcover, 10 x 13.5 in. / 370 pgs / 360 color.

U.S. \$325.00 CDN \$374.00 SDNR40

March/Art

WALTHER KÖNIG



Bettina Pousttchi: Departure

The photographs and video works of the German artist Bettina Pousttchi are both conceptual and intuitive. This volume presents several series, including *Parachutes* (2006), which capture almost-abstract flying objects in cloudy skies, and *1HR Museum* (2005), hazily silhouetted details of historic museum architecture.

Bettina Pousttchi: Departure

ISBN 978-3-86560-285-5

Hardcover, 8 x 10 in. / 96 pgs / illustrated throughout.

U.S. \$39.95 CDN \$46.00 SDNR40

December/Art

HATJE CANTZ



Bernhard Leitner

P.U.L.S.E.

Text by Boris Groys, Bernhard Leitner.

"Sound spaces—space in general, really—are measured acoustically by the entire body, not just with the ears," declares Austrian artist Bernhard Leitner. Born in 1938, Leitner is recognized as a pioneer of sound sculpture. *P.U.L.S.E.* documents architectural structures and installations of the past decade, along with work from 1972 onward on DVD.

Bernhard Leitner

ISBN 978-3-7757-2047-2

Hardcover, 11.5 x 10.25 in. / 256 pgs / 130 color / 40 b&w / DVD (PAL).

U.S. \$60.00 CDN \$69.00 SDNR40

February/Art

WALTHER KÖNIG



Konrad Fischer: Okey Dokey

Text by Brigitte Kollé.

Konrad Fischer is internationally regarded as one of the most important gallerists of the post-war period. He founded his Düsseldorf gallery in 1967, immediately showing American artists such as Bruce Nauman and Carl Andre, for the first time in Europe. This volume explores the gallery's history through unpublished photographs and interviews.

Konrad Fischer: Okey Dokey

ISBN 978-3-88375-567-0

Paperback, 6.75 x 9.5 in. / 180 pgs / 25 color.

U.S. \$68.00 CDN \$78.00 SDNR40

March/Art

EDITORIAL RM



Nathalie Regard: Libro de Artista

The book contains a full-size reproduction of Nathalie Regard's large-format painting, "Void" (16 x 26 feet), divided into 350 numbered, pre-cut, and detachable sections. Functioning as a mechanism to reorganize the space of the painting, the book proposes a new reading of the work.

Nathalie Regard: Libro de artista

ISBN 978-968-5208-97-0

Paperback, 11.75 x 11.75 in. / 712 pgs / 351 color / 351 duotone.

U.S. \$90.00 CDN \$104.00 SDNR30

February/Limited & Special Editions

WALTHER KÖNIG



John Bock: Films

Foreword by Max Hollein. Text by Joachim Jäger, Robin Curtis, Massimiliano Gioni.

John Bock, the German sculptor and performance artist, born in 1965, is known for his spectacular, comically grotesque action art, which comments energetically on everything from aesthetics and politics to society and pseudo-science. His work has been compared to the postwar, post-Dada Theater of the Absurd of the 1940s, 50s and 60s—an avant garde movement that attempted to shock its audiences into facing life's ultimate, bleak reality by creating independent meaning in the face of the apparent, inherent lack thereof. It only makes sense that Bock has increasingly turned towards film in recent years. This special edition artist's book, with its exposed, sewn binding and enigmatic white cover, provides an overview of Bock's first short videos alongside his longer narrative films, featuring real actors and sets. Collectively, the film work is considered both technically and aesthetically, from art historical and cinematographic perspectives. Film stills, set photography and texts illustrate the individual works.

John Bock: Films

ISBN 978-3-86560-261-9

Pbk, 8.25 x 10.5 in. / 176 pgs / 217 clr.

U.S. \$54.00 CDN \$62.00 **SDNR40**

January/Art

FOUNDATION 20 21



Previously Announced.

Tim Hawkinson

Edited by Tim Nye.

Text by Steve Erickson.

Among other things, Tim Hawkinson's art celebrates the process and materiality of the work itself. This limited edition manual-esque exhibition catalogue, designed by the prominent New York firm, Helicopter, LLC, seeks to reflect that interaction with special features like a tough, transparent plastic jacket that exposes the book's spiral binding, printed plastic section dividers, a pull-out text by the prominent Los Angeles novelist and film critic Steve Erickson, two posters, numerous gatefolds and a sound chip. Dramatic and typically unique, this volume explores the geography of bookmaking just as Hawkinson's artwork explores the geography of the human form.

Tim Hawkinson was born in San Francisco in 1960 and currently lives and works in Los Angeles. He has shown his work extensively for more than 25 years—recently at the J. Paul Getty Museum in Los Angeles.

Tim Hawkinson

ISBN 978-1-934171-03-5

Spiral bound, 8 x 12 in. / 50 pgs / 10 color.

U.S. \$55.00 CDN \$63.00 **SDNR40**

Available/Art

WALTHER KÖNIG



Nicole Eisenman: Selected Works 1994–2004

Edited by Victor Mathieu.

Introduction by Amy Sillman.

Interview by Matt Sharp.

This first monograph devoted to the work of the influential and transgressive New York City painter of all things excessive, queer, abject, kitsch and twisted features selected works from 1994–2004—including drawings, paintings, collages and installations. Eisenman's work runs the gamut of visual references from Surrealism to Pointillism to WPA murals to name but a few, deftly moving from orgiastic crowds to Dionysian sacrifices, minotaur hunts and romps through art history and pop culture. Yet the wit and scope of Eisenman's vision often disguise the intimacy of her work. Here, clichés are turned inside out, gender roles are questioned and one is engaged without fully realizing that the lushly painted scenes are always revealing something very personal. Features an essay by the painter Amy Sillman, a "panel discussion" between some of Eisenman's paintings by Matt Sharpe and a biography.

Nicole Eisenman: Selected Works 1994–2004

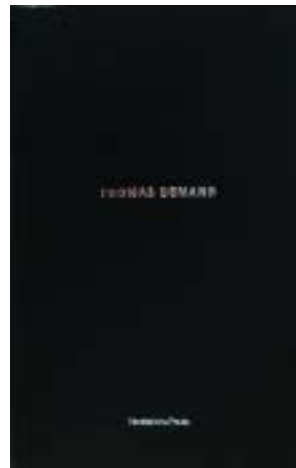
ISBN 978-3-88375-918-0

Pbk, 12 x 10 in. / 124 pgs / 156 color.

U.S. \$62.00 CDN \$71.00 **SDNR40**

January/Art

PROGETTO PRADA ARTE



Thomas Demand: Processo Grottesco

Foreword by Miuccia Prada and Patrizio Bertelli. Text by Germano Celant, Alex Farquharson, Robert Storr, Carlo Bonini.

This elegant, boxed set introduces two new works, both presented during the 2007 Venice Biennale. The first volume presents "Processo Grottesco," a life-sized paper model of a grotto—complete with stalagmites and stalactites—that was exhibited along with other source materials and Demand's final photographic images. With a section of its pages cut in two, so that one can flip through old cave postcards on top or details of the finished artwork on the bottom, this volume contains historical documents, working drawings, models in progress, close-up details and final artworks, as well as an essay by Germano Celant. The second, slimmer, silver-edged volume presents the *Yellowcake* photographs, which portray the Nigerian Embassy in Rome—famous for "sparking" the United States' 2003 invasion of Iraq. It includes essays by Robert Storr and Alex Farquharson and a summary of "NigerGate" by investigative journalist Carlo Bonini.

Thomas Demand: Processo Grottesco

ISBN 978-88-87029-40-6

Slipcase, 2 Volumes, 6.25 x 10 in. /

469 pgs / 392 color.

U.S. \$140.00 CDN \$161.00 **SDNR40**

March/Photography

HOLZWARTH PUBLICATIONS



Christopher Wool

Text by Friedrich Meschede.

This book throws recent developments in the work of American artist Christopher Wool into sharp focus. Eleven paintings and large-format silkscreens from 2007 are presented on beautiful tip-in color plates that reveal the richness of nuances in this work that seems to become ever more subtle, ever more painterly.

Christopher Wool

ISBN 978-3-935567-42-8

Hdcvr, 11.75 x 12.25 in. / 40 pgs / 11 color / 3 b&w.

U.S. \$50.00 CDN \$58.00 **SDNR40**

March/Art

WALTHER KÖNIG



Tom Burr: Moods

Text by Anke Kempkes.

This witty exhibition catalogue collects Burr's recent installation at the Vienna Secession. Sculptural and collaged works create an assemblage that oscillates between interior architectural elements, catwalk and abstract form. The titles of the works and the objects themselves refer to personalities like Jean Cocteau and Truman Capote.

Tom Burr: Moods

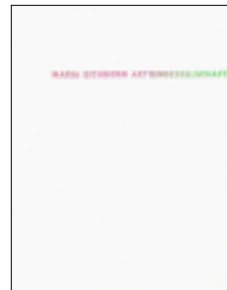
ISBN 978-3-86560-275-6

Paperback, 8 x 10.25 in. / 64 pgs.

U.S. \$29.95 CDN \$34.00 **SDNR40**

January/Art

WALTHER KÖNIG



Maria Eichhorn: Aktiengesellschaft

Text by Tilman Bezzenberger, Charles Esche, Maria Eichhorn.

This publication presents documentation surrounding the public-limited-company-as-art-work, "Maria Eichhorn Aktiengesellschaft," which was a star of 2002's Documenta XI and won that year's Arnold Bode Prize. In addition to texts establishing the political, economic, judicial and theoretical context of the work, this volume contains revealing tax and contractual documents.

Maria Eichhorn: Aktiengesellschaft

ISBN 978-3-86560-244-2

Paperback, 8.75 x 10.75 in. / 304 pgs / 200 color.

U.S. \$49.95 CDN \$57.00 **SDNR40**

January/Art

WALTHER KÖNIG



Previously Announced.

Gerard Caris: Pentagonismus/Pentagonism

Text by Benno Artmann, Antoon A. van den Braembussche, Jan de Craats, Robbert Dijkgraaf, Hans Heinz Holz.

Dutch artist Gerard Caris, born in 1925, works exclusively with pentagonal forms or their spatial equivalents, dodecahedra—explored here in sculptures, reliefs, paintings, graphics and drawings that are as reminiscent of Constructivism as Op art.

Gerard Caris: Pentagonismus/Pentagonism

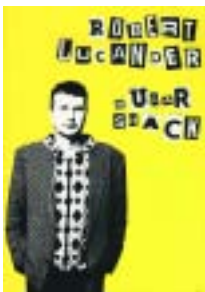
ISBN 978-3-86560-251-0

Hardcover, 6.5 x 9.5 in. / 160 pgs / 93 color.

U.S. \$40.00 CDN \$46.00 **SDNR40**

Available/Art

WALTHER KÖNIG/CONTEMPORARY
FINE ARTS, BERLIN



Robert Lucander: Sugar Shack

This well-designed, staple-bound exhibition catalogue features ample full-page illustrations and a paper change for the text and interview. It's a great format for the visual inventions of the Helsinki-born painter Robert Lucander, who draws his imagery from records, magazines and film—and here also from old books on wizardry and classic Modernist works by artists like Max Ernst or Edvard Munch.

Robert Lucander: Sugar Shack

ISBN 978-3-931355-39-5 97

Paperback, 9.25 x 12.5 in. / 28 pgs / illustrated throughout.

U.S. \$34.00 CDN \$39.00 **SDNR40**

March/Art

WALTHER KÖNIG



Harun Farocki: Nebeneinander

Text by Helmut Draxler, Matthias Michalka, Elisabeth Büyyner.

In his recent exhibition at Vienna's Museum of Modern Art, Harun Farocki showed two split-screen video installations: "Comparison via a Third" looks at international methods of brick-making and "Eye/Machine" takes on contemporary surveillance technology. Farocki's work was also recently seen at Documenta XII, 2007.

Harun Farocki: Nebeneinander

ISBN 978-3-86560-286-2

Paperback, 7 x 9.5 in. / 130 pgs / 48 color.

U.S. \$48.00 CDN \$55.00 **SDNR40**

January/Art

WALTHER KÖNIG



Cecilia Edefalk: Double White

Text by Dirk Luckow, James Rondeau,
Nina Jaenisch.

In this volume, the Swedish artist Cecilia Edefalk creates work inspired by the antiquities collection of a respected German museum and exhibits them within the collection. Hushed grey or blue figure studies on canvas, slide projections, drawings on plaster, prints and subtle sculptural interventions are among the works collected here.

Cecilia Edefalk: Double White

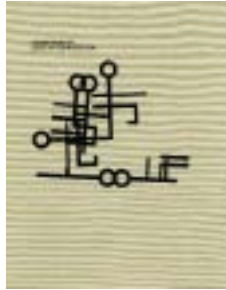
ISBN 978-3-86560-250-3

Hardcover, 8.5 x 9.75 in. / 130 pgs / 50 color.

U.S. \$39.95 CDN \$46.00 **SDNR40**

January/Art

WALTHER KÖNIG



Claire Barclay: Fault on the Right Side

Text by Dominic Eichler.

The rising Glasgow artist Claire Barclay creates beautifully composed sculptural installations that balance chaos and control in equal but precarious measure. This volume documents her recent exhibition at the Kunstverein Braunschweig, featuring works in wood, leather, brass, mirror and fabric.

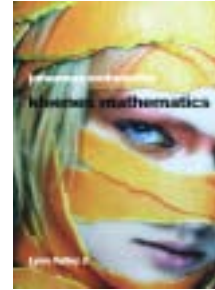
Claire Barclay: Fault on the right Side

ISBN 978-3-86560-270-1

Hardcover, 7 x 8.75 in. / 88 pgs / 35 color.

U.S. \$36.00 CDN \$41.00 **SDNR40**

January/Art

WALTHER KÖNIG/BYWATERS BROS. EDITIONS,
TORONTO

Johannes Wohnseifer: Kleenex Mathematics

Lynn Valley 2

Edited by Reid Sheir, Riger Bywater.

Lynn Valley 2 expands on this Cologne-based artist's recent explorations of internet spam. Here, Wohnseifer layers diaristic photographs from the past two years with unedited spam texts, creating collages that blend autobiographic detail, historical allusion and dense visual puns with the poetics of strategically designed, nonsensical language.

Johannes Wohnseifer: Kleenex Mathematics

ISBN 978-0-920293-73-7

Paperback, 6.5 x 9 in. / 64 pgs / 64 color.

U.S. \$34.00 CDN \$39.00 **SDNR40**

January/Art

HATJE CANTZ



Guido Baselgia

Silberschicht

Text by Hilar Stadler.

Attracted to extreme landscapes, Guido Baselgia has made photographs in Switzerland, Finland, Norway, Bolivia and Chile. Light is the dominant theme in *Silberschicht*, a collection which, alongside previous publications *Hochland* and *Weltraum*, forms the final section of a breathtaking trilogy.

Guido Baselgia

ISBN 978-3-7757-2098-4

Clothbound, 12.75 x 9.5 in. / 104 pgs / 33 duotone.

U.S. \$85.00 CDN \$98.00 **SDNR40**

June/Photography

WALTHER KÖNIG/GALERIA ZACHETA, WARSCHAU



Monika Sosnowska: 1:1

Text by Sebastian Cichocki, Agnieszka Morawiska, Tomasz Fudala.

Poland's representative at the 2007 Venice Biennale, Monika Sosnowska, transgresses the rather artificial border between contemporary art and architecture. Sosnowska is interested in places encumbered with error, knocked out of functionality. Here, she analyzes postwar architectural concepts from the point of view of an Eastern European.

Monika Sosnowska: 1:1

ISBN 978-83-60713-01-3

Hardcover, 8 x 9.75 in. / 120 pgs / 104 color.

U.S. \$29.95 CDN \$34.00 **SDNR40**

January/Art

HATJE CANTZ



Carlos Amoraes

Dark Mirror

Edited by Katrin Steffen, Hans-Michael Herzog.

Born in 1970, Amoraes is one of Mexico's most interesting contemporary artists. Drawing from his *Liquid Archive*, an electronic image bank, he creates drawings, paintings and animation filled with archetypal images of dangerous beauty.

Carlos Amoraes

ISBN 978-3-7757-2046-5

Hdcvr, 8 x 10.5 in. / 248 pgs / 32 color / 55 b&w.

U.S. \$60.00 CDN \$69.00 **SDNR40**

February/Art/Latin American Art & Culture

ZWIRNER & WIRTH



Joseph Beuys: Sculpture and Drawing

Edited by Kristine Bell, Greg Lulay, Alexandra Whitney. Text by Alexandra Whitney, Mark Rosenthal.

Joseph Beuys (1921–1986) is widely considered one of the most important German artists of the twentieth century. His innovative experiments with materials and genres radically expanded the possibilities of art-making, thus influencing successive generations of artists. Beuys' practice was multi-faceted, incorporating drawings, installations, performances and even political activism into a unique body of work which promoted a mutable, new kind of art that encouraged individual and social transformation. The works in this exhibition catalogue, which include more than a dozen drawings and six sculptures made between 1953 and 1984, exemplify Beuys' unusual fusion of ideology and myth with formal invention.

Joseph Beuys: Sculpture and Drawing
ISBN 978-0-9773568-6-7
Hardcover, 7.75 x 10.75 in. / 64 pgs / 24 color.
 U.S. \$45.00 CDN \$52.00 **SDNR40**
 February/Art

WALTHER KÖNIG



Peter Joseph: Green and Brown

Text by Mel Gooding.

On the occasion of its fortieth anniversary, London's Lisson Gallery is reissuing a series of previously published exhibition catalogues from their archives. Joseph, who was born in London in 1929, is the only artist who has been with Lisson since it opened in 1967. This volume reproduces 14 two-color, tonal canvases.

Peter Joseph: Green and Brown
ISBN 978-3-86560-221-3
Paperback, 9 x 11 in. / 34 pgs / 14 color.
 U.S. \$29.95 CDN \$34.00 **SDNR40**
 March/Art

WALTHER KÖNIG

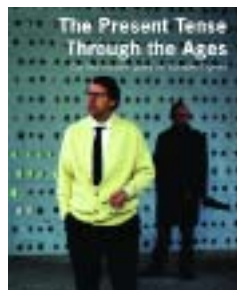


Tomas Schmit: Katalog 4

Fluxus writer and artist Tomas Schmit died in Berlin in 2006. At the time, this previously privately-published inventory of his work was left on his computer, referred to as a "Skeleton" and an "apparition." The sequence of texts, font and line spacing are exactly as he left them.

Tomas Schmit: Katalog 4
ISBN 978-3-86560-243-5
Paperback, 6 x 8 in. / 184 pgs / 202 color.
 U.S. \$64.00 CDN \$74.00 **SDNR40**
 March/Art

WALTHER KÖNIG/LISSON GALLERY



Gerard Byrne: The Present Tense Through the Ages

Edited by Sarah Pierce, Claire Coombes.

Text by Mark Godfrey, Lytle Shaw.

Dublin artist Gerard Byrne employs video and photography to question how images are constructed, transmitted and mediated. Influenced by literature and theater, Byrne's work references everything from popular magazines to Samuel Beckett. This volume presents recent photographs and videos, along with works from the 2007 Venice Biennale.

Gerard Byrne: The Present Tense through the Ages
ISBN 978-3-86560-283-1
Hdcvr, 9.5 x 11 in. / 144 pgs / 51 color / 26 b&w.
 U.S. \$59.95 CDN \$69.00 **SDNR40**
 March/Art

WALTHER KÖNIG



Previously Announced.

Tomas Schmit: Are Humans Capable of Thought?

Foreword by Julia Friedrich, Kasper König.

Text by Stefan Ripplinger.

The German Fluxus artist Tomas Schmit worked in actions, concepts, language pieces, texts, books, editions and, especially, the enigmatic, questioning, often humorous drawings gathered in this small, four-decade survey—published one year after the artist's 2006 death in Berlin.

Tomas Schmit: Are Humans Capable of Thought?
ISBN 978-3-86560-264-0
Paperback, 5.75 x 8 in. / 72 pgs / 59 color.
 U.S. \$16.00 CDN \$18.00 **SDNR40**
 Available/Art

WALTHER KÖNIG



Mike Meiré: The Farm Project Dornbracht Edges

Curator Mike Meiré designed and produced this amazing installation/performance space/working farm kitchen—featuring everything from a lamb pen to major appliances to feast equipment—for Skulptur Projekte Münster 07. It celebrated the quintessential site of living, making and sensuality; a site between functionality and emotion; a site of creation.

Mike Meiré: The Farm Project

ISBN 978-3-86560-293-0

Hdcvr, 8 x 9.75 in. / 238 pgs / 100 color / 50 b&w.

U.S. \$55.00 CDN \$63.00 **SDNR40**

January/Art

WALTHER KÖNIG



Jürgen Drescher: JD Arbeiten Bis Heute

Text by Julian Heynen, Barbara Buchmaier, Reimar Stange.

Now based in Berlin, Jürgen Drescher—who works with video, text, performance and sculpture—became known in the 80s Düsseldorf art scene for his multimedia object, *Konrad Fischer's Bar* (1981), which he produced collaboratively with fellow-Düsseldorf artist Reinhard Mucha. This volume provides a much-needed contextualization of the last two decades of Drescher's practice.

Jürgen Drescher: JD Arbeiten Bis Heute

ISBN 978-3-86560-330-2

Hdcvr, 9.25 x 9.75 in. / 144 pgs / 130 color / 14 b&w.

U.S. \$64.00 CDN \$74.00 **SDNR40**

March/Art

WALTHER KÖNIG



Gregor Schneider

19–20.30 Uhr 31.05.2007

Text by Thomas Raab, András Sieblod, Susanne Pfeffer, Daniela Zyman.

In 2007, German artist Gregor Schneider staged a meticulously choreographed queue of visitors in front of Berlin's State Opera House. In this artist's book, he presents his "libretto" for this performance piece, along with photographs, and takes stock of the project.

Gregor Schneider: 19–20.30 Uhr 31.05.2007

ISBN 978-3-86560-341-8

Paperback, 7 x 8.75 in. / 104 pgs / 150 color.

U.S. \$29.95 CDN \$34.00 **SDNR40**

March/Art

WALTHER KÖNIG



Bill Burns: Bird Radio

An exquisite operator's manual for Burns' battery-operated radio broadcasting unit and the 17 jerry-rigged bird-call devices he produced for his exhibition at Berlin's KW Institute for Contemporary Art. Beautiful hand-drawn diagrams instruct users on proper use, while photos document the project's installation at KW and a receiver station in Buenos Aires.

Bill Burns: Bird Radio

ISBN 978-3-86560-309-8

Paperback, 4.75 x 7 in. / 52 pgs / 2 color / 20 b&w.

U.S. \$16.95 CDN \$19.00 **SDNR40**

March/Art

WALTHER KÖNIG



Sean Snyder: Optics. Compression. Propaganda.

Edited by Silvia Sgualdini.

The words "optics," "compression" and "propaganda" form the subtext for this monograph by Sean Snyder, who lives between Kiev and Berlin. Using archival and media resources, as well historical cinema, photography and art references, Snyder is engaged in ongoing experiments concerning the malleability of images and the mechanics of their production.

Sean Snyder: Optics. Compression. Propaganda.

ISBN 978-3-86560-328-9

Paperback, 9 x 11 in. / 96 pgs / 88 color.

U.S. \$29.95 CDN \$34.00 **SDNR40**

March/Art

JRP RINGIER



Christopher Williams

97,5 Mhz*

Edited by Beatrix Rut.

Los Angeles conceptualist Christopher Williams, born in 1956, studies the conditions of presentation and representation in order to call into question spoon-fed perceptions, "realistic" reproductions, communication mechanisms and aesthetic conventions that influence our perception and understanding of reality. This volume presents recent works from 2003–2007.

Christopher Williams

ISBN 978-3-905829-04-4

Pbk, 13 x 9.25 in. / 24 pgs / 12 color / 12 b&w.

U.S. \$25.00 CDN \$29.00 **SDNR40**

March/Art

WALTHER KÖNIG



Antje Schiffers

Edited by Barbara Holub. Text by Sonke Gau.

Schiffers' most recent project involved two months of field research on Austrian farms. While the farmers used a video camera to capture their daily lives, Schiffers painted views of the farms that were given to them in exchange for their video portraits. This book presents the results of this exchange.

Antje Schiffers
ISBN 978-3-86560-329-6
Pbk, 6.75 x 8.75 in. / 96 pgs / 35 color / 12 b&w.
U.S. \$29.95 CDN \$34.00 **SDNR40**
March/Art

WALTHER KÖNIG



**Christian Philipp Müller:
The New World**

A Sort of Locus Amoenus

This volume documents the New York-based, Swiss conceptual artist's recent intervention—a planted basin, which he placed inside the reservoir of Vienna's famous Melk seminary. The selection of plants calls up the notion of *hortus conclusus* or "small paradise garden." This volume includes research materials, sketches, models and installation photographs.

Christian Philipp Müller: The New World
ISBN 978-3-86560-327-2
Hardcover, 6.5 x 9.25 in. / 144 pgs / 100 color.
U.S. \$34.00 CDN \$39.00 **SDNR40**
March/Art

WALTHER KÖNIG



Hreinn Fridfinnsson

**Text by Hafthor Yngvason, Hans Ulrich Obrist,
Julia Peyton-Jones, Olafur Eliasson.**

Produced to accompany his one-person show at London's Serpentine Gallery, this catalogue features works from the 1960s through today by one of Iceland's leading conceptual artists. According to essayist Olafur Eliasson, "If Hreinn were everything, I would be everywhere. If I were an artwork, I would like to be one of Hreinn's..."

Hreinn Fridfinnsson
ISBN 978-3-86560-308-1
Pbk, 8.75 x 8.75 in. / 80 pgs / 41 color / 27 b&w.
U.S. \$45.00 CDN \$52.00 **SDNR40**
January/Art

WALTHER KÖNIG/KUNSTHALLE KREMS



Previously Announced.

**Christine & Irene
Hohenbüchler: Regarding As**

**Text by Hildegund Amanshauser, Raimar
Strange, Elisabeth Hirschmann.**

The Hohenbüchler twins, first shown internationally at Documenta X in 1997 and then at the 1999 Venice Biennale, create jointly-made artworks in all media. This playful overview features work from the past 15 years.

Christine & Irene Hohenbüchler: Regarding As
ISBN 978-3-9502333-0-8
Hardcover, 8 x 10.75 in. / 146 pgs.
U.S. \$44.00 CDN \$51.00 **SDNR40**
Available/Art

HATJE CANTZ



Ulrike Flaig

**About Time Expansion Zones
and Night-A-Carriers**

Text by Anja Osswald, Renate Puvogel.

In this comprehensive monograph, the Berlin-based artist Ulrike Flaig, born in 1962, presents "fast" and "slow" sculptures, video productions with live musicians, photographs, notations and small objects juxtaposed against her larger installations. In all of her work, Flaig addresses aspects of time, rhythm and identity.

Ulrike Flaig
ISBN 978-3-7757-2061-8
Hardcover, 9.25 x 11.5 in. / 168 pgs / 283 color.
U.S. \$60.00 CDN \$69.00 **SDNR40**
February/Art

WALTHER KÖNIG/CONTEMPORARY
FINE ARTS, BERLIN



Previously Announced.

**Jonathan Meese & Peter
Laudenbach: Das Theater Ist
Ein Tank**

In this well-documented artist's book related to his 2007 performance *De Frau (The Woman)*, the radical young artist and "cultural exorcist" Jonathan Meese elaborates on why theater is central to his work. Text and handwritten notes in German only.

**Jonathan Meese & Peter Laudenbach: Das
Theater Ist Ein Tank**
ISBN 978-3-931355-40-1
Pbk, 9 x 12.5 in. / 128 pgs / illustrated throughout.
U.S. \$40.00 CDN \$46.00 **SDNR40**
Available/Art

WALTHER KÖNIG



The Rausch Collection

It Takes Something to Make Something
Edited and with Text by Daniel Birnbaum.

Hartmut Rausch is a janitor at the Städelschule in Frankfurt, Germany. Over the past 12 years he has collected works by alumni and professors including Hermann Nitsch, Thomas Bayle and Per Kirkeby, changing his living room into an art space. This inventory is beautiful, funny and impressive.

The Rausch Collection

ISBN 978-3-86560-294-7

Paperback, 5.75 x 8.25 in. / 400 pgs / 430 color.

U.S. \$64.00 CDN \$74.00 **SDNR40**

January/Art

WALTHER KÖNIG



Städelschule Frankfurt am Main Kunst Lehren—Teaching Art

Text by Pamela Lee, Okwui Enwezor, Niklas Maak, Jan Verwoert.

This publication is authored by contemporary Städelschule professors and visiting lecturers, including Pamela Lee, Niklas Maak, Jan Verwoert and Okwui Enwezor, who discuss what teaching art means in the context of a contemporary academy, and at what point the art market should be introduced in a student's education. It includes a series of photographs, produced for this project by Wolfgang Tillmans.

Städelschule Frankfurt am Main

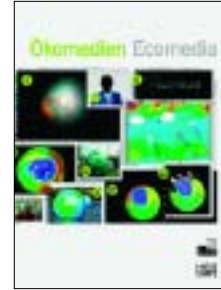
ISBN 978-3-86560-339-5

Pbk, 6.5 x 9 in. / 376 pgs / 31 color / 110 b&w.

U.S. \$48.00 CDN \$55.00 **SDNR40**

March/Art

HATJE CANTZ



Ecomedia

Ecological Strategies in Art Today

Edited by Sabine Himmelsbach. Text by Sabine Himmelsbach, Karin Ohlenschläger, Yvonne Volkart, Christoph Spehr, Roger I. Malina.

This volume surveys recent discussions on ecosystems, sustainability, renewable energy, envisionings of the future and the complex question of the roles that art and new media might play in this context—discussions which science, technology and ecological activism have so far neglected to initiate.

Ecomedia

ISBN 978-3-7757-2048-9

Hardcover, 6.5 x 8.5 in. / 232 pgs / 90 color.

U.S. \$40.00 CDN \$46.00 **SDNR40**

February/Art

WALTHER KÖNIG



Frank Nitsche

Text by Kirsty Bell, Gerrit Gohlke, Fabrice Hergott. Preface by Jean-Charles Vergene.

Frank Nitsche, a young German painter, is a postmodern abstractionist who produces a suave fusion of futuristic Constructivism and Abstract Expressionist urgency. On big canvases, crisp black and white lines loop, career and criss-cross the field, creating complicated, twisting, vaguely architectural structures. Broad flat areas are painted in muted Gap-style hues.

Frank Nitsche

ISBN 978-3-86560-203-9

Hardcover, 10.25 x 13.5 in. / 160 pgs / 58 color.

U.S. \$64.00 CDN \$74.00 **SDNR40**

January/Art

WALTHER KÖNIG



Andreas Exner: Angewandte Monochrome Malerei

Text by Konstantin Adamopoulos, Burkhard Brunn, Thomas Bayle, Candidia Höfer.

This first monograph tracks the work of German sculptor Andreas Exner from 1990 to present. Whether stringing together monochromatic clothing items or painting over old car windows with uniform shades, Exner embeds the monochrome into daily life to get at a philosophy that lies somewhere between imitation and anticipation.

Andreas Exner: Angewandte Monochrome Malerei

ISBN 978-3-86560-242-8

Paperback, 6 x 8 in. / 214 pgs / 153 color.

U.S. \$39.95 CDN \$46.00 **SDNR40**

January/Art

DONNACHIE/SIMIONATO/THIS IS A MAGAZINE



This is a Magazine: Compendium 5

Who I Think I Am

Edited by A. Simionato, K.A. Donnachie.

This book demands interaction! The reader is invited not only to look, but to fold and tear pages, draw on removable cards, fill out an artist's survey, then mail it in. With stickers, posters, a face mask and more, it's an instant collectible.

This is a Magazine: Compendium 5

ISBN 978-88-903078-0-5

Hdcvr, 9 x 11.5 in. / 228 pgs / 152 clr / 11 duo / 26 b&w.

U.S. \$60.00 CDN \$69.00 **SDNR40**

March/Design & Decorative Arts

JRP RINGIER



Katerina Seda

1977

Edited by Vit Havranek.

This well-designed artist's book in a box is Prague-based Katerina Seda's first. Ten folders contain eight years worth of documentation from her conceptually based work in the form of diagrams, graphs, drawings, texts, photographs and questionnaires.

Katerina Seda

ISBN 978-3-905770-95-7

Boxed, 10 Volumes, 6.5 x 12.75 in. / 160 pgs / 60 color / 40 b&w.

U.S. \$48.00 CDN \$55.00 **SDNR40**

March/Art

HOLZWARTH PUBLICATIONS



Darren Almond: Terminus

Interview by Mark Godfrey.

Text by Julian Heynen, Charity Scribner.

For his installation "Terminus," the British artist Darren Almond relocates 14 Socialist-era bus stops from the Polish town of Oswiecim to a gallery in Berlin, activating a force field between the Auschwitz concentration camp, everyday life in Oswiecim and the way we experience historical proximity or distance.

Darren Almond: Terminus

ISBN 978-3-935567-43-5

Hardcover, 7.5 x 11 in. / 156 pgs / 67 color.

U.S. \$69.00 CDN \$79.00 **SDNR40**

March/Art

PROGETTO PRADA ARTE



Tobias Rehberger: On Otto

Foreword by Miuccia Prada and Patrizio Bertelli. Edited by Antonella Soldaini.

Text by Germano Celant, Ina Blom.

This instantly collectible catalogue for Tobias Rehberger's exhibition at Milan's Fondazione Prada includes two brightly-colored volumes bound together by four colored, custom-made elastic bands. Once these are pulled from the set, two very independent pieces are revealed. The first is an exhaustive reconstruction of Rehberger's solo exhibitions from 1990 to 2007. The second is a more concise artist's book.

Tobias Rehberger: On Otto

ISBN 978-8887029-39-0

Hardcover, 9.5 x 12.5 in. / 120 pgs / 392 color.

U.S. \$160.00 CDN \$184.00 **SDNR40**

March/Art

HOLZWARTH PUBLICATIONS



Tunga: Laminated Souls

Interview by Beverly Adams.

"Art for me is a way to experiment with theories that handle reality with good doses of poetry," says Brazilian artist Tunga, who sees performances as opportunities to explore installation pieces. This book circles around "Laminated Souls," the installation, a performance and related sculptures featuring flies, frogs and giant lamps. Comes with poster!

Tunga: Laminated Souls

ISBN 978-3-935567-41-1

Hardcover, 8.75 x 11 in. / 136 pgs / 103 color.

U.S. \$69.00 CDN \$79.00 **SDNR40**

March/Art/Latin American Art & Culture

HOLZWARTH PUBLICATIONS



Marepe

Text by Jens Hoffmann, Adriano Pedrosa.

This first major monograph on the up-and-coming Brazilian artist documents how Marepe transfers water filters, replica market stalls or advertising walls from everyday life into an art context, where they take on multiple meanings that change with the viewer's cultural background.

Marepe

ISBN 978-3-935567-40-4

Hardcover, 8 x 10 in. / 192 pgs / 206 color.

U.S. \$69.00 CDN \$79.00 **SDNR40**

March/Art/Latin American Art & Culture

HATJE CANTZ



Damián Ortega

Survival of the Idea

Edited and with text by Friedrich Meschede.

The Mexican artist Damián Ortega loves to disassemble iconic consumer goods and recombine their parts to produce refreshing sculptural perspectives on their cultural meaning and function. This selection of drawings was created to plot these sculptures and their installations.

Damián Ortega

ISBN 978-3-7757-2075-5

Hardcover, 8.5 x 11.75 in. / 128 pgs / 120 color.

U.S. \$35.00 CDN \$40.00 **SDNR40**

February/Art/Latin American Art & Culture

DRAGO



Pax Paloscia: Let The Kids Play

Text by Laura Lombardi.

In *Let the Kids Play*, Pax Paloscia conveys the fresh naivete of Drago's *36 Chambers* series. Born in Rome in 1974, Cia travels the world searching for new input and inspiration. Moving between Paris and New York, she records her impressions, and her dreamy and nostalgic world is the key to this book.

Pax Paloscia: Let The Kids Play

ISBN 978-88-88493-20-6

Pbk, 6 x 9 in. / 96 pgs / 100 b&w / 100 duotone.

U.S. \$29.00 CDN \$33.00

March/Artists' Books

DRAGO



Jeremy Fish: Rome-antic Delusions

Text by Evan Pricco, David Choe Bellagio, Mark Whiteley.

San Francisco illustrator and skate culture icon Jeremy Fish created most of the paintings, drawings and screen prints presented in *Rome-antic Delusions*—part of Drago's *36 Chambers* series—while living in Rome, in symbiosis with the city. Fish describes the book as a “word play where reality and fantasy meet.”

Jeremy Fish: Rome-antic Delusions

ISBN 978-88-88493-31-2

Paperback, 8 x 11 in. / 96 pgs / 80 color / 30 b&w.

U.S. \$29.00 CDN \$33.00

March/Artists' Books

DRAGO



Angelo Sindaco: Skinstreet

The Skinhead Way of Life

Text by Federico Chiara, Nico Tullio.

Foreword by David Gross.

In this insider study of the international skinhead scene, photographer Angelo Sindaco digs into one of the more problematic modern-day subcultures. The portrayal of this controversial, usually demonized, world is a major challenge for any photographer, but for Sindaco, a former skinhead himself, it is also an opportunity to revisit his own past with his camera.

Angelo Sindaco: Skinstreet

ISBN 978-88-88493-35-0

Pbk, 8 x 10 in. / 160 pgs / 150 color / 50 b&w.

U.S. \$29.00 CDN \$33.00

May/Photography

DRAGO



TVBoy: Start a Revolution Without Weapons

Another jewel in the *36 Chambers* series, this volume collects work by one of the most recognizable street artists working in Europe. In Barcelona, the barrios are literally invaded by TvBoy's unmistakable “chewy puppet” heads enclosed in monitors. These multi-colored, curvy characters mix cartoons, TV and comics with a Warholian Street Pop aesthetic.

TVBoy: Start a Revolution Without Weapons

ISBN 978-88-88493-24-4

Pbk, 6 x 9 in. / 96 pgs / 100 b&w / 100 duotone.

U.S. \$29.00 CDN \$33.00

March/Art

DRAGO



Fupete & Jack LaMotta: Animal Collective

This second volume in Drago's *36 Chambers* series contains work by the outsider street artists Fupete and Jack la Motta. Fantastic creatures of the imagination abound: childish, “brut” and emotional.

Fupete & Jack LaMotta: Animal Collective

ISBN 978-88-88493-23-7

Pbk, 6 x 9 in. / 96 pgs / 100 b&w / 100 duotone.

U.S. \$29.00 CDN \$33.00

March/Artists' Books

DRAGO



Native and ZenTwo: The Sessions

Paris-based artists Native and ZenTwo work collaboratively on the street-smart, calligraphic, open-ethnic drawings collected in this volume—their statement of Modern Cultural Piracy. Having arrived in France after years of globe-hopping—from Lagos to New York, Cairo, Amman, Frankfurt and beyond—they draw from their pooled cultural backgrounds to create these complex and dynamic investigations.

Native and ZenTwo: The Sessions

ISBN 978-88-88493-22-0

Pbk, 6 x 9 in. / 96 pgs / 100 b&w / 100 duotone.

U.S. \$29.00 CDN \$33.00

March/Artists' Books

WALTHER KÖNIG/JAHRBUCH FÜR MODERNE KUNST



Previously Announced.

Touching the Stones China Art Now

Edited by Waling Boers, Pi Li, Brigitte Oetker.

In a 2007 article in *The New York Times*, David Barboza wrote about recent record-breaking auctions of Chinese art, "With auction prices soaring, hundreds of new studios, galleries and private art museums are opening in big cities like Beijing and Shanghai... Western galleries, especially in Europe, are rushing to sign up unknown painters; artists a year out of college are selling photographic works for as much as \$10,000 each; well-known painters have yearlong waiting lists; and the Solomon R. Guggenheim Museum and the Pompidou Center in Paris are considering opening branches in China." This fifty-third issue of the respected Cologne-based, English-language art journal *Jahresring* is an in-depth study of what's happening in Chinese art today, as well as a penetrating look at where the new trends and ideas have come from and where the market stands. With equal emphasis on images and text, this essential survey features artists such as Ai Weiwei, Big Tail Elephant Group, Cai Guoqiang, Huang Yongping, Sze Tsung Leong, Qui Zhijie, Xu Bing, Xu Tan, Xu Zhen, Yang Fudong and Zhang Xiaogang, among many others, and includes critical texts by international art world luminaries like Thomas Bayrle, Jonathan Monk, Christian Jankowski, Erik van Lieshout, Mark Siemons, Hans Ulrich Obrist, Stephanie Tasch and Philip Tinari.

Touching the Stones

ISBN 978-3-86560-175-9

Paperback, 6.75 x 9.5 in. / 278 pgs / illustrated throughout.

U.S. \$48.00 CDN \$55.00

Available/Art/Asian Art & Culture

EXHIBITIONS INTERNATIONAL



The Forbidden Empire Visions of the World by Chinese and Flemish Masters

Text by Luc Tuymans, Yu Hui.

Belgian painter Luc Tuymans and Yu Hui, curator of the Palace Museum in Beijing, initiate a dialogue about art from the Low Countries and art from China during the same period. Drawings and paintings by Van Eyck, Brueghel, Rubens, Magritte and others are considered alongside works on paper and silk from the Ming and Qing dynasties through the early Chinese Republic.

The Forbidden Empire

ISBN 978-90-6153-715-1

Hdcvr, 9.5 x 12.75 in. / 208 pgs / illust. throughout.

U.S. \$86.00 CDN \$99.00

March/Art/Asian Art & Culture

TIMEZONE 8



Two Asias, Two Europes An International Exhibition of Contemporary Art

Edited by Gu Zhenqing. Introduction by Gu Zhenqing, Harro Schmidt, Tomasz Wendland. Foreword by Zhang Yonglin.

Two Asias, Two Europes explores and demonstrates the dialogue between Asian and European cultures. Divided in half, the publication includes work by Asian artists (like Xu Tan and Sookoon Ang) in the front and European artists (like Wim Delvoye and Annika Larsson) in the back.

Two Asias, Two Europes

ISBN 978-988-99609-4-0

Pbk, 8.25 x 10.25 in. / 215 pgs / 415 color / 12 b&w.

U.S. \$48.00 CDN \$55.00

March/Art/Asian Art & Culture

ARARIO



Wang Guangyi Selected Works from 2003-2006

Text by Yun Chea Gab.

Born in Harbin in 1957, Wang Guangyi is at the forefront of the group of young artists that emerged in China after 1989. This volume compiles his iconic paintings from the *Great Criticism* series, which use propaganda from the Cultural Revolution and contemporary pop and corporate icons.

Wang Guangyi

ISBN 978-89-956758-9-2

Hdcvr, 12.25 x 15 in. / 56 pgs / 35 color / 100 b&w.

U.S. \$65.00 CDN \$75.00

March/Art/Asian Art & Culture

TIMEZONE 8/TODAY ART MUSEUM



Hong Lei: Chinese Artists of Today

Text by Li Xianting, Zhu Qi, Liu Ding.

Photographer Hong Lei fuses a variety of techniques, including digital collage and hand dyeing. Drawing on the painting style of the Song Dynasty, which utilized round silk fans, Hong updates familiar historical works by juxtaposing traditional and advertising elements.

Hong Lei: Chinese Artists of Today

ISBN 978-7-5410-2991-2

Hardcover, 10.75 x 14.25 in. / 213 pgs / 210 color / 100 b&w.

U.S. \$90.00 CDN \$104.00

March/Photography/Asian Art & Culture

TODAY ART MUSEUM



Yang Shaobin: Chinese Artists of Today

Text by Pi Li.

Born in 1963, Yang Shaobin makes realistic figurative paintings that often disintegrate into Francis Bacon-esque Surrealism. Though he began his career as a realist, Yang began experimenting with this present hybrid of realism and abstraction in 1998. This oversized, slipcased volume is a survey of the highlights of his work to date, and includes an essay by critic Pi Li.

Yang Shaobin: Chinese Artists of Today

ISBN 978-7-5434-5967-0

Slipcased, 10.75 x 14.25 in. / 246 pgs / 200 color / 100 b&w.

U.S. \$90.00 CDN \$104.00

March/Art/Asian Art & Culture

TIMEZONE 8



Wei Qingji

Edited by Lin Dong, Lin Nan. Text by Chen Tong, Pi Li, Fan Di-An, Pi Daojian, Wei Qingji. Interview by Gou Xiaoyan.

Beijing-based Wei Qingji resuscitates the centuries-old practice of ink and wash painting. His graphic style flies in the face of any questions about the relevance of this venerable Chinese tradition, while managing to obliquely address contemporary social concerns. This volume contains over 100 images and an essay by critic Pi Li, among others.

Wei Qingji

ISBN 978-988-99264-9-6

Pbk, 8.25 x 11.25 in. / 136 pgs / 80 color / 25 b&w.

U.S. \$32.00 CDN \$37.00

March/Art/Asian Art & Culture

TIMEZONE 8



Yuan Shun

Edited by Feng Boyi, Snejana Krastava. Text by Elmar Zorn, Feng Boyi, Yu Yeon Kim. Interview by Günter Thiel. Afterword by Tabatha Yukihiro.

This first in-depth monograph is published for Yuan Shun's first solo exhibition in 20 years. Born in 1961 in Shanghai, Yuan was included in the influential *China Avant Garde* exhibition in Beijing in 1989. His work encompasses photography, installation, video and performance and draws on the metaphysical tradition in Chinese art.

Yuan Shun

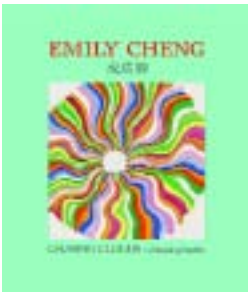
ISBN 978-988-99617-7-0

Pbk, 9.75 x 11.25 in. / 120 pgs / 145 color / 21 b&w.

U.S. \$45.00 CDN \$52.00

March/Art/Asian Art & Culture

TIMEZONE 8



Emily Cheng: Chasing Clouds A Decade of Studies

Introduction by Emily Cheng. Text by Kevin Power, Johnson Chang.

Painter Emily Cheng has been working in the U.S. and Asia for the last 30 years. This immense monograph focuses on 305 drawings that she has made in the last decade, and includes an index that traces her diverse sources.

Emily Cheng: Chasing Clouds

ISBN 978-988-99617-6-3

Hardcover, 9.25 x 10.75 in. / 384 pgs / 340 color / 6 tinted b&w.

U.S. \$75.00 CDN \$86.00

March/Art/Asian Art & Culture

TIMEZONE 8



Liu Ren's Photographs

Text by Zhang Zhaohui.

Born in 1980 in Qinhuangdao, Liu Ren's works are tinged with Surrealism and informed by contemporary art. In the spirit of Cindy Sherman, her self portraits—in which she is digitally duplicated throughout the frame—take place in an ethereal fantasy world replete with carousel horses and iridescent bubbles.

Liu Ren's Photographs

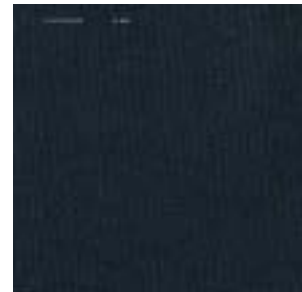
ISBN 978-988-99609-1-9

Pbk, 8.5 x 10.25 in. / 48 pgs / 23 color / 12 duotone.

U.S. \$18.00 CDN \$21.00

March/Photography/Asian Art & Culture

TIMEZONE 8/ONEMOON



Xu Hongming

Edited by Leaming Jan, Ma Rong.

Text by Li Xu, Karen Smith.

Xu Hongming, born in 1971 in Hunan Province, is attempting to reveal a uniquely Chinese aesthetics of painting. His stated aim is to do for Chinese art what Mondrian did for western art. This publication includes work from the beginning of his career through the present.

Xu Hongming

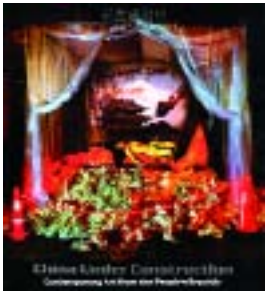
ISBN 978-988-99617-9-4

Cloth, 11.75 x 11.75 in. / 102 pgs / 90 color / 2 b&w.

U.S. \$90.00 CDN \$104.00 **SDNR40**

March/Art/Asian Art & Culture

FUTURISTA ARTS



China Under Construction
Contemporary Art from the People's Republic
Edited and with introduction by Maya Kóvskaya.
Aiming to change the exoticized, politicized stereotype of Chinese art familiar to western viewers, this volume offers a fresh look at the complex realities of a nation undergoing profound transformation through the eyes of 27 of China's most visionary artists, including Cang Xin, Cao Fei, Cui Xiuwen and Dai Guangyu.

China Under Construction
ISBN 978-0-9798109-1-6
Paperback, 9.75 x 11 in. / 140 pgs / 120 color.
U.S. \$42.00 CDN \$48.00
March/Art/Asian Art & Culture

TIMEZONE 8



To Each His Own
Edited by Gu Zhenqing.
During the 2005 Beijing Biennale, *To Each His Own* was installed in the alternative art space, OO Factory. A critique of the value system espoused by global capitalism and the consumerist frenzy of the art market, the participating artists—including Sui Jianguo, Li Xiangqun and Jin Jiangbo—voiced their dissent.

To Each His Own
ISBN 978-988-99264-3-4
Pbk, 8.5 x 11.5 in. / 151 pgs / 85 color / 25 b&w.
U.S. \$40.00 CDN \$46.00
March/Art/Asian Art & Culture

WALTHER KÖNIG/KUNSTHAUS GRAZ



China Welcomes You
Desires, Struggles, New Identities
Edited by Peter Pakesch. Foreword by Katrin Bucher Trantow.
In this text-heavy volume, works by Ai Weiwei, Cao Fei, Duan Jianyu, Feng Mengbo, Guo Fengyi, Hu Xiaoyuan, Liu Wei, Lu Hao, Sun Yuan & Peng Yu, Wang Jianwei, Xie Nanxing, Xu Zhen, Yang Fudong, Zang Peili and Zheng Guogu provide a connection between the revolutionary past and the globalized present.

China Welcomes You
ISBN 978-3-86560-271-8
Pbk, 11.5 x 8.75 in. / 175 pgs / 40 color / 30 b&w.
U.S. \$49.95 CDN \$57.00 **SDNR40**
January/Art/Asian Art & Culture

TIMEZONE 8



Qin Fengling
Edited by Alexander Ochs, Weng Xiaoyu, Zhang Di, Tian Yuan. Text by Wang Baoju, Huang Du.
In the tradition of Robert Rauschenberg, Qin Fengling—born in 1957—makes hybridized sculptural paintings that exploit the tactile quality of acrylic paint. Whimsical policemen rally in one, while a sea of ants brandishes rifles in another. Only recently in the spotlight, this volume surveys her most recent work.

Qin Fengling
ISBN 978-988-99617-5-6
Pbk, 10.5 x 9.5 in. / 120 pgs / 136 color / 22 b&w.
U.S. \$25.00 CDN \$29.00
March/Art/Asian Art & Culture

TIMEZONE 8



Visible/Invisible
Edited by Jan Leaming, Ma Rong. Text by Gao Minlu, Liu Libin.
Visible/Invisible explores contemporary Chinese abstraction through the work of nine prominent artists: Xu Hongming, Zhang Fan, Tan Ping, Wang Guangle, Zhou Yangming, Li Yang, Chen Ruo Bing, Tang Kaizhi and Lin Yan. This volume explores both western notions of abstraction and the possibility that abstract art existed in ancient China.

Visible/Invisible
ISBN 978-988-99265-7-1
Clothbound, 11.25 x 11.25 in. / 240 pgs / 174 color / 86 b&w.
U.S. \$80.00 CDN \$92.00
March/Art/Asian Art & Culture

TIMEZONE 8



Ouyang Chun: Luminescent
Edited by Fang Fang, Lee Ambrozy, Gong Jian. Text by Ouyang Chun, Fang Fang, Lee Ambrozy.
Ouyang Chun was born in Beijing in 1974. This first monograph weighs in at 350 pages and includes full-page images of over 140 paintings, which, with their bold palate and thick impasto, seem to nearly jump off the page. Essays by Fang Fang—founder of Beijing's Star Gallery—and Lee Ambrozy.

Ouyang Chun: Luminescent
ISBN 978-988-99265-1-9
Clothbound, 10.5 x 11.25 in. / 350 pgs.
U.S. \$52.00 CDN \$60.00
March/Art/Asian Art & Culture

JRP RINGIER



Liam Gillick: Woven/Intersected/Revised

Text by Luca Cerizza.

Liam Gillick's designs for conference rooms, corridors and offices solidify the artist's sustained interest in negotiating the middle-ground between corporate culture and contemporary art. This illustrated reader contains an essay by Gillick on the dissolution of the public/private dichotomy within the grey zone of semi-public/semi-private spheres.

Liam Gillick: Woven/Intersected/Revised

ISBN 978-3-905701-47-0

Hdcvr, 5.5 x 7.25 in. / 72 pgs / 40 color / 4 b&w.

U.S. \$15.00 CDN \$17.00

March/Artists' Books

JRP RINGIER



Daniel Buren: Prospettive

Edited by Luca Cerizza.

Sometimes classified as an abstract Minimalist, Daniel Buren is known for using regular, contrasting maxi stripes to integrate visual surface and architectural space in historical architecture. This volume documents a site-specific commission for BSI (Banca della Svizzera Italiana).

Daniel Buren: Prospettive

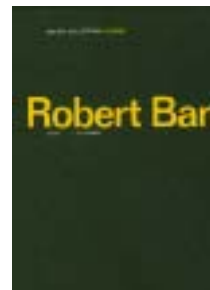
ISBN 978-3-905701-49-4

Hardcover, 5.5 x 7.25 in. / 72 pgs / 25 color.

U.S. \$15.00 CDN \$17.00

March/Art

JRP RINGIER



Robert Barry: Real Personal

Text by Luca Cerizza.

Since 1967 the American conceptualist Robert Barry has taken his work to the limits of immateriality and invisibility, creating installations with wire and nylon thread, performing actions with inert gasses and radioactive materials and going on to work with acoustic frequencies, sounds and language. This volume documents a recent site-specific work.

Robert Barry: Real Personal

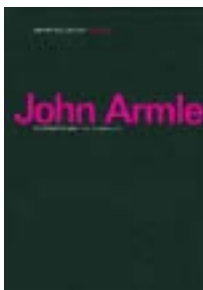
ISBN 978-3-905701-48-7

Hardcover, 5.5 x 7.25 in. / 56 pgs / 40 color.

U.S. \$15.00 CDN \$17.00

March/Art

JRP RINGIER



John Armleder: PFCBC- DRRSRGBMNF PCLSPSBMPFCBS

Text by Giorgio Verzotti.

Performance artist, painter, sculptor, critic, curator and expeditionary John Armleder is consistent only in his willingness to take creative risks. A member of the Geneva-based Groupe Ecart and heavily involved in Fluxus, here he plays with multiple styles and devaluated decorative effects.

John Armleder: PFCBCDRRSRGBMNF PCLSPSBMPFCBS

ISBN 978-3-905701-46-3

Hdcvr, 5.5 x 7.25 in. / 88 pgs / 40 color / 10 duotone.

U.S. \$15.00 CDN \$17.00

March/Art

JRP RINGIER



Alex Katz: Faces and Names

Text by Luca Cerizza.

This concise and affordable publication, which showcases Katz's work from the Banca della Svizzera Italiana (BSI) collection, contains images from throughout his career. The volume is notable for the technical and anecdotal commentary that Katz provides for each of these rarely-seen pieces and commissioned works.

Alex Katz: Faces and Names

ISBN 978-3-905770-79-7

Hdcvr, 5.5 x 7.25 in. / 88 pgs / 40 color / 10 duotone.

U.S. \$15.00 CDN \$17.00

April/Art



Also Available in this Series

**Tony Cragg: Formations
and Forms**

ISBN 9783905701913

U.S. \$15.00 CDN \$17.00

JRP Ringier



**Daniel Roth: Town Hidden
Under Concrete – Passageway**

ISBN 9783905701920

U.S. \$15.00 CDN \$17.00

JRP Ringier

VEENMAN PUBLISHERS/ROMA



Gabriel Kuri: Compost Index

Edited by Roger Willems, Mark Manders.

Text by Gabriel Kuri, Dieter Roelstraete, Maxine Kopsa.

Mexico City artist Gabriel Kuri presents an index of recent works here, from plastic heads of lettuce stuffed with lotto tickets to handwoven “leaflet” tapestries to silver emergency blankets on big wooden sticks, crushed drink cans and various ephemeral found objects collected in plastic bags.

Gabriel Kuri: Compost Index

ISBN 978-90-77459-10-2

Paperback, 8 x 11.25 in. / 68 pgs / 70 color.

U.S. \$27.00 CDN \$31.00

March/Art

JOVIS



Dora García: Rooms, Conversations

Edited by Julia Schäfer, Dora García.

Is there an “imaginary GDR?” How reliable are our recollections? What fixed patterns are followed by fictionalization of the past? Spanish artist Dora García asks these questions in this dense collage of photographic stills, archival material from the Ministry of State Security, sections of surveillance videos and literary excerpts.

Dora García: Rooms, Conversations

ISBN 978-3-939633-16-7

Pbk, 8.5 x 12.5 in. / 104 pgs / 22 color / 55 b&w.

U.S. \$35.00 CDN \$40.00

March/Art

CHARTA



Rui Chafes

Text and Interview by Doris von Drathen.

Lisbon-born Rui Chafes represented Portugal in the 1995 Venice Biennale with his largescale yet airy abstract steel sculptures that fool the eye by appearing to hover or float. For the first time, in this monograph, Chafes’ sculptures and drawings are contextualized with his own writings, and within an historical lineage that includes Brancusi and Giacometti.

Rui Chafes

ISBN 978-88-8158-657-8

Hardcover, 8.5 x 11.25 in. / 152 pgs / 107 duotone.

U.S. \$59.95 CDN \$69.00

April/Art

ONESTAR PRESS



Lawrence Weiner: Deep Blue Sky/Light Blue Sky

Lawrence Weiner’s trademark graphic text and sign pieces are here juxtaposed with a few erotic and/or marine-ish photographs. First published in 2003, this artist’s book is now available again in an edition of 600 numbered copies. The first edition was printed all in black. The new one is all in blue.

Lawrence Weiner: Deep Blue Sky/Light Blue Sky

ISBN 978-2-915359-31-2

Paperback, 5.5 x 9 in. / 160 pgs / 1 color.

U.S. \$45.00 CDN \$52.00 **SDNR40**

March/Art

WALTHER KÖNIG/LISSON GALLERY



Daniel Buren

Text by Claire Doherty.

This volume collects recent works by the French conceptualist known for his site-specific installations involving stripes—on land, air and sea. From New York’s Guggenheim Museum to Beijing’s Temple of Heaven, the Venice Architecture Biennale and the gardens of Versailles, Buren’s interventions create amazing complex appropriated spatial structures.

Daniel Buren

ISBN 978-3-86560-279-4

Paperback, 9 x 11 in. / 40 pgs / 20 color / 2 b&w.

U.S. \$29.95 CDN \$34.00

March/Art

VERLAG FÜR MODERNE KÜNST NÜRNBERG



Lutz & Guggisberg

Text by Andreas Baur, Stephan Kunz, Felicity Lunn.

The Zurich installation artists Lutz & Guggisberg compile objects, pictures and videos. This catalogue documents two recent and related European shows comprised of labyrinthine, show-jumping “courses” that make the observer part of the artwork.

Lutz & Guggisberg

ISBN 978-3-939738-27-5

Paperback, 9 x 10.75 in. / 178 pgs / 106 color.

U.S. \$60.00 CDN \$69.00

March/Art

TURNER/A&R PRESS



FOS: Liquid Chain Into the Vapor Wall

The Fall

Edited by Pernille Albrethsen.

Text by Cecilie Ostergaard Hogsboro, Claus Heinberg, Claus Emmeche, Jason Dodge.

This artist's book is based on the concept of "social design" developed by the artist FOS (alias Thomas Poulsen) since 1999. It is an environmental tool that can be used to examine the character and potential of the physical space of contemporary exhibitions and more permanent redesigns of public space.

FOS: Liquid Chain Into the Vapor Wall

ISBN 978-968-9056-19-5

Pbk, 6.75 x 9.75 in. / 207 pgs / 234 clr / 13 duo / 60 b&w.

U.S. \$39.00 CDN \$45.00

March/Artists' Books

NIEVES



Josh Petherick

One Emworitst Em Lah

Josh Petherick, born in 1979, is an illustrator from Melbourne, Australia, raised on a steady diet of punk rock, Richard Scarry and *MAD Magazine*. Petherick regularly exhibits his psychedelia-inspired drawings, paintings, objects and installations; he also works as a graphic designer for Chapter Records and Tokion, among others.

Josh Petherick

ISBN 978-3-905714-35-7

Paperback, 6.5 x 9 in. / 32 pgs/ illustrated throughout.

U.S. \$20.00 CDN \$23.00

March/Art

VEENMAN PUBLISHERS/BAS



Emre Hüner: Bent 001-3 Pavement Myth: The Life of the Pavement Wolf

Volume three in this series of artists books from Turkey features a comic-book style narrative, apocalyptic in nature, with very detailed drawings of a fugitive hero who is imprisoned, then fights to tell the story of his life. Gatefolds, mylar overlays and super-thick papers are just some of the special features.

Emre Hüner: Bent 001-3

ISBN 978-9944-5030-7-5

Flexibound, 6.5 x 9.5 in. / 54 pgs / 54 color / 1 gatefold / 3 vellum inserts.

U.S. \$45.00 CDN \$52.00

February/Art

TIMEZONE 8



Gao Yu: Specimen

Edited by Fang Fang, Gong Jian, Lee Ambrozy.

Interview by Lee Ambrozy.

The central character in Gao Yu's paintings is a demonic-looking panda called GG. This highly designed volume includes a die-cut section that features an in-depth exploration of GG's internal organs, complete with stickers. It also includes an interview with Lee Ambrozy.

Gao Yu: Specimen

ISBN 978-988-99617-4-9

Hdcvr, 8.25 x 7.75 in. / 156 pgs / 18 color / 6 b&w.

U.S. \$42.00 CDN \$48.00

March/Art

CCA WATTIS INSTITUTE OF CONTEMPORARY ART



Mario Ybarra Jr.: Capp Street Project

Edited and with text by Jens Hoffman,

Claire Fitzsimmon, Mario Ybarra Jr.

Filled with graffiti, signage and music video stills, Ybarra's outrageous murals speak about his experience as an artist and a Mexican-American.

Mario Ybarra Jr.: Capp Street Project

ISBN 978-0-9725080-7-0

Paperback, 6.5 x 9.25 in. / 48 pgs / 43 color / 2 b&w / 19 monotone.

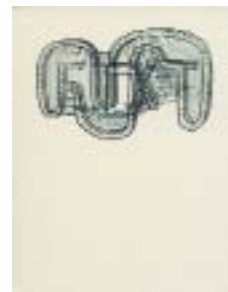
U.S. \$12.00 CDN \$14.00

February/Art/Latin American Art & Culture

Exhibition Schedule

Oakland: Oakland Museum, 10/13/07-03/13/08

VEENMAN PUBLISHERS



D is for Drawing 3: Fukt and D Drunk on Dreams

Edited by Yane Calovski, Jan Erik Fruehsorge, Björn Hegardt.

Drawings, drawings and more drawings. This collaborative issue of *FUKT* and *D (Drunk on Dreams)* contains a collection of line drawings that address issues of sustainability and necessity. Artists include: Jesse Ash, Gaku Tsutaya, Melissa Gorman, Chris Warrington, Richard Torchia, Laura Bruce, Charlotte McGowan-Griffin and others.

D is for Drawing 3: Fukt and D

ISBN 978-90-869007-8-7

Pbk, 7.5 x 9.5 in. / 96 pgs / 30 color / 120 b&w.

U.S. \$24.95 CDN \$29.00

March/Art

RICHTER VERLAG



Bernd Zimmer: Cosmos

Text by by Hubert Beck, Bernhart Schwenk, Anuschka Koos.

In his *Cosmos* series, German painter Bernd Zimmer employs drizzles, blobs and streaks of paint to recall illuminated landscapes, the starry sky at night or vast panoramas of outer space. At the same time, the paintings seem refer to the innermost images of man’s soul.

Bernd Zimmer: Cosmos
ISBN 978-3-937572-65-9
Hardcover, 12 x 10 in. / 126 pgs / illust. throughout.
U.S. \$55.00 CDN \$63.00
February/Art

RICHTER VERLAG



James Bishop: Paintings on Paper

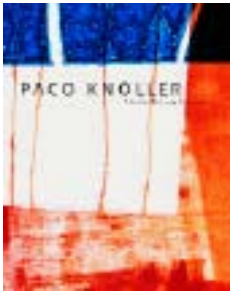
Text by Heinz Liesbrock, Michael Sempff.

Born in Missouri in 1927, Bishop has lived in Paris since the 1950s. One of the most sensitive lyrical abstract painters, he has devoted the last three decades to small paper works that are transparent, compact, fluid and spatially ambiguous. Herein, works on paper since the 1960s and several paintings.

James Bishop: Paintings on Paper
ISBN 978-3-937572-73-4
Hdcvr, 10.75 x 8.75 in. / 124 pgs / 77 color / 3 duotone.
U.S. \$55.00 CDN \$63.00
February/Art

Exhibition Schedule
Chicago: The Art Institute of Chicago,
03/13/08–05/11/08

RICHTER VERLAG



Paco Knöller: Schnitte Riskante Euphorien

Text by Ulrich Krempel.

This collection of “cuts,” or woodprints, by German figurative painter Paco Knöller explores the possibilities of printing by integrating new materials like dimpled sheets and bit-mapped grids. Large compositions of intensively luminescent surfaces contrast with dull colors, leading to complex combinations and images that juxtapose large shapes with lines.

Paco Knöller: Schnitte Riskante Euphorien
ISBN 978-3-937572-80-2
Hardcover, 8.75 x 11 in. / 96 pgs / 55 color.
U.S. \$55.00 CDN \$63.00
February/Art

JRP RINGIER



Hanspeter Hofmann: Bonheur Automatique

Edited by Christoph Doswald. Text by Philipp Sarasin, Christophe Cherix, Christoph Doswald.

Basel-based Hanspeter Hofmann, born in 1960, trained as a natural scientist, then turned to quasi-alchemical experimentations in printmaking. This artist’s book is also a catalogue raisonné.

Hanspeter Hofmann: Bonheur Automatique
ISBN 978-3-905770-67-4
Paperback, 9.5 x 12.5 in. / 160 pgs / 110 color.
U.S. \$49.00 CDN \$56.00
March/Art

EXHIBITIONS INTERNATIONAL



Daniel Walravens: On Painting in General and Colour in Particular

Text by Jacinto Lageira.

This generous monograph (the only one available in the U.S.) on the French monochrome painter Daniel Walravens, who has produced specialized colors for numerous paint manufacturers, features work from the 1980s through 2005.

Daniel Walravens: On Painting in General and Colour in Particular
ISBN 978-2-87317-238-1
Pbk, 8.25 x 11.75 in. / 160 pgs / illust. throughout.
U.S. \$55.00 CDN \$63.00
March/Art

WALTHER KÖNIG/CONTEMPORARY FINE ARTS, BERLIN



Norbert Schwontkowski: Vertigo

Text by Susanne Pfeffer.

This extensive overview of recent work by German figurative painter Norbert Schwontkowski captures a serious mid-career artist at his best. From dark and haunting landscapes to strange scenes of human isolation or contemplation, Schwontkowski brings a playful, tactile sophistication to every canvas.

Norbert Schwontkowski: Vertigo
ISBN 978-3-931355-38-8
Hardcover, 9.25 x 12.75 in. / 225 pgs / 104 color.
U.S. \$56.00 CDN \$64.00
Available/Art

RICHTER VERLAG



Yvonne Fehling & Jennie Peiz: Stuhlhockerbank

Edited by Klaus Gallwitz. Text by Volker Albus, Klaus Gallwitz.

For Germany's recently completed and internationally celebrated Arp Museum extension, designed by the Pritzker-Prize-winning New York architect Richard Meier, Yvonne Fehling and Jennie Peiz created 12 playful, user-friendly and exquisitely crafted wooden benches. These are placed throughout the new three-level museum building—which sits alongside the Rhine River atop a steep, forested hill and affords spectacular views of the landscape—wherever a visitor might want to stop and rest, look, think—or converse, as the benches mutate to create clever social areas that are as inviting as they are pristine. Part sculptural works, part high-design objects, these warm and functional forms are composed of seamlessly interconnecting stools, chairs and benches that blend historical and contemporary aesthetics with an unusually light-hearted touch.

Yvonne Fehling & Jenny Peiz:

Stuhlhockerbank

ISBN 978-3-937572-79-6

Hardcover, 8.75 x 11 in. / 48 pgs / 19 color / 14 b&w.

U.S. \$40.00 CDN \$46.00

February/Art

RICHTER VERLAG



Barbara Trautmann: Kaa die Schlange

Edited by Klaus Gallwitz.

Text by Klaus Gallwitz, Maren Lübbke-Tidow.

Richard Meier's new extension to the Arp Museum can be reached via a 394-foot subterranean passageway that links the Rolandseck train station and the original Arp Museum, situated alongside the Rhine River outside of Bonn, with a bank of glass elevators that transport visitors up a conical chute that ends above-ground, facing panoramic views of the river. Within that passageway, which runs below the railroad tracks, one definitive artwork is installed: "Kaa," Barbara Trautmann's 60-foot-long neon sculpture, which is composed of 90 spiraling rings that seem to fade into eternity. This volume documents the complete project.

Barbara Trautmann: Kaa die Schlange

ISBN 978-3-937572-78-9

Hardcover, 8.75 x 11 in. / 64 pgs / 11 color / 22 b&w.

U.S. \$40.00 CDN \$46.00

February/Art

RICHTER VERLAG



Johannes Brus: Der Ganze Eisberg

Edited by Klaus Gallwitz. Text by Klaus Gallwitz, Michael Schwarz.

As part of the inaugural exhibition of the Arp museum extension, established German sculptor Johannes Brus was invited to relocate his entire studio—from the smallest wrench to the largest article of furniture—from its former home in Essen to a series of rooms that were left in relatively rough condition in the new complex. The artist's work—representational three-dimensional renderings of animals and human beings in various stages of completion—were thus available for the public to see in the context of the arena in which they are made, and not traditionally shown. This volume documents the project in full.

Johannes Brus: Der Ganze Eisberg

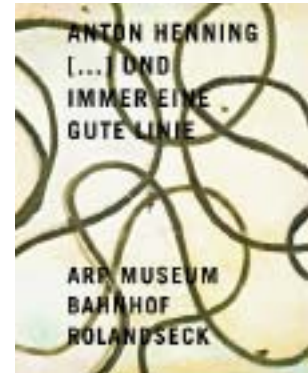
ISBN 978-3-937572-76-5

Hardcover, 8.75 x 11 in. / 96 pgs / 59 color / 1 b&w.

U.S. \$50.00 CDN \$58.00

February/Art

RICHTER VERLAG



Anton Henning: Und Immer Eine Gute Linie

Edited by Klaus Gallwitz.

Text by Oscar van den Boogaard, Heike Henze-Bange.

Berlin-based artist Anton Henning designed the interior of the bistro of the old museum Bahnhof Rolandseck, which now belongs to Richard Meier's new Arp Museum extension. The restaurant features amazing murals, paintings, hand-made luminaries and light boxes. Upon the extension's inauguration, the museum also exhibited 140 graphic works by Henning made between 1984 and 2002, alongside sculptures from 2006 and 2007. This first comprehensive monograph documents the work in the exhibition. Born in 1964 in Berlin, **Anton Henning** is represented in New York by Zach Feuer Gallery. His 2006 show there was reviewed thus by *The Washington Post*: "Who knows what to do with work by the German artist Anton Henning? It doesn't fit any of the normal pigeonholes of contemporary art. It doesn't make clear what its goals could be, or how it relates to other works we might have seen. That's what makes it so intriguing."

Anton Henning: Und Immer Eine Gute Linie

ISBN 978-3-937572-77-2

Hardcover, 8.75 x 11 in. / 96 pgs / 87 color.

U.S. \$55.00 CDN \$63.00

February/Art

WALTHER KÖNIG



Ronald Bladen: Skulptur/ Sculpture

Text by Fritz Jacobi, Egidio Marzona.

The sculptural works of the American Minimalist Ronald Bladen seem like three-dimensional bodily signs that have been reduced to their most elementary stereometric forms. Often called the “father” of Minimal art, Bladen emerged along with Andre, Flavin, Judd, LeWitt, Morris and Tony Smith in the mid-1960s. This book presents works from the renowned Marzona Collection.

Ronald Bladen: Skulptur/Sculpture

ISBN 978-3-86560-214-5

Hdcvr, 9.75 x 10.75 in. / 80 pgs / 65 color / 15 b&w.

U.S. \$48.00 CDN \$55.00

March/Art

JRP RINGIER



Tobias Putrih: 99-07

Edited by Stuart Krimko, Thom Collins.

Text by Elena Filipovic, Elizabeth Guffey.

New York-based sculptor and conceptualist Tobias Putrih, who was born in Slovenia in 1971, created this exhaustive 180-page monograph—his first—between 1999 and 2007. Conceived of as an archive, both visual and textual, the publication illuminates Putrih’s thought processes and methodology. Published with the Neuberger Museum of Art, New York.

Tobias Putrih: 99-07

ISBN 978-3-905770-71-1

Paperback, 7.5 x 8.25 in. / 180 pgs / 80 color.

U.S. \$37.00 CDN \$43.00

March/Art

KERBER



Gereon Krebber: All That Is Solid Melts into Air

Edited by Viola Weigel. Text by Daniel Spanke, Sacha Craddock.

This German-born, London-based sculptor makes solid, often monumental work from materials including gelatin, wrapped balloon clusters, plastic mats and icing. His shapes tend to float in space and to react to the architecture of their exhibition space, so that they are endowed with a vivid, corporeal character.

Gereon Krebber: All That Is Solid Melts into Air

ISBN 978-3-86678-061-3

Hardcover, 9.25 x 6.75 in. / 104 pgs / 62 color.

U.S. \$30.00 CDN \$35.00

March/Art

JRP RINGIER



Nina Fischer & Maroan El Sani: Blind Spots

Text by Gabriele Knapstein, Nicolas Trembley, Jennifer Allen, Boris Groys.

The first comprehensive overview of the German collaborators Fischer/El Sani. Nine of their most important films, installations and photographic works are featured, all of which emphasize the duo’s ongoing commitment to dismantling and reappropriating Modernist architecture.

Nina Fischer & Maroan El Sani: Blind Spots

ISBN 978-3-905829-18-1

Pbk, 8.25 x 11.25 in. / 200 pgs / 80 color / 20 b&w.

U.S. \$25.00 CDN \$29.00

June/Art

VEENMAN PUBLISHERS



The Tomorrow of My Yesterday

The Complete Works of Barry Martin

Filled with images, interviews and items from personal archives, this biographical monograph details the art and life of Barry Martin, Britain’s most important Kinetic artist. It delves into Martin’s visual research into the relationship between space and time and also follows his distinguished involvement in chess.

The Tomorrow of My Yesterday

ISBN 978-90-869011-5-9

Pbk, 6.5 x 9.25 in. / 200 pgs / 112 color / 55 b&w.

U.S. \$55.00 CDN \$63.00

February/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Albert Weis: Condition

Text by Bernhart Scwenck, Gierrit Gohlke.

In this first monograph, sculptor Albert Weis, born in 1969, directs his gaze to the urban landscape and its specific structures—particularly architectural complexes developed in the 1960s and 1970s, when formal language reflected utopian organizational forms. Herein, photographs, works on paper, video installations, public projects and architectural installations.

Albert Weis: Condition

ISBN 978-3-939738-65-7

Paperback, 6.5 x 9 in. / 112 pgs. / 65 color

U.S. \$45.00 CDN \$52.00

March/Art

JRP RINGIER



Matias Faldbakken: Not Made Visible

Edited by Christoph Keller. Text by Brian Sholis, Matias Faldbakken, Mikkel Bolt Rasmussen.

Rising Oslo artist and writer Matias Faldbakken, born in 1973, has published two novels under the alias Abo Rasul. Filled with acid humor and low blows, his immediately notorious books investigated the relationships between underground and mainstream culture in Norway. His artwork does the same, taking on systems of knowledge, power, order and exchange.

Matias Faldbakken: Not Made Visible

ISBN 978-3-905770-92-6

Pbk, 6.75 x 9.25 in. / 192 pgs / 130 color / 32 b&w.

U.S. \$37.00 CDN \$43.00

March/Art

JRP RINGIER



Sibylle Berg: By The Way, Did I Ever Tell You...

Edited by Raphael Gygax. Illustrated by Andro Wekua, Rita Ackermann

Writer Sibylle Berg has the eye of an entomologist: Under her gaze, humanity falls into a taxonomy of wretched characters, full of dramas and impossible dreams—though she always manages to carry them through their travails with a dose of empathy and a sense of humor. In this novella, Berg boldly relates the lives of two children growing up in East Germany.

Sibylle Berg: By The Way, Did I Ever Tell You...

ISBN 978-3-905770-77-3

Paperback, 4.25 x 6.5 in. / 240 pgs / 12 duotone.

U.S. \$15.00 CDN \$17.00

March/Artists' Books

JRP RINGIER



Elodie Pong: We Are Knights on the Trajectories of a Post-Everything Era

Illustrated by Loredana Sperini.

Born in Boston, Elodie Pong is an artist and filmmaker living in Zurich. This volume is based on her writing in the Short Message Service format—rapid, evocative, intimate. Stories without a scenario, bits of conversations, fragments of intimate moments, breached identities... this is writing by editing.

Elodie Pong: We Are Knights on the Trajectories of a Post-Everything Era

ISBN 978-3-905701-36-4

Paperback, 4.25 x 6.5 in. / 64 pgs / 12 b&w.

U.S. \$15.00 CDN \$17.00

March/Artists' Books

TURNER



Alfredo Gavaladón: Completely Unfinished

An Oxymoron Project

Afterword by José Springer.

The oxymoron is a subversive figure of speech whose potential relies on the association of two contradictory terms. Popular usage draws attention to the nonsensicality of an argument, or the failure to understand meaning. This playful artist's book presents photographs and linguistic games surrounding oxymora created by the artist.

Alfredo Gavaladón: Completely Unfinished

ISBN 978-968-9056-22-5

Hdcvr, 7.25 x 9.5 in. / 102 pgs / illust. throughout.

U.S. \$30.00 CDN \$35.00

January/Art

VEENMAN PUBLISHERS



Pavel Büchler: Absentminded Windowgazing

Introduction by Charles Esche. Text by Nick Crowe, Françoise Boucher, Andrew Hunt, Joan Key.

New works by the Czech-born, UK-based conceptualist Pavel Büchler, along with texts by nine contemporary critics. Büchler works with old technologies like audio recordings, light and the material and mental presence of texts that focus on how we give things new meanings. A fascinating book.

Pavel Büchler: Absentminded Windowgazing

ISBN 978-90-869007-6-3

Pbk, 6.5 x 8 in. / 249 pgs / 32 color / 90 b&w.

U.S. \$30.00 CDN \$35.00

March/Art

JRP RINGIER



Peter Piller: Nijverdal/Hellendoorn

Edited by Christoph Keller.

In this satisfying artist's book, Leipzig photographer Peter Piller presents a portrait of a Dutch community through archival images from regional newspapers and local companies. A copy was given to each citizen of the town where the work was made. Piller is represented by Andrew Kreps Gallery, New York.

Peter Piller: Nijverdal/Hellendoorn

ISBN 978-3-905770-18-6

Hardcover, 6 x 8.25 in. / 90 pgs / 87 color.

U.S. \$30.00 CDN \$35.00

March/Artists' Books

CHARTA/TEL AVIV MUSEUM



Adam Berg

Text by Mordechai Omer,
Adam Berg.

Israeli artist Adam Berg's *Archipelago* is a multifaceted project in an array of media including drawing, video-installation, sculpture and painting. Evoking the feel of a group of islands emerging from the sea, this project probes the realms of actual and virtual imagination and the experience of temporality in connection to ecology, culture and entropy. This volume documents components of the project—"Dive," "Entropic Islands" and "Polar Invasion"—from their first preliminary sketches to final realization, and includes drawings from 1986 through 2007, constituting a "layer of time."

Adam Berg was born in 1962 in Tel Aviv. He studied at the University of Haifa, York University in Toronto and the University of Toronto. His work has been shown in solo exhibitions at the Tel Aviv Museum of Art and The Remba Gallery, Los Angeles.

Adam Berg
ISBN 978-88-8158-640-0
Paperback, 11.25 x 8.5 in. / 160 pgs / 125 color / 58 b&w.
U.S. \$49.95 CDN \$57.00
April/Art

Exhibition Schedule
Tel Aviv: Tel Aviv Museum, 03/01/08

CHARTA/ISABELLA STEWART GARDNER MUSEUM



Stefano Arienti: The Asian Shore

Text by Pieranna Cavalchini,
Pietro C. Marani, Alan Chong.

With an inexhaustible toolbox of techniques, a devotion to drawing—using commercially printed papers, tracing photographic images, making photocopy transfers, folding, cutting, sewing, drilling, applying silicone, acrylic or spray paint—and an almost-Surrealist knack for collage and uncanny combinations, the Milan-based artist Stefano Arienti has long been in search of new ways to make a mark while experimenting with free-form narrative. Especially suited to book form, the works collected here are juxtaposed lyrically, with lines from one page seemingly disappearing into the book's gutter and re-emerging in a new form on the next. This well-considered volume combines earlier work alongside more recent drawings inspired by the archives of the Isabella Stewart Gardner Museum in Boston, where Arienti made good use of the Oriental collection.

Stefano Arienti: The Asian Shore
ISBN 978-88-8158-654-7
Hardcover, 6.5 x 9.5 in. / 76 pgs / 35 color.
U.S. \$34.95 CDN \$40.00
January/Artists' Book

DES MOINES ART CENTER



Enrique Chagoya: Borderlandia

Edited by Patricia Hickson.

Foreword by Jeff Fleming.

Text by Patricia Hickson,
Daniela Pérez, Robert Storr.

Borderlandia explores the world of cultural hybrids and collisions animated in the work of San Francisco artist Enrique Chagoya. Born in Mexico in 1953, Chagoya taps his home country's complex history, international politics, world religions, art history and popular culture in lively paintings, drawings, codices and prints. His varied oeuvre includes social satire and his trademark "reverse anthropology"—the imaginative retelling of various histories from the point of view of the defeated. This remarkable survey offers a comprehensive presentation of the artist's work from 1983 to 2007, and features several three-panel foldout sheets featuring Chagoya's codices—accordion-folded books on amate (bark) paper drawn from pre-Columbian tradition.

Enrique Chagoya: Borderlandia
ISBN 978-1-879003-50-7

Paperback, 9 x 12 in. / 120 pgs. / 63 color illustrations.

U.S. \$24.95 CDN \$29.00
March/Art/Latin American Art & Culture

Exhibition Schedule
Des Moines: Des Moines Art Center, 09/21/07–01/06/08
Berkeley: University of California, Berkeley Art Museum, 02/13/08–05/18/08
Palm Springs: Palm Springs Art Museum, 09/12/08–12/07/08

HATJE CANTZ



Jaume Plensa The Crown Fountain

Interview by Carsten Ahrens.

The Barcelona artist Jaume Plensa is best-known for his spectacular Crown Fountain in Millennium Park, Chicago. Constructed between 1999 and 2004 with support from the Crown Foundation, this work features water cascading down two monumental towers, as well as video and lighting effects. Alternating images recorded on video by Plensa show the faces of 1,000 Chicagoans from all segments of society. Every 12 minutes these faces transform into gargoyles reminiscent of traditional fountains. Plensa's Crown Fountain, which swiftly became a popular public attraction, is comprehensively presented in this monograph, along with an extensive chronology of his multi-faceted oeuvre.

Jaume Plensa
ISBN 978-3-7757-2080-9
Hardcover, 9.75 x 12.75 in. / 228 pgs / 200 color / 50 b&w.
U.S. \$75.00 CDN \$86.00
May/Art

JRP RINGIER



Gabriela Fridriksdottir

Edited by Heike Munder. Text by Sibylle Berg, Peter Coffin.

The drawings, sculptures, music experiments and videos of the Icelandic artist Gabriela Fridriksdottir create a surreal microcosm peopled by hybrid and sexually charged creatures that can be read as metaphors for melancholy and excess. Herein, you will find fanciful narrative structure, Norse myth, scientific curiosity, joy and experimentation. Designed by M/M, Paris.

Gabriela Fridriksdottir

ISBN 978-3-905770-51-3

Hardcover, 6.5 x 9.25 in. / 160 pgs / 60 color / 20 b&w.

U.S. \$39.00 CDN \$45.00

March/Art

HATJE CANTZ



Hans Op de Beeck Extensions

Text by Hans Op de Beeck.

Extensions documents the 2007 traveling exhibition by the Belgian artist Hans Op de Beeck—a project comprised of video work, sculptural installations, photographs and drawings that address ideas of architectural extension of the human body and our conflicted relationships with mortality in a technology-dominated culture.

Hans Op de Beeck

ISBN 978-3-7757-2096-0

Hardcover, 10.25 x 11.5 in. / 112 pgs / 52 color.

U.S. \$55.00 CDN \$63.00

February/Art

EXHIBITIONS INTERNATIONAL



Hans Op de Beeck: On Vanishing

Text by Nicolas De Oliveira, Nicola Oxley.

This 368-page artist's book presents a collaboration between the young Brussels-based artist Hans Op de Beeck and authors Nicolas de Oliveira and Nicola Oxley. It collects artworks from the last 10 years alongside texts that generate from questions posed by literary figures like Jorge Luis Borges, Italo Calvino, Georges Perec and Alain Robbe-Grillet.

Hans Op de Beeck: On Vanishing

ISBN 978-90-6153-711-3

Hardcover, 10 x 11 in. / 368 pgs / illustrated throughout.

U.S. \$115.00 CDN \$132.00

March/Art

WALTHER KÖNIG



Ian McKeever: Four Quartets Malerei Paintings 2001–2007

Text by Martin Caiger Smith.

This volume unites all 16 of the gorgeous, monumental abstract paintings that constitute this respected British artist's *Four Quartets* series (2001–07), along with related gouaches on paper. Martin Caiger-Smith's text explores parallels with T.S. Eliot's cycle of poems of the same name, as well as McKeever's wider oeuvre.

Ian McKeever: Four Quartets

ISBN 978-3-86560-269-5

Hardcover, 10.75 x 9.75 in. / 112 pgs / 42 color.

U.S. \$36.00 CDN \$41.00 **SDNR40**

January/Art

WALTHER KÖNIG



Ursula Schulz-Dornburg: Architectures of Waiting Photographs

Edited by Kristin Feireiss, Hans Jürgen Commerell.

Text by Kirstin Feireiss, Matthias Barmann.

This poetic, small volume compiles 24 rest stop photographs made during the artist's travels over the past 10 years—from a bus stop in Armenia to various Hejaz train stations in Saudi Arabia, scattered throughout the desert.

Ursula Schulz-Dornburg: Architectures of Waiting

ISBN 978-3-86560-276-3

Paperback, 7 x 7 in. / 40 pgs / 24 b&w.

U.S. \$20.00 CDN \$23.00

January/Photography

HATJE CANTZ



Anna Lehmann-Brauns Sun in an Empty Room

Preface by Elke von der Lieth.

Text by Miriam Dreyse, Maren Lübbke-Tidow.

With interiors as her subject, Berlin photographer Anna Lehmann-Brauns explores the concept of the room as a site of personal memory. Sometimes the selected spaces are small models constructed by the artist; often they are pre-existing locations.

Anna Lehmann-Brauns

ISBN 978-3-7757-2083-0

Hardcover, 11.75 x 9.75 in. / 96 pgs / 47 color.

U.S. \$40.00 CDN \$46.00

February/Art

SUNY BINGHAMTON



Previously Announced.

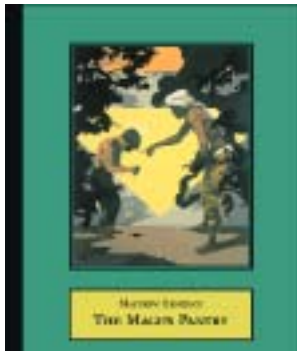
Jeff Gibson: Sarsaparilla to Sorcery

Text by Jeffrey Kastner.

In *Sarsaparilla to Sorcery*, artist and critic Jeff Gibson pairs open-ended, abstract photographic images with pages torn from encyclopedias from the 1950s, 60s and 70s. The abstract images—shot with a macro lens, but otherwise unmanipulated—depict various light sources and textured surfaces distorted by colored gels. Though none of the elements are recognizable, the images are highly allusive. By contrast, the appropriated pages present groupings of natural and cultural material and phenomena, whose meanings are comparatively fixed by virtue of their taxonomic organization. With each of the juxtapositions, there is a formal correspondence—in terms of color, composition and/or texture—that sparks a process of mutual inflection: The abstract images take on curiously representational qualities in relation to the adjacent encyclopedia images, while the specificity of the encyclopedia images is somewhat undone by their visual correlation with the abstract images.

Jeff Gibson: Sarsaparilla to Sorcery
ISBN 978-0-9779789-1-5
Hdcvr, 8.5 x 11 in. / 72 pgs / 63 color.
U.S. \$24.95 CDN \$29.00
Available/Art

HATJE CANTZ



Matthew Benedict The Mage's Pantry

Edited by Oliver Zybok.

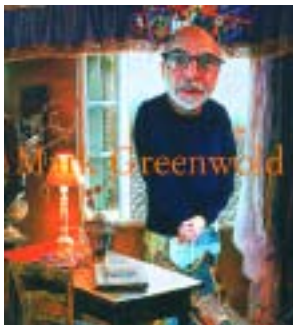
Text by Nayland Blake,
Oliver Zybok, Charles Beyer.

In 2001, artist Nayland Blake declared, "If a branch of Voodoo had sprouted up in turn-of-the-century New England, its artifacts might look something like the work of the 32-year-old, New York-based Matthew Benedict. . . In his work, desire, especially gay desire, is seen as the entrance to another realm, a secret society filled with coded imagery." Benedict's paintings, photographs, embroidery and sculptural works are populated by a host of obscure references, from pirates to saints to Freemasons and tarot symbology. Creating a labyrinth of literary allusions, Benedict—a Herman Melville fan—deliberately eludes the easy read, though agendas do sometimes emerge. "The Children's Hall" (2002–2005), for example, is a diptych featuring all manner of outmoded toy weaponry—sabres, machetes, daggers—arranged in a decorative, baroque pattern, which rather darkly suggests the aesthetic appeal of violence to children.

Matthew Benedict
ISBN 978-3-7757-2107-3
Clothbound, 8.5 x 10 in. / 104 pgs / 120 color.
U.S. \$45.00 CDN \$52.00
June/Art

Exhibition Schedule
New York: Whitney Museum of American Art, Fall 2008

DC MOORE GALLERY



Mark Greenwold: A Moment of True Feeling

1997–2007

Text by Sanford Schwartz and
Mark Greenwold.

"I believe I have a fetishistic relationship to paint. I'm like an anteater, devoted to the small patch of ground in front of me; endlessly doubling back until I get it right," said Mark Greenwold in an interview featured in this new collection of his bizarre, dream-like paintings and preparatory pencil drawings. Greenwold's medium-format, oil-on-wood paintings are made painstakingly slowly, with details of domestic and romantic scenes rendered meticulously: It can take the artist as long as a year to complete just one. Greenwold's narrative paintings feature friends and family, often symbolically located in bedrooms and bathrooms, with oversized heads and hands. According to the artist, "As for my subject matter, I've always been interested in strong, difficult content capable of arousing real misunderstandings."

Mark Greenwold: A Moment of True Feeling
ISBN 978-0-9774965-8-7
Hdcvr, 8.5 x 9 in. / 64 pgs / 45 color.
U.S. \$30.00 CDN \$35.00
March/Art

MARQUAND BOOKS



Deborah Lawrence: Dee-Dee Does Utopia

Text by Nina Felshin, Susan Platt.

Oversized and eclectic, *Dee-Dee Does Utopia* presents a series of meticulously crafted collages, made by the Seattle artist Deborah Lawrence, that explore popular concepts of the sublime. For the project, Lawrence combined images and texts to illuminate the results of a survey she conducted in November of 2004. Prompted by her own dismay at recent political events, the artist sent a mass e-mail posing the question, "What does utopia look like to you?" This volume brings elements from the responses together with other historical and literary utopian models. The imagery links many ideas of idealized environments—from the natural to the fabricated—layered in surprising formations and integrated with text that evokes medieval illuminated manuscripts. In "Beachtopia," for example, Lawrence creates an extremely crowded seaside scene with hordes of people frolicking with beach balls near Robert Smithson's "Spiral Jetty" and Hiroshige's "Wave."

Deborah Lawrence: Dee-Dee Does Utopia
ISBN 978-0-9778028-4-5
Hdcvr, 10 x 14 in. / 36 pgs / 22 color.
U.S. \$35.00 CDN \$40.00
May/Art

JOAN PERLMAN



Joan Perlman: Element/Frumkraftur

Foreword by P. Pétursdóttir.

Introduction by L. Rinder. Text by A. Brydon. Poetry by B. Leithauser.

Joan Perlman's large-scale abstract paintings reflect the artist's enduring interest in the landscape and geologic phenomena of Iceland. This is her first monograph.

Joan Perlman: Element/Frumkraftur

ISBN 978-0-9703407-6-4

Paperback, 8 x 9 in. / 36 pgs.

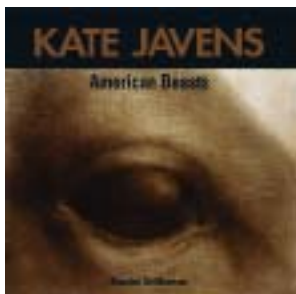
U.S. \$24.95 CDN \$29.00

February/Art

Exhibition Schedule

San Francisco: David Cunningham Projects, 05/24/08–06/28/08

BLANDEN ART MUSEUM



Kate Javens: American Beasts

Edited by L.E. Shannon. Foreword by M.A. Skove. Text by M.A. Skove, M. Fineman, A. Burdick.

Kate Javens creates exquisite tonal paintings of moths, horses, birds and fish. Each of the animals pictured are named after important historical figures who have been lost to the passage of time.

Kate Javens: American Beasts

ISBN 978-0-911883-10-7

Cloth, 11 x 11 in. / 156 pgs / 74 clr / 19 duo.

U.S. \$45.00 CDN \$52.00

February/Art

RADIUS BOOKS



Joan Watts

Foreword by Louis Grachos.

Text by Lilly Wei.

According to essayist Lilly Wei, "Light, created out of increasingly subtle modulations of color and contained within an imagined space. . . [is] Joan Watts' primary subject. . . Although Watts' work is reductive, part of the Modernist legacy and often considered Minimalist, she insists it is not. Premised as it is on the immaterial and transcendent, in intention, it has greater affinities to the paintings and statements of Agnes Martin, the installations of James Turrell and other artists of light and space, to Buddhist teachings and the spiritual." This substantial new volume presents a comprehensive overview of Watts' spare but deeply resonant paintings, made over the course of the last 60 years.

Joan Watts has lived in New York City and Hawaii, and has made her home near Santa Fe, New Mexico, for the past 20 years. She is represented by Lemmons Contemporary, New York, and Charlotte Jackson Fine Art in Santa Fe.

Joan Watts

ISBN 978-1-934435-05-2

Slipcased, 9.5 x 12.5 in. / 296 pgs. /

130 color illustrations

U.S. \$65.00 CDN \$75.00

May/Art

RADIUS BOOKS



Charles Arnoldi: 1972–2008

Foreword by Frank Gehry.

Conversation with Gregory Amenoff, Dave Hickey, Fred Hoffman, Charlotte Jackson, Charles Arnoldi.

The Los Angeles painter and sculptor Charles Arnoldi has been described as an artist who "draws in space" to create his unique assemblages. Throughout his long career, he has been fascinated with shape and pattern as they apply to advanced formal concerns, from his 1970s paintings made entirely of natural forms to his current work, of which the architect Frank Gehry has said, "the maturing Arnoldi has a secure color sense and the ability to work at large scale as well as to produce tiny, exquisite watercolors." Gehry, who provides the introduction for this first comprehensive monograph, also cites Arnoldi as an influence in his own work, saying, "this is an artist whose best is yet to come, who. . . is still experimental and still willing to risk."

Charles Arnoldi: 1972–2008

ISBN 978-1-934435-07-6

Hardcover, 11 x 12 in. / 240 pgs /

160 color.

U.S. \$65.00 CDN \$75.00

July/Art

STATIV LTD. INC



Michael Somoroff: Illumination I at the Rothko Chapel

Edited by Catherine E. Hutchins.

Foreword by Christopher Rothko.

Text by David Anfam.

In 2006, the Rothko Chapel in Houston, Texas, invited Michael Somoroff to place his majestic sculptural installation, *Illumination I* on the campus grounds. It was the first such invitation ever made by the Chapel, and the only addition to it since Barnett Newman's *Broken Obelisk* was placed there some 30 years prior. This book tells the story of this groundbreaking installation, from its conceptualization through its unveiling—in formal and documentary photographs, diagrams and studies. The art historian and author of Mark Rothko's catalogue raisonné, David Anfam, contributes a text, as do Rothko's son, Christopher Rothko, and the artist.

Michael Somoroff was born in New York City in 1957. He works in photography, installation, filmmaking, writing and a variety of new media technologies. His work is in the collections of The Museum of Modern Art, New York, The Houston Museum of Fine Arts and the Smithsonian Institution, Washington, D.C.

Michael Somoroff: Illumination I at the Rothko Chapel

ISBN 978-0-9790916-0-5

Paperback, 11.75 x 9.75 in. / 117 pgs /

181 color / 44 duotone.

U.S. \$24.95 CDN \$29.00

March/Art

KERBER



Stefan Kürten: Shadowtime

Edited by Martin Hentschel.

Text by Patrick T. Murphy, Martin Hentschel.

Stefan Kürten's paintings investigate the house as site of warmth and comfort, as idyll and lifestyle symbol—though humans are always absent from his interiors. Kürten works from black-and-white photographs and adds color and ornamentation so that his spaces become archetypal and dislocated. He is represented in New York by Alexander and Bonin.

Stefan Kürten: Shadowtime

ISBN 978-3-86678-059-0

Hdcvr, 8.5 x 10.5 in. / 96 pgs / 50 color / 3 b&w.

U.S. \$38.00 CDN \$44.00

March/Art

CHARTA



Luca Pignatelli: Paintings

Text by Achille Bonito Oliva, Maurizio Porro.

Milan-based painter Luca Pignatelli suspends isolated figurative bits of history and cultural memory on large canvases that are sewn and patched together in a manner revealing his early training as an architect. In addition, this volume showcases several frames from *Hope 1*, a short fantasy film featuring his brother Daniele Pignatelli's work.

Luca Pignatelli: Paintings

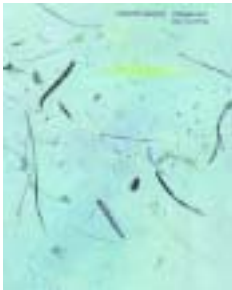
ISBN 978-88-8158-653-0

Paperback, 9.75 x 11.25 in. / 128 pgs / 109 color.

U.S. \$55.00 CDN \$63.00

March/Art

VERLAG FÜR MODERNE KUNST NÜRNBERG



Rosilene Luduvico: See it Coming

Text by Peter Stamm.

Nature is the central source of inspiration for this young Brazilian painter, whose beautiful pastel-toned works on canvas, paper and installation walls are filled with leaves, rocks, sky and especially trees—whether along the rivers of Germany, in American parks or along the beach at Recife. Luduvico's pictures are steeped in light, animated by the wind.

Rosilene Luduvico: See It Coming

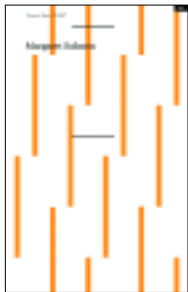
ISBN 978-3-938821-64-0

Paperback, 8.25 x 10.25 in. / 136 pgs / 78 color.

U.S. \$55.00 CDN \$63.00

March/Art

WITTE DE WITH



Margaret Salmon

Edited by Z. Gray. Text by B. Von Stauffenberg, R. Carver, A. Bazin, Z. Gray.

The UK-based American artist Margaret Salmon creates stylized filmic portraits that weave together poetry and documentary. This illustrated reader contains an interview with the artist, an essay on Salmon's films, a short story by Raymond Carver and a historic look at Italian Neorealism by film critic André Bazin.

Margaret Salmon

ISBN 978-90-73362-75-8

Paperback, 5 x 8 in. / 80 pgs / 4 color / 11 b&w.

U.S. \$14.00 CDN \$16.00

March/Art

KERBER



Birgit Jensen: Dot-Communities

Text by Beate Ermacora.

The Düsseldorf painter Birgit Jensen creates pixellated urban landscapes and nocturnal city visions that are both highly abstract and engagingly representative. Through her study of urbanity, she opens up a discourse on the mechanisms of perception.

Birgit Jensen: Dot-Communities

ISBN 978-3-86678-066-8

Paperback, 6.75 x 9.75 in. / 80 pgs / 40 color.

U.S. \$25.00 CDN \$29.00

March/Art

JRP RINGIER



Armen Eloyan: Two Feet in One Shoe

Edited by Ziba de Weck Ardan. Text by Ziba de Weck Ardan, Philippe Pirotte.

Eloyan's paintings can be brutal, messy and dark—yet they are usually infused with a paradoxical undercurrent of humor. His subjects often stem from personal experience with collective imagery like fairytales, comic strips, Hollywood films and the celebrities of his youth.

Armen Eloyan: Two Feet in One Shoe

ISBN 978-3-905770-91-9

Pbk, 6.5 x 8.75 in. / 96 pgs / 36 color / 5 b&w.

U.S. \$30.00 CDN \$35.00

March/Art

JRP RINGIER



Scott Myles

Edited by Beatrix Ruf. Text by Rob Tufnell, Caoimhin Mac Giolla Leith.

The oeuvre of Scottish artist Scott Myles is strongly gestural. It consists of photographs, objects, serigraphs, paintings and performance-based projects—a kind of reactivation of ideas on the valuation of art and social reality by means of the re-use of already established aesthetic codes. Thus, along with known art-historical works and their themes, concepts such as generosity or communication play a big role, as well as the involvement of the subject in his/her own environment. Myles' work, however, also always deals with his experience as an artist, with the role of the viewer and a certain openly-avowed romanticism. Along with all of this is a high degree of fictionalization, and, included in these fictions, the potential for producing art. This volume offers a comprehensive look into Myles' artistic production from 1999 to 2006.

Scott Myles

ISBN 978-3-905701-63-0

Hardcover, 8 x 10 in. / 96 pgs / 60 color.

U.S. \$30.00 CDN \$35.00

March/Art

VEENMAN PUBLISHERS



Uwe Henneken: Imperium Schlemihlium

Text by Suzanne Hudson, Xander Karskens.

In this clothbound volume, the German-born artist Uwe Henneken, represented in New York by Andrew Kreps Gallery, reflects upon the human condition, the search for meaning and the fear of the unknown in paintings that are garish, moody, ironic, melancholic, grotesque and audacious.

Uwe Henneken: Imperium Schlemihlium

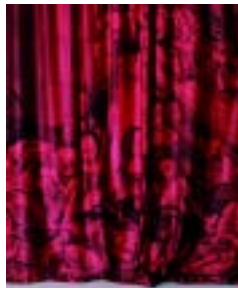
ISBN 978-90-869004-9-7

Hardcover, 8.5 x 11.25 in. / 148 pgs / 73 color.

U.S. \$55.00 CDN \$63.00

March/Art

JRP RINGIER



Markus Schinwald

Edited by Heike Munder, Husslein Agnes. Text by Virginia Dellenbaugh, Thomas Trummer.

The content and layout of this idiosyncratic publication by Vienna-based Markus Schinwald leave the conventional exhibition catalogue behind; it's styled, instead, after a late-nineteenth-century encyclopedia. Illustrations and comments by Schinwald accompany an extensive library of terms on the subject of lexicons.

Markus Schinwald

ISBN 978-3-905829-22-8

Hardcover, 7.75 x 9.5 in. / 208 pgs / 100 color.

U.S. \$39.00 CDN \$45.00

March/Art

WALTHER KÖNIG



Paola Pivi: It Just Keeps Getting Better

It Just Keeps Getting Better by Italian installation artist Paola Pivi, who was born in 1971, is published in conjunction with her solo exhibition at Kunsthalle Basel. Her large-scale installations dramatize the absurd by creating disorienting situations and contexts: a fighter jet turned on its back, for example, or a huge tractor-trailer turned on its side.

Paola Pivi: It Just Keeps Getting Better

ISBN 978-3-86560-292-3

Hdcvr, 8.25 x 11.75 in. / 118 pgs / 98 color / 12 b&w.

U.S. \$58.00 CDN \$67.00 **SDNR40**

March/Art

WALTHER KÖNIG



Andreas Zybach

This catalogue documents the young Swiss artist's recent investigation of a nineteenth-century underground gallery system that was formerly run on waterpower. With his interactive installation, Zybach draws attention to natural energy generation and reflects on the relationship between artist, viewer and object.

Andreas Zybach

ISBN 978-3-86560-282-4

Paperback, 7.25 x 9.25 in. / 128 pgs.

U.S. \$39.95 CDN \$46.00 **SDNR40**

January/Art

PALACE EDITIONS



Grisha Bruskin: Alefbet Tapestry Project

This volume documents Grisha Bruskin's monumental, multi-part "Alefbet" tapestry project, recently completed in collaboration with a host of Russian artisanal weavers. Populated by 160 mythological characters indexed in a detailed glossary, the tapestries are united by themes from Biblical, mythological, Kabbalistic and folkloric traditions, as interpreted by this important Russian Jewish artist.

Grisha Bruskin: Alefbet
ISBN 978-3-938051-42-9
Hardcover, 9.75 x 12 in. / 191 pgs / 193 color.
 U.S. \$55.00 CDN \$63.00
 February/Art

JRP RINGIER



Plamen Dejanoff

Introduction by Edelbert Köb. Text by Nicolas Bourriaud, Antonia Majaca, Mihnea Mircan.
 This first monograph on Bulgarian artist Plamen Dejanoff, who became known internationally for his 1990s collaborations with Svetlana Heger, includes a range of work—including his most recent construction-project-as-artwork: a complex of buildings including a museum, bookshop and studio in his hometown—produced together with a host of collaborating architects, designers and artists.

Plamen Dejanoff
ISBN 978-3-905701-58-6
Pbk, 9.25 x 11.25 in. / 160 pgs / 100 color / 20 b&w.
 U.S. \$49.00 CDN \$56.00
 March/Art

KERBER



Aurelia Mihai: In the Open Air

Text by Wulf Herzogenrath.
 This publication documents Aurelia Mihai's 2007 video work "In the Open Air," which blends traditional Islamic-mystic cultural values with the West's current-day youth obsession. This complex but succinct volume includes filmic images, a storyboard, an animated film scene and a text by Wulf Herzogenrath.

Aurelia Mihai: In the Open Air
ISBN 978-3-86678-056-9
Paperback, 6.25 x 9 in. / 96 pgs / 61 color / 95 b&w.
 U.S. \$29.50 CDN \$34.00
 March/Art

KERBER



Jürgen Brodwolf: The Last Portrait of Meret Oppenheim

Edited by Thomas Levy. Text by Werner Meyer, Belinda Grace Gardner, Jürgen Brodwolf.
 From the time Meret Oppenheim died in 1985 until 1996, the Swiss-born, German artist Jürgen Brodwolf worked on *The Memorial Cycle for M.O.*, a complete sequence of evocative and challenging drawings and book objects that are collected here.

Jürgen Brodwolf: The Last Portrait of Meret Oppenheim
ISBN 978-3-86678-055-2
Hdcvr, 11.5 x 8.5 in. / 64 pgs / 80 color / 8 b&w.
 U.S. \$35.00 CDN \$40.00
 March/Art

KERBER



George Pusenkoff: Mona Lisa Travels

Edited by David Galloway. Foreword by Marli Hoppe-Ritter. Text by Marc Scheps, Ekaterina Degot.
 This oversized monograph documents the Russian-born, Moscow- and Cologne-based artist George Pusenkoff's extensive body of work around the "Mona Lisa."

George Pusenkoff: Mona Lisa Travels
ISBN 978-3-86678-070-5
Hdcvr, 13 x 12 in. / 264 pgs / 277 color / 54 b&w.
 U.S. \$75.00 CDN \$86.00
 March/Art

JRP RINGIER



Vadim Fishkin: Orbit Edges

Edited by Gregor Podnar. Text by Viktor Misiano, Diana Baldon, Thibault de Ruyter.
 Vadim Fishkin began his career in the 1980s as part of the thriving Moscow art scene, and moved in the mid-90s to Ljubljana. This retrospective monograph, featuring works created between 1996 and 2006, is divided into thematic chapters like "Biology," "Mathematics," "Chemistry" and "Physics"—recalling the organization of children's textbooks.

Vadim Fishkin: Orbit Edges
ISBN 978-3-905770-72-8
Hdcvr, 10.5 x 8.75 in. / 152 pgs / 54 color / 30 b&w.
 U.S. \$37.00 CDN \$43.00
 March/Art

VEENMAN PUBLISHERS



WassinkLundgren: Empty Bottles

Text by Floris-Jan van Luyn, Hans Moleman.

In this large, thread-bound photo book printed on special blue-backed paper, the collaborative team WassinkLundgren takes a concerted look at the daily ritual of China's refuse collectors, capturing 24 bottle collectors against the backdrops of Beijing and Shanghai. Winner of the Contemporary Photography Book Award at the 2007 Rencontres d'Arles photography festival.

WassinkLundgren: Empty Bottles

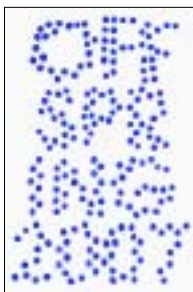
ISBN 978-90-869006-3-3

Paperback, 9.5 x 12.75 in. / 64 pgs / 24 color.

U.S. \$30.00 CDN \$35.00

March/Photography

VEENMAN PUBLISHERS



Offspring 2007

De Ateliers

Introduction by Maxine Kopsa. Text by Tom Morton, Dominic van den Boogerd.

De Ateliers is an independent Amsterdam artists' institute, run by visual artists, that focuses on the development of young, talented artists from within the Netherlands and abroad. Featured here are this year's crop, including Adam Avikainen, Dineo Bopare, Nathan Dilworth, Paul Haworth, Sebastiaan Verhees and others.

Offspring 2007

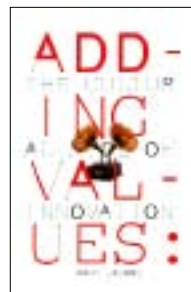
ISBN 978-90-807318-4-4

Paperback, 6.25 x 9.5 in. / 148 pgs / 144 color.

U.S. \$28.00 CDN \$32.00

March/Art

VEENMAN PUBLISHERS



Adding Values

The Cultural Side of Innovation

By Dany Jacobs

Dutch strategy expert Dany Jacobs has devoted his professional life to the study of competition and innovation in a variety of industries. According to this new illustrated text on the cultural aspect of innovation, the more radical an innovation, the more distant it is from what we know and recognize, and therefore the greater the risk of failure.

Adding Values

ISBN 978-90-869006-8-8

Paperback, 5.25 x 8 in. / 192 pgs / 75 b&w.

U.S. \$34.00 CDN \$39.00

March/Nonfiction & Criticism

VEENMAN PUBLISHERS



Down Under

Den Haag Sculpture 07

Edited by Marie Jeanne de Rooij. Foreword by W.J. Deetman. Text by Marie Jeanne de Rooij, Maurits van der Laar, Philip Peters.

This dynamic study, published to coincide with the tenth installment of The Hague Sculpture fair, features contemporary work from Australia and the Netherlands. Artists include Tracey Moffatt, Ron Mueck, Ricky Swallow, Pius Tipungwuti, Pedro Wonaeamirri, Anne Zahalka and others.

Down Under

ISBN 978-90-869009-5-4

Paperback, 6.5 x 9.25 in. / 184 pgs / 95 color.

U.S. \$41.00 CDN \$47.00

March/Art

VEENMAN PUBLISHERS



Let's Bake the Future

Edited by Ton Mars, Linda Nijenhof, Margo Slomp. Text by Katalin Herzog, Peter de Ruiter.

This book presents the work of 10 young artists who just received their MFAs in Painting, Interactive Media and Environments and Scenography from the esteemed Frank Mohr Institute in Holland. Filled with texts and images, it delivers the state of the arts in Groningen.

Let's Bake the Future

ISBN 978-90-7796-202-2

Hardcover, 6.75 x 9.5 in. / 139 pgs / 67 color.

U.S. \$41.00 CDN \$47.00

March/Art

VEENMAN PUBLISHERS



Nicosia This Week

An Unofficial Guide to the Biennial that Never Was

Text by Florian Waldvogel, Paul Elliman, Mai Abu Eidahab, Louise Dossing, Susanne Stetzer.

This alternative guide to the city of Nicosia, Cyprus, was produced to accompany Manifesta 6. Following the biennial's abrupt cancellation in 2006, *This Week* has now become one of the few historical records of a great event that never happened.

Nicosia This Week

ISBN 978-90-869005-2-7

Pbk, 6.5 x 9.25 in. / 192 pgs / 164 clr / 90 b&w / 15 duo.

U.S. \$35.00 CDN \$40.00

March/Art

BLIND PONY BOOKS

**To Die No More**

Edited by Kristofor Minta and Herbert Pfohl.

Alcoholism, decay, demons, disappearance, disease, crows, ghosts, loss, maggots, nothingness, orphans, silence, the void and worms are some of the topics offered in this singular artist's book. Designed to pay homage to the fairytale forest of death with parables and fragments from sources both known and long-forgotten, this riveting compendium of dark quotations, illustrated by Herbert Pfohl and James Walsh, borrows from such illustrious figures as Samuel Beckett, Herman Melville, Mozart, James Joyce, Ludwig Wittgenstein, William Shakespeare, Adolf Loos, Jorge Luis Borges, Emily Dickinson, Gustav Mahler, Friedrich Nietzsche, William Butler Yeats, Goethe, Antoine de Saint-Exupéry, Homer, Francis Bacon, Harriet Beecher Stowe, Joseph Conrad, W.G. Sebald, August Strindberg, Nathaniel Hawthorne, Rainer Maria Rilke, William Blake, Rudyard Kipling and Walter Benjamin.

To Die No More

ISBN 978-0-9799726-0-7

Paperback, 5.5 x 6.5 in. / 217 pgs / 25 color / 1 b&w.

U.S. \$30.00 CDN \$35.00

March/Art

WALTHER KÖNIG

**The Message: Art and Occultism**

Edited by Michael Krajewski, Susanne Zander. Text by André Breton, Claudia Dichter, Andreas Fischer.

Occult practices, séances and magic have traditionally been met with suspicion in the world of high culture, but they are currently getting a fresh look. Turns out, they have long had a quiet influence on art—at least since the mid-1800s. *The Message* demonstrates this fascinating history with paranormal-influenced paintings, drawings and thought photographs, a term for the phenomenon of imprinting an image from one's mind directly onto a photographic medium—something we've all at least wished we could do... By the early eighteenth century, the occult had found a home in the arts with the advent of Surrealism—in 1933, André Breton discussed these inexplicable phenomena in his text, *The Automatic Message*. This publication borrows its name from Breton's text, and features early-twentieth-century photographs of séances from the archive of parapsychologist Albert von Schrenck-Notzing, which vividly illustrate Breton's ideas.

The Message: Art and Occultism

ISBN 978-3-86560-342-5

Paperback, 6.5 x 10.25 in. / 184 pgs / 128 color.

U.S. \$48.00 CDN \$55.00

March/Art

J&L BOOKS

**Drawings on Text**

Edited by Serge Onnen.

As we spend our days increasingly glued to our computers and hand-held devices, rapidly tapping keywords into Google, cutting and pasting Word docs and texting urgently truncated messages, it is becoming increasingly rare to pen anything by hand. No wonder hand-written fonts are all the rage in the world of graphic design. Writing, like drawing, has become an endangered act. *Drawings on Text*—which explores the idea that when a hand-written note is illegible, it becomes a drawing—is the third book in this series, edited by Dutch artist Serge Onnen. The handwritten can take many forms, from an illegibly scrawled letter to initials carved into a tree with a knife. A catholic selection of the handwritten-as-drawing is included in this innovative volume, which was first published in *Zing* magazine. Included are pieces by John Cage, Napoleon Bonaparte, Olav Westphalen, Roland Barthes, Gustave Flaubert and Victor Hugo, among others.

Drawings on Text

ISBN 978-0-9799188-0-3

Hdcvr, 8 x 9.5 in. / 140 pgs / 132 b&w.

U.S. \$15.00 CDN \$17.00

April/Art

KEMPER MUSEUM OF
CONTEMPORARY ART**Phantasmania**

Edited by Michelle Bolton King.

Foreword by Rachael Blackburn

Cozad. Text by Elizabeth Dunbar, Christopher Cook, Becca Ramspott.

Phantasmania examines a distinct new undercurrent in contemporary artistic consciousness, brought on by today's pervasive climate of war, disaster and globalization, along with the rise of mediated information and experience. Displaying a proclivity towards escapism and a return to materiality, the 17 emerging artists collected in *Phantasmania* revert to interior worlds by creating narrative works influenced by fairytales, dreams, mythologies and personal and collective memories. Within these alternate realities, the artists merge representational imagery with elements of fantasy and the bizarre, of beauty and violence, thus creating a place to refer to and understand a world dominated by fear, strangeness and social unrest. Artists include Dan Attoe, Jules de Balincourt, John White Cerasulo, Anna Conway, Angela Fraleigh, James Benjamin Franklin, Wendell Gladstone, Robert Gutierrez, Adam Helms, Elizabeth Huey, Kelly McLane, Shiri Mordechai, Robyn O'Neil, Lamar Peterson, Jon Pylypchuk, Matthew Ronay and Andrew Sendor.

Phantasmania

ISBN 978-1-891246-15-9

Hardcover, 8.75 x 9.75 in. / 96 pgs / 50 color / 5 b&w.

U.S. \$29.95 CDN \$34.00

March/Art

CHARTA/CIFO



The Sites of Latin American Abstraction

Edited by Juan Ledezma. Foreword by Ella Fontanals-Cisneros. Introduction by Cecilia Fajardo-Hill.

The history of Latin American abstraction has not yet been completely written, but what *has* been written owes much to the Miami-based Cisneros Fontanals Art Foundation, whose collection has been on view in one form or another since the Foundation's inception in 2002, traveling to such respected venues as the Harvard University Art Museum and the Blanton Museum in Texas. This substantial new publication includes 146 abstract geometric artworks from the 1930s–1970s—drawings, paintings, sculptures and photography from such cultural centers as Argentina, Brazil, Mexico, Uruguay and Venezuela. It also elaborates on a new perspective: that Latin American identity greatly affected the art of the Modernist period. Art historian and curator Juan Ledezma creates unexpected connections and visual analogies across generational and national boundaries, offering, for example, socio-political corollaries between Latin American Concrete art and concurrent movements like Russian Constructivism and Suprematism.

The Sites of Latin American Abstraction

ISBN 978-88-8158-664-6

Hardcover, 9.5 x 9.75 in. / 248 pgs / 224 color.

U.S. \$75.00 CDN \$86.00

March/Art/Latin American Art & Culture

CHARTA/CIFO



Fortunate Objects

Edited by Cecilia Fajardo-Hill.

Fortunate Objects places the well-worn Duchampian readymade with in a fresh international context. Published to coincide with the eponymous early-2008 exhibition at Miami's Cisneros Fontanals Art Foundation, it includes works in many media by artists from around the globe—as long as their work illustrates one of three themes: the Appropriated Object, the Surrogate Object or the Object Utilized. One “appropriated object” is Ai Weiwei's 2003 “Forever Bicycles,” a mass of bikes, each attached to its neighbor's wheel, that form a near-perfect circle, serving as an update of Duchamp's groundbreaking “Bicycle Wheel” of 1913. *Fortunate Objects* showcases works by artists less known in the U.S., like Argentinean Marcela Astorga, Venezuelan Jose Antonio-Hernandez-Diez and Panama-based Donna Conlon, alongside international figures like Olafur Eliasson, Gabriel Orozco, Hiroshi Sugimoto, Mona Hatoum and Damien Hirst, demonstrating that “readymade” translates differently, depending on the language in which it's said.

Fortunate Objects

ISBN 978-88-8158-662-2

Paperback, 9.25 x 11.5 in. / 160 pgs / 142 color/ 37 b&w.

U.S. \$49.95 CDN \$57.00

February/Art

Exhibition Schedule

Miami: CIFO-Cisneros Fontanals Art Foundation, 12/05/07–02/17/08

CALIFORNIA COLLEGE OF THE ARTS



Artists of Invention A Century of CCA

This volume presents a vivid portrait of the Bay Area art scene over the past century. More than 100 color illustrations of work by a wide range of artists are featured, including the renegade plein-air painters Society of Six, production ceramist Edith Heath, Bay Area figurative painter Richard Diebenkorn, studio ceramist Peter Voulkos, minimalist John McCracken, conceptualist Dennis Oppenheim, photorealist Robert Bechtle and cultural commentator Squeak Carnwath. The book is further enriched by a contemporary section dedicated to work produced in the last 20 years by Kota Ezawa, Larry Sultan and Liz Cohen, among others. Published in celebration of the centennial anniversary of the California College of the Arts, the book accompanies an exhibition at the Oakland Museum of California. It includes artist biographies, essays by Nancy Boas, Glen Helfand, Tara McDowell and Peter Selz and texts by critic Arthur C. Danto and curator Matthew Higgs, among others.

Artists of Invention

ISBN 978-978-097-535-7

Paperback, 8.25 x 7.25 in. / 166 pgs / 130 color, 20 b&w.

U.S. \$39.99 CDN \$46.00

February/Art

Exhibition Schedule

Oakland: Oakland Museum of California, 10/13/07–03/16/08

HAYWARD PUBLISHING



Laughing in a Foreign Language

Text by Mami Kataoka, Simon Critchley.

What is the role of laughter and humor in contemporary art? In a time of increasing globalization, this book questions whether humor can only be appreciated by people with similar cultural, political or historical backgrounds and memories, or whether laughter can act as a catalyst for understanding that which is not familiar. Do laughter and humor transcend difference and language, or are they dependent on inside knowledge and shared experience? Featuring illustrations of more than 70 video, photographic and installation works, this volume includes many artists who have relocated from their home countries, leading them to exploit the humor that arises out of everyday gaps in translation, or even to use humor to fill those gaps. Artists include Makoto Aida, Candice Breitz, Olaf Bruening, Marcus Coates, Cao Fei, Ghazel, Matthew Griffin, Taiyo Kimura, Peter Land, Julian Rosefeldt, Shimabuku, Nedko Solakov, Roi Vaara, Martin Walde and others.

Laughing in a Foreign Language

ISBN 978-1-85332-266-2

Paperback, 7 x 8.5 in. / 152 pgs / illust. throughout.

U.S. \$35.00 CDN \$40.00

March/Art

HATJE CANTZ



Face to Face

The Daros Collections

Edited by Hans-Michael Herzog, Katrin Steffen. Text by Alexander Alberro, Luis Camnitzer, Lynn Zelevansky, et al.

Since its emergence in the 1980s and 90s, the Daros Collection in Zurich has accumulated about 280 works by 30 outstanding North American and European artists. It possesses one of the finest collections of early Warhol, and major works by Sigmar Polke, Barbara Kruger, Alfredo Jaar and Louise Bourgeois among many others. In 2000, when the strength and integrity of this collection had been established, the museum boldly struck off in a new direction, and the Daros Latin America Collection was founded. Already comprising roughly 1,000 works by around 100 artists including Carlos Amorales, José Bedia, Alfredo Jaar, Gego, Guillermo Kuitca and Vik Muniz, it is now the largest collection of Latin American art in Europe—an exciting new resource that will doubtless have interesting long-term ramifications for contemporary European art. *Face to Face* is the first volume to bring the two Daros Collections together, thereby engaging these works—created in different media and of various cultural origin—in a dynamic dialogue that disrupts ordinary canon-oriented perspectives.

Face to Face

ISBN 978-3-7757-2112-7

Hdcvr, 12.5 x 11 in. / 352 pgs / 150 clr.

U.S. \$55.00 CDN \$63.00

June/Art

HATJE CANTZ



Rolf Ricke Collection

Berlin gallerist Rolf Ricke has been unleashing influential American artists like Richard Artschwager, Jo Baer, Donald Judd, Lee Lozano, Steven Parrino, Richard Serra, Jessica Stockholder and Barry Le Va on Europe since the 1960s. A 1965 trip to New York opened his eyes to the creative ferment happening there, and inspired him to import the artists themselves, to create new work for his Berlin-based gallery, rather than simply borrowing existing pieces. It was a savvy move. Through the decades, he formed relationships with these artists and acquired a stellar collection of works. The Rolf Ricke Collection, which is being exhibited at three major European museums in 2008, represents four decades of work by predominantly American artists. This accompanying publication is a trove, showcasing Ricke's 150-piece collection and putting it in context with an illustrated timeline of 40 of the richest years of art history.

Rolf Ricke Collection

ISBN 978-3-7757-2035-9

Hardcover, 9.5 x 11 in. / 352 pgs / 120 color / 60 b&w.

U.S. \$60.00 CDN \$69.00

May/Art

WALTHER KÖNIG



Who's Afraid of Red, Yellow and Blue?

Text by Sebastian Egenhofer, Karola Grässlin.

Taking Barnett Newman's seminal 1966 painting as its starting point, this exhibition catalogue collects work by 14 monumentally important international artists, including Newman himself, who were responsible for brining Minimalism to the fore. Beginning with Dan Flavin's neon works, and including monochromes, color field paintings and contrast studies by Günther Förg, Ellsworth Kelly, Imi Knoebel, Yves Klein, Morris Louis, Kenneth Noland, Blinky Palermo, Stephen Prina, Ad Reinhardt, Gerhard Richter, Mark Rothko and Heimo Zobernig, this volume also contains personal statements by or about each of the artists, all very well chosen and unusually intimate. Transcendent, exuberant, sober, poetic, witty, sublime or dogmatic—the works collected here answer Newman's titular question with a resounding, "Not I."

Who's Afraid of Red, Yellow and Blue?

ISBN 978-3-86560-295-4

Paperback, 8.5 x 11 in. / 168 pgs / 81 color.

U.S. \$48.00 CDN \$55.00

January/Art

KERBER



A Noir, E Blanc, I Rouge, U Vert, O Bleu Farben (Colors)

Edited by Uwe Gellner, Annegret Laabs. Text by Rupprecht Geiger, Yves Klein, Beat Streuli.

We associate color with emotion. Color facilitates communication, influences our perception and can be used symbolically. But is that all? The role of color in artistic work is indeed diverse. Yves Klein sought to remove materiality from his work by using International Klein Blue, which he created. In the work of the Leipzig painter Hartwig Ebersbach, color is the source of expressive movement and extreme energy. This volume documents the transformative power of color through a range of international contemporary art movements: from the structural investigations of Minimal art and Color-Field painting, to the symbolic analyses of Arte Povera and Conceptual art, and through the rise of color photography and experimental film. Through selected works and texts, this publication presents artists who use color as a conceptual component of their practice—including William Eggleston, Yves Klein, John McCracken, William Pope.L, Bridget Riley, Thomas Ruff, Keith Sonnier and others.

A Noir, E Blanc, I Rouge, U Vert, O Bleu

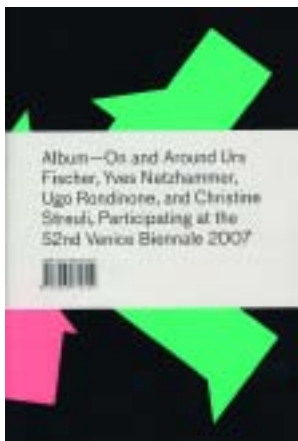
ISBN 978-3-86678-060-6

Paperback, 9.5 x 12.75 in. / 168 pgs / 131 color.

U.S. \$45.00 CDN \$52.00

March/Art

JRP RINGIER



Previously Announced.

Album: On and Around, The Work of Urs Fischer, Yves Netzhammer, Ugo Rondinone, and Christine Streuli Participating at the 52nd Venice Biennale 2007

Edited by Daniel Kurjakovic. Text by Bice Curiger, Klaus Theweleit, Philip Ursprung, Tim Zulauf.

Beautifully designed, text-heavy and smart, *Album* is a deliberately unrepresentative compilation of genre-hopping textual and visual material placed in orbit around the work of the influential young Swiss artists Urs Fischer, Yves Netzhammer, Ugo Rondinone and Christine Streuli—all of whom were born in the early-to-mid-1970s, and all of whom represented Switzerland at the 2007 Venice Biennale. Finely printed on uncoated paper, the book includes specially commissioned critical texts, conversations, reports and visual essays that address, sometimes straightforwardly, sometimes obliquely, the larger issues implied in this group's work—such as notions of time, the animal and the human, shock and materiality.

Album: On and Around, The Work of Urs Fischer, Yves Netzhammer, Ugo Rondinone, and Christine Streuli
ISBN 978-3-905770-70-4
Pbk, 6 x 9 in. / 320 pgs / illustrated throughout.
 U.S. \$25.00 CDN \$29.00
 Available/Art

JRP RINGIER



Previously Announced.

Speculation
New Zealand's Project for the 52nd Venice Biennale
Edited by Brian Butler.

Text by Christina Barton, Brian Butler, Emma Budgen, Natasha Conland, Heather Galbraith, Danae Mossmann, Justin Paton, Mercedes Vicente.

After participating in the 2001, 2003 and 2005 Venice Biennales, the New Zealand Arts Council discovered that the state government might not grant sufficient funding to send an artist to the 2007 edition of the fair. Therefore, a team of eight of the country's top curators quickly put together this exhibition-in-a-book, asking themselves which native artist, now or in the future, might be sent to represent New Zealand. The list of 30 artists featured in this fresh and straightforward catalogue includes Bill Hammond, Eve Armstrong, Francis Upritchard, Michael Parekowhai, Julian Dahspur and Peter Robinson. In addition to a six-page portfolio of images, each artist is represented by a short essay and a biography.

Speculation
ISBN 978-3-905770-75-9
Paperback, 6.75 x 9.5 in. / 224 pgs / 200 color.
 U.S. \$25.00 CDN \$29.00
 Available/Art

JRP RINGIER



Previously Announced.

Citizens and Subjects
The Netherlands, For Example
Edited by Rosi Braidotti, Charles Esche, Maria Hlavajova.

In 2007, Aernout Mik represented the Netherlands at the Venice Biennale. Rather than produce a standard catalogue to accompany Mik's acclaimed three-part video installation, curator Maria Hlavajova organized this dense and galvanizing critical reader. Interspersed with provocative black-and-white images from Mik's artworks, *Citizens and Subjects* looks at the Netherlands as an example of the contemporary Western condition at a time when the demands of "national security," the normalization of violence and the maintenance of high levels of fear and anxiety have become part of daily life in the so-called "West." This volume seeks to identify the causes of our current predicament and looks at how our society fails to negotiate the challenges posed by economic globalization, human migration and cross-cultural influence. With contributions by philosophers, social scientists and artists including Marlene Dumas, Aernout Mik, Willem de Rooij and Lawrence Weiner.

Citizens and Subjects
ISBN 978-3-905770-73-5
Paperback, 6.5 x 8.75 in. / 336 pgs / 90 b&w.
 U.S. \$29.00 CDN \$33.00
 Available/Art Criticism

REAL ART WAYS



POZA: On the Polishness of Polish Contemporary Art
Edited by Marek Bartelik.

POZA presents a selection of both well-established and emergent Polish artists, resident not only in Poland but also in the United States, Brazil, Canada and France. These artists are proposed not as mere instances of a nationality, but as individuals who explore issues of national identity by casting them in the broader context of contemporary art and life. These issues include questions of the ethnic versus the national, gender identity in post-Communist Poland and the nomadism of contemporary artists. The artists featured are Kinga Araya, Azorro Group, Frida Baranek, Anna Bialobroda, Karolina Bregula, Anna Bella Geiger, Wojciech Gilewicz, Aneta Grzeszykowska & Jan Smaga, Ewa Harabasz, Joanna Hoffmann, Jerzy Kubina, Zofia Kulik, Dominik Lejman, Joanna Malinowska, Jacek Malinowski, Gabriela Morawetz, Adam Niklewicz, Karol Radziszewski, Krystiana Robb-Narbutt, Christian Tomaszewski, Maciej Toporowicz, Ursula von Rydingsvard, Monika Weiss, Krzysztof Wodiczko, Pawel Wojtasik, Xawery Wolski and Krzysztof Zarebski.

POZA: On the Polishness of Polish Contemporary Art
ISBN 978-09717859-3-9
Paperback, 6.5 x 8.5 in. / 168 pgs / illustrated throughout.
 U.S. \$35.00 CDN \$40.00
 April/Art

JRP RINGIER



Plastic

Edited by Christophe Cherix, John Tremblay.

Organized by MoMA curator Christophe Cherix and New York artist John Tremblay, this volume presents an overview of the use of vacuum-formed plastic in art of the last 40 years—starting with Claes Oldenburg and Craig Kaufman in the 1960s and ending with Jim Isermann, Fabrice Gygi and Seth Price today.

Plastic

ISBN 978-3-905770-60-5

Pbk, 4.25 x 6.5 in. / 64 pgs / 25 color / 7 b&w.

U.S. \$15.00 CDN \$17.00

March/Art

WALTHER KÖNIG



Volksgarten

Politics of Belonging

Edited by Peter Pakesch. Text by Christian Kravagna, Helmut Konrad, Suzana Milevska.

Featuring work by Thomas Hirschorn and Los Carpinteros among others, *Volksgarten* (People's Garden) explores identification systems and strategies of belonging within communities. This volume focuses on districts in Graz, Austria, as models for the possibilities and complexities of social utopias and communal life.

Volksgarten

ISBN 978-3-86560-310-4

Pbk, 8.75 x 11.5 in. / 200 pgs / 30 color / 30 b&w.

U.S. \$49.95 CDN \$57.00 **SDNR40**

March/Art

JRP RINGIER



Merz World: Processing the Complicated Order

Edited by Hans Ulrich Obrist, Adrian Notz.

Text by Yona Friedman, Thomas Hirschhorn, Peter Bissegger, Karin Orchard, Gwendolen Webster.

The evolving artwork and early, all-encompassing installation *Merzbau* was German Dadaist Kurt Schwitters' obsession. This groundbreaking volume results from the first of a series of Zurich-based symposia on *Merzbau* and its legacy in contemporary architecture, art and society.

Merz World: Processing the Complicated Order

ISBN 978-3-905701-37-1

Pbk, 4.25 x 6.5 in. / 124 pgs / 20 color.

U.S. \$15.00 CDN \$17.00

March/Art

VEENMAN PUBLISHERS



Redefining Musical Identities

Reorientations at the Waning of Modernism

Edited by Rekus de Groot, Albert van der Schoot. Text by Borislav Cicovacki, Peter Davison, David Matthews.

The first section of this music theory essay collection tackles themes of Modernism and stylistic development. The second focuses on music as a social and spiritual happening. The book concludes with several essays about regional traditions and the concept of innovation.

Redefining Musical Identities

ISBN 978-90-869008-5-5

Paperback, 6.5 x 9 in. / 128 pgs / 10 b&w.

U.S. \$25.00 CDN \$29.00

March/Music

ICA, PHILADELPHIA



Ensemble

Edited by Christian Marclay. Introduction by Claudia Gould. Sound mix by Aaron Igler.

Ensemble was a 2007 group exhibition of sound art organized by Christian Marclay—with iconic works by Harry Bertoia, Yoko Ono and Michelangelo Pistoletto mixed in with newer pieces. Enclosed CD features Shelly Hirsch, Alison Knowles, Alan Licht, Marina Rosenfeld and Mika Tajima “playing” the show.

Ensemble

ISBN 978-0-88454-112-7

Paperback, 5 x 5 in. / 16 pgs / 16 color / CD Audio.

U.S. \$20.00 CDN \$23.00

April/Art/Music

ASPEN ART MUSEUM



Sculptors Drawing

Text by Heidi Zuckerman Jacobson, Anne Chu, Teresita Fernández, Keith Edimer, Thomas Scheibitz, Tobias Rehberger, Katy Schimert, Ricky Swallow.

Featuring works on paper by Matthew Barney, Anne Chu, Keith Edimer, Teresita Fernández, Jorge Pardo, Tobias Rehberger, Thomas Scheibitz, Katy Schimert and Ricky Swallow, this concise volume examines the different ways these sculptors use drawing.

Sculptors Drawing

ISBN 978-0-934324-41-0

Paperback, 8.75 x 8.75 in. / 48 pgs / 25 color.

U.S. \$29.95 CDN \$34.00

February/Art

WALTHER KÖNIG



Art from Los Angeles: From the 60s-90s

Text by Gregory Williams. Foreword by Karola Grässlin.

Since the 1960s, Los Angeles has been a hub for groundbreaking art. This slim volume features work by Bas Jan Ader, Michael Asher, John Baldessari, Chris Burden, Douglas Huebler, Larry Johnson, Mike Kelley, William Leavitt, Paul McCarthy, Bruce Nauman, Maria Nordman, Raymond Pettibon, Stephen Prina, Allen Ruppersberg, Ed Ruscha and Christopher Williams.

Art from Los Angeles from the 60s-90s

ISBN 978-3-86560-324-1

Paperback, 8.5 x 10.5 in. / 48 pgs / 50 color.

U.S. \$26.00 CDN \$30.00

March/Art

WALTHER KÖNIG



Narrations

35/65, Two Generations

Edited by Peter Pakesch. Text by Katrin Bucher Trantow, Wieland Schmid, Katja Schurl.

Narrations features a cross-generational sampling of works by artists from Austria and its neighboring countries. The publication, in association with an exhibition at Kuntzhaus Graz, weaves together the narratives of artists younger than 35 and older than 65.

Narrations

ISBN 978-3-86560-184-1

Pbk, 8.75 x 11.5 in. / 176 pgs / 45 color / 60 b&w.

U.S. \$49.95 CDN \$57.00

March/Art

WALTHER KÖNIG



Previously Announced.

Skulpture Park Köln, 4 10 Years

Foreword by Elenore Stoffel. Text by Barbara Catoir, Wilfried Dickhoff, Doris von Drathen, Siegfried Gohr.

To commemorate the tenth anniversary of Cologne's acclaimed outdoor sculpture park, this compendium presents photographs and essays on each of the artists featured, including James Lee Byars, Fischli & Weiss, Dan Graham, Jenny Holzer, Jorge Pardo, Tobias Rehberger, Paul Wallach and Franz West, among others.

Skulpture Park Köln, 4

ISBN 978-3-86560-213-8

Paperback, 9.5 x 12.5 in. / 256 pgs / 134 color.

U.S. \$48.00 CDN \$55.00

Available/Art

KERBER



Romantic Conceptualism

Edited by Ellen Seifermann, Christine Kintisch.

Text by Jörg Hiser, Susan Hiller, Collier Schorr, Jan Verwoert.

Featuring work by 23 international artists including Bas Jan Ader, Tacita Dean, Felix Gonzalez-Torres, Rodney Graham, Louise Lawler, Yoko Ono and Frances Stark, this illustrated reader takes on romantic motifs (desire, melancholia) and methods (fragmentation, ephemerality, process) in Conceptualism.

Romantic Conceptualism

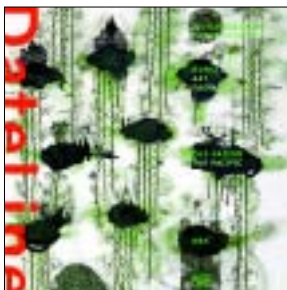
ISBN 978-3-86678-073-6

Hdcvr, 6.75 x 9 in. / 216 pgs / 30 color / 14 b&w.

U.S. \$39.50 CDN \$45.00

March/Art

HATJE CANTZ



Date Line

Contemporary Art from the Pacific

Text by Rhana Devenport, Karen Stevenson, Alexander Tolnay.

This overview of developing artistic trends in the Pacific tracks a new generation's conflicts between tradition and modernity. Spiritual heritage, a post-colonial break with tradition, the consequences of enforced migration and the destruction of natural resources are signature themes.

Date Line

ISBN 978-3-7757-2043-4

Hardcover, 9.5 x 9.5 in. / 144 pgs / 104 color.

U.S. \$45.00 CDN \$52.00

February/Art

JOVIS



Atelier Goldstein Artists

Edited by Gabi Schirmmacher, Christian Sälzer.

Frankfurt-based Atelier Goldstein is one of Germany's most renowned venues for outsider art. The artists have turned out a wide variety of exceptional work for the past five years, ranging from architectural sculptures to sensitive portraits and lively abstract painting. The Atelier is widely supported by artists like Jonathan Meese, who contributes to this survey.

Atelier Goldstein Artists

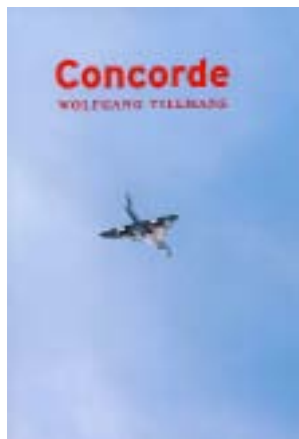
ISBN 978-3-936314-89-2

Paperback, 8.5 x 10.75 in. / 240 pgs / 450 color.

U.S. \$55.00 CDN \$63.00

March/Art

WALTHER KÖNIG



Back in Print!

Wolfgang Tillmans: Concorde

According to photographer Wolfgang Tillmans, “For the chosen few, flying Concorde is apparently a glamorous but cramped and slightly boring routine while to watch it in air, landing or taking off is a strange and free spectacle, a super modern anachronism and an image of the desire to overcome time and distance through technology.” With no text other than the inner-front flap’s description, this fourth printing of Tillmans’ iconic artist’s book consists of 62 color photographs of the Concorde airplane—taking off, landing or in flight, and sometimes as just a tiny, bird-like silhouette in the sky. The photographs speak of both the beauty and the environmental devastation produced by this fabled French airplane, both sides of which Tillmans captures in his casual yet formally elegant signature style.

Wolfgang Tillmans: Concorde
ISBN 978-3-88375-273-0
Pbk, 6.5 x 9.5 in. / 128 pgs / 62 color.
 U.S. \$34.00 CDN \$39.00
 January/Photography

GALLERI RIIS/P.S.1



Tom Sandberg: Photographs 1989–2006

Edited by Alanna Heiss.

Text by Bob Nickas.

Tom Sandberg’s photographs made a splash at New York’s P.S.1 Contemporary Art Center in February of 2007. Though previously almost unknown to the American public, Sandberg, born in 1953, has quietly produced, over three decades, a superb oeuvre of austere, large-scale black-and-white photography. Focusing on a single object or person in each photograph, and steeping them in a murky, wintry light, Sandberg draws out soft tones and moody atmospheres from his subjects to create a pervasive complicity between them and the surrounding landscape. But he is an exacting image-maker too, and an involved one, insisting as he does on clarity amid darkness, and on the viewer’s emotional approach to his images. Co-designed by the artist this beautifully-made catalogue—with essays by visionary curator Bob Nickas and P.S.1’s Alanna Heiss—serves as an important primer on one of Norway’s foremost practitioners of photography.

Tom Sandberg: Photographs 1989–2006
ISBN 978-82-997275-2-5
Hardcover, 9 x 11 in. / 84 pgs/ 40 b&w.
 U.S. \$25.00 CDN \$29.00
 March/Photography

HATJE CANTZ



Previously Announced.

Gabriele Heidecker: Art Affairs

Text by Jean-Christophe Ammann, Ulrike Münter, Marc Spiegler.

In 2006, *The New York Times*’ art critic Roberta Smith described Art Basel Miami as, “... a decentralized sprawling mass of excitement and display, plus lots of disposable wealth. It is the art world’s version of Mardi Gras.” The Miami fair’s more established European partner, Art Basel, has been described as “The Olympics of the art world,” and “A modern art mecca” by *The New York Times* and the *Wall Street Journal* respectively. Add to these the Venice Biennale, Documenta, Skulptur Projekte Münster, the Armory show, SITE Santa Fe, the Whitney, Liverpool, Sao Paulo, Berlin, Sharjah, Sydney, Beijing, Prague and Istanbul biennials and dozens of other international fairs seemingly proliferating without check, and you have a pretty accurate depiction of the state of the roving art world epicenter today. For years, Berlin photographer Gabriele Heidecker has documented the key moments, players and artworks of this evolving phenomenon. Produced to accompany the 2007 Art Basel Miami fair, this probing photographic study includes analytic essays by a consortium of experts in the field.

Gabriele Heidecker: Art Affairs
ISBN 978-3-7757-2081-6
Hdcvr, 8 x 10.5 in. / 160 pgs / 158 color.
 U.S. \$40.00 CDN \$46.00
 Available/Photography

WALTHER KÖNIG



Stan Douglas: Secession Klatassassin

Text by Ariane Beyn.

“Klatassassin,” Stan Douglas’ most recent film work, is named for a Tsilhqot’in Indian chief. Set deep in Canadian caribou territory during the gold rush, the action begins right after a military conflict between the native population and new immigrants. This volume includes two photographic series; color landscapes and black-and-white portraits of the film’s protagonists.

Stan Douglas was born in 1960 in Vancouver, Canada, where he lives and works today. His work has been shown in New York at the Studio Museum, Harlem, The Art Institute of Chicago and Dia Center for the Arts. He is represented by David Zwirner gallery.

Stan Douglas: Secession
ISBN 978-3-86560-274-9
Hardcover, 8.25 x 11.75 in. / 80 pgs / illustrated throughout.
 U.S. \$34.00 CDN \$39.00
 March/Photography

STEIDL & PARTNERS



Roni Horn: A Kind of You

Text by Hélène Cixous.

The cover of *A Kind of You* features a deadpan image of artist Roni Horn holding a black-and-white image of French Feminist theorist Hélène Cixous over her own face. Cixous contributes an essay to this overview of Horn's photo series' from the last seven years—*You are the Weather* (1995), *This is Me, This is You* (2000), *Cabinet Of* (2001), *Image* (2005) and *Weather Reports You* (2007). Each series asks fundamental questions about identity, as Cixous' essay explores in her singular way: "... Roni Horn turns and returns in every way the question that haunts her: 'Who are you, Face, you who I am, whom I follow, you who look at me without seeing me, you whom I see without knowing whom, you in whom I look at myself, you who would not be without me, you whom I envelope, you who seduce me and into whom I do not enter...'"

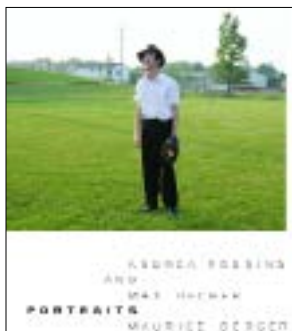
Roni Horn: A Kind Of You
ISBN 978-3-86521-583-3
Paperback, 8.25 x 9 in. / 96 pgs / 47 color / 9 b&w.
U.S. \$30.00 CDN \$35.00
January/Photography

MATTHEW MARKS GALLERY/
FRAENKEL GALLERY

Robert Adams: Questions for an Overcast Day

Questions for an Overcast Day is a series of 33 photographs of young alder trees growing along the Oregon coastline near the artist's home. The series begins by focusing on the branches of the trees, and, progressing from one image to the next, narrows its focus, culminating with several images of a single leaf. The leaves on the trees appear perforated, the precise cause of which is unknown. The artist likens the particular pattern of erosion on each leaf to hieroglyphics, reading in them a unique "calligraphy of disaster." About them, Adams writes: "What would account for the condition of the leaves—drought, insects, rocky ground, disease, herbicide, wind? Are the leaves beautiful?" As with the artist's earlier photographs—of suburban detritus, tract housing under construction and devastated, clear-cut forests—the viewer is invited to find beauty as it coexists with the imperfection, even destruction, of the present day.

Robert Adams: Questions for an Overcast Day
ISBN 978-1-880146-46-0
Paperback, 6.75 x 9.5 in. / 74 pgs / 32 tritone.
U.S. \$40.00 CDN \$46.00 **SDNR40**
February/Photography

CENTER FOR ART, DESIGN AND
VISUAL CULTURE, UMBC

Andrea Robbins & Max Becher: Portraits

Edited by Charlotte Carter.

Text by Maurice Berger.

This volume is the first to examine the portrait photographs of this esteemed husband-and-wife team. The artists' portraits—like their radical landscapes and city-scenes—are powerfully evocative, boldly subverting our expectations of the discipline of portraiture: Rather than capturing the visual essence of a sitter, they reveal identity to be multifarious, transitive and culturally and historically bound. They capture their subjects in ways that transform, enhance and accentuate social and cultural meaning, doing so with the full complicity and respect of the people they photograph. Robbins and Becher spend weeks living with each community they document. They immerse themselves in the stories of its citizens and history, interviewing residents, participating in their customs, photographing them at work, play and home. Most important, they allow their subjects to represent themselves—not only as they would like to be seen, but in ways that illuminate their complex humanity.

Andrea Robbins & Max Becher: Portraits
ISBN 978-1-890761-11-0
Paperback, 10 x 12 in. / 64 pgs / 24 color / 6 b&w.
U.S. \$24.95 CDN \$29.00
February/Photography

HOPEFULMONSTER



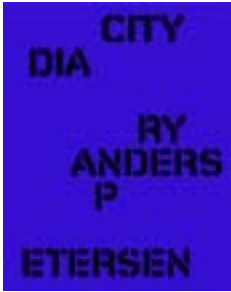
Candida Höfer Bologna Series

Text by Ludovico Pratesi,
Filippo Maggia.

German photographer Candida Höfer makes large-format photographs of empty interiors and social spaces that capture the "psychology of social architecture." In this small volume, her photographs of libraries maintain their monumental feel. They are sober and restrained, disturbed by neither visitors nor users, though Höfer forgoes any staging of the locations. As Michael Kimmelman writes in *The New York Times*, "Ms. Höfer is a straight photographer whose humanity and improvisatory spirit come across if we are patient enough to appreciate the serendipity of her light, the subtlety of her color and the quiet, melancholy pleasure she seems to take in finding, as if almost by chance, poetry in institutional form." Born in 1944, **Candida Höfer** is a former student of Bernd and Hilla Becher's at the Düsseldorf Art Academy. Her work was recently seen at a one-person show at the ICA, Philadelphia.

Candida Höfer
ISBN 978-88-7757-212-7
Hardcover, 6.5 x 9.5 in. / 68 pgs / 20 color.
U.S. \$23.00 CDN \$26.00
March/Photography

STEIDL/SWEDISH BOOKS/GUN



Anders Petersen: City Diary
Edited by Greger Ulf Nilsson, Anders Petersen.
Anders Petersen, who has been working in Sweden since the late 1960s, always finds an odd, intimate moment. He steals them—from lovers strolling the night streets, inmates in Swedish prisons, patrons in a Hamburg bar—and discloses their often uncomfortable details with a probing, somewhat detached eye. Peterson's work is central to the history of Swedish photography. No one else has made a stronger impact on the current generation of photographers.

Anders Petersen: City Diary
ISBN 978-3-86521-536-9
Hardcover, 9.5 x 12 in. / 216 pgs / 185 b&w.
U.S. \$40.00 CDN \$46.00
July/Photography

SWEDISH BOOKS/GUN



Joakim Eneroth: Swedish Red
Edited by Greger Ulf Nilsson, Joakim Eneroth.
Eneroth captures our growing fear, isolation and lack of trust in a series of images that may at first seem quite staid. In *Swedish Red*, Eneroth examines the idea of home—challenging our notion of perfection and security. He poses the idea that fear—or the need for security—easily evolves into deep isolation.

Joakim Eneroth: Swedish Red
ISBN 978-3-86521-613-7
Hardcover, 12 x 9.5 in. / 72 pgs / 32 color.
U.S. \$60.00 CDN \$69.00
June/Photography

SWEDISH BOOKS/GUN



Tobias Fäldth: Year One
Edited by Greger Ulf Nilsson, Lars Tunbjörk.
Swedish photographer Tobias Fäldth, born in 1978, is a collector of images. He compiles photographs, like notes in a diary, into stories and narratives. It is never clear whether they are his images and experiences or simple collections of found imagery. Together they culminate in one fictional year of a life, *Year One*. Highly prolific as an image-maker, this is Fäldth's first book.

Tobias Fäldth: Year One
ISBN 978-3-86521-537-6
Hardcover, 8.75 x 10.75 in. / 240 pgs / 120 color.
U.S. \$40.00 CDN \$46.00
July/Photography

VEENMAN PUBLISHERS



Arthur Kleinjan: Moments of Considered Time
Edited by Mareike Lee. Text by Arthur Kleinjan.
Dutch artist Arthur Kleinjan presents a series of photographs of couples courting along the bridges of Cairo. A narrator reveals that the pictures were left behind in a photo lab by a reporter who has since gone missing. The fictitious narrator then visits the same locations and re-photographs new couples, presented here with commentary.

Arthur Kleinjan: Moments of Considered Time
ISBN 978-90-869005-4-1
Hardcover, 12 x 9.25 in. / 56 pgs / 56 color.
U.S. \$37.00 CDN \$43.00
March/Photography

STEIDL/GUN



Gerry Johansson: Deutschland
Deutschland is the final installment in the Swedish photographer Gerry Johansson's epic nation trilogy. As in his earlier books *America* (1998) and *Sweden* (2005), he portrays Germany by studying its more anonymous characteristics, by the neglected details and minor scarrings of the urban panorama.

Gerry Johansson: Deutschland
ISBN 978-3-86521-534-5
Hardcover, 9.5 x 6.75 in. / 320 pgs / 205 b&w.
U.S. \$50.00 CDN \$58.00
March/Photography

SWEDISH BOOKS/HASSELBLAD CENTER



Gunnar Smoliansky: One Picture at a Time
Edited by Henrik Nygren, Gunnar Smoliansky.
This is the first monograph to cover the five decades of Gunnar Smoliansky's prolific photographic career. With an idiosyncratic style, he favors the abject commonplace: a fly next to a glass of water, a threadbare tassel, a worn out office chair, a close-up of a fork and a few crumbs, a broken swing. . .

Gunnar Smoliansky: One Picture at a Time
ISBN 978-3-86521-615-1
Hardcover, 11.5 x 11.5 in. / 256 pgs / 230 tritone.
U.S. \$60.00 CDN \$69.00
July/Photography

STEIDL



Michael Ruetz: Eye on Time

Text by Michael Ruetz.

Since the 1960s, Berlin-based Michael Ruetz has photographed hundreds of urban scenes and landscapes throughout Europe. His works make time and transience visible. In Berlin, he traced the effects of political and societal upheaval on architecture and public space. This monograph is a time-lapse document that bears witness to how architecture shapes and reshapes our habits and how interpretation triumphs over our perception.

Michael Ruetz: Eye on Time

ISBN 978-3-86521-577-2

Hardcover, 11.75 x 8.25 in. / 288 pgs / 367 b&w.

U.S. \$70.00 CDN \$81.00

July/Photography

WALTHER KÖNIG



Jörg Sasse: D8207

Text by Andreas Zeising, Tim Staffel, Sandra Danelzik Pöschmann, Christoph Danelzik Brüggeman.

This clothbound volume with tipped-on cover image documents 13 large-format “tableaux” by the respected German photographer Jörg Sasse; numerous “other-based” and “self-based” photographic sketches are arranged around these. A former student of Bernd and Hilla Becher, Sasse employs computers and found photographs in his work.

Jörg Sasse: D8207

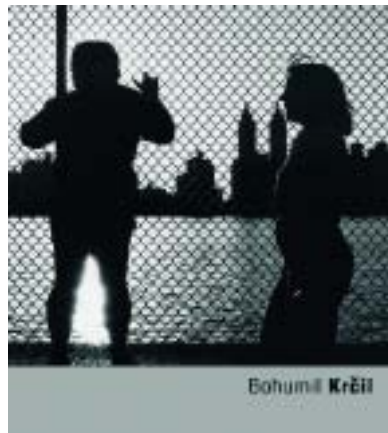
ISBN 978-3-86560-257-2

Clothbound, 11.5 x 9.5 in. / 128 pgs / 166 color.

U.S. \$64.00 CDN \$74.00

January/Photography

TORST



Bohumil Krcil

Text by Jitka Hlavackova.

The work of the legendary late photographer and samizdat publisher Bohumil “Bob” Krcil, who was born in 1952, is little known in his native country. He left Czechoslovakia in 1969, and for the next 23 years, traveled extensively through much of Europe and Asia, photographing what he encountered. He had a knack for being in the right place at the right time: He captured the Afghan city of Herat before the Soviet invasion; the hashish culture of the Indian part of the Himalayas; and New York, where he eventually settled on the Lower East Side, in the 1980s, in a straightforward, documentary style. Of his New York work, *The Prague Post* wrote, “Like his work from other points across the globe, the photos of New York mostly capture people on the streets or in shops, all of whom seem to radiate the special energy of the city. Even his cityscapes without people are full of life. The best photo from this series is “The Twins in the Wind” (1983), showing the towers of the World Trade Center rising above a mound of earth and utterly isolated against the sky, almost as if they were alone in a desert, touching the clouds.” Like his prominent friends, photographers Josef Koudelka and Antonín Kratochvíl, Krcil lived and worked in exile. He is remembered for his innate openness, tolerance and amiability—traits that made him a natural traveler. This publication includes an essay by Jitka Hlavackova, an art historian at Prague City Gallery.

Bohumil Krcil

ISBN 978-80-7215-309-1

Paperback, 6.5 x 7 in. / 120 pgs / 76 duotone.

U.S. \$20.00 CDN \$23.00

March/Photography

HATJE CANTZ



Maix Mayer

Leipzig-based photographer and conceptual artist Maix Mayer uses found objects and personal experience as starting points in artworks that attempt to develop a hyperrealistic world view. This volume is the first to comprehensively document his photographs, film and installation work of the past 10 years.

Maix Mayer

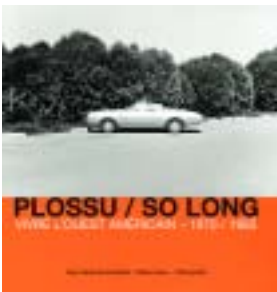
ISBN 978-3-7757-2128-8

Hardcover, 11.5 x 9.5 in. / 200 pgs / illustrated throughout.

U.S. \$55.00 CDN \$63.00

May/Art

EXHIBITIONS INTERNATIONAL



Bernard Plossu: So Long

Text by Lewis Baltz. Charles-Arthur Boyer.

So Long is filled with black-and-white prints of Plossu's years in America, capturing everyday scenes and everyday people—from surfers in Los Angeles to picnics in the Midwest to the cold cityscapes of New York. The feel is of an intimate picture diary of a road trip across America.

Bernard Plossu: So Long

ISBN 978-2-87340-210-5

Paperback, 6 x 6 in. / 320 pgs / illust. throughout.

U.S. \$30.00 CDN \$35.00

March/Photography

VEENMAN PUBLISHERS/GRINNELL
COLLEGE, FAULCONER GALLERY



Marco van Duyvendijk: Portraits from Asia

Text by Daniel Strong.

This compelling monograph collects photographs made by the Dutch photographer Marco van Duyvendijk during his travels in China, Mongolia, Taiwan and South Korea. Portraits of Mongolian contortionist girls and alternative youth culture are followed by Taiwanese *Betel Nut Beauties* and South Korean high school girls, among other subcultures.

According to curator Daniel Strong, "A self-taught photographer, van Duyvendijk brings a background in psychology to bear in his portraits of people he meets on his travels. By approaching strangers with no prior arrangement and asking them to pose, he employs the method of a documentary photographer while turning the typical request of a tourist on its head: instead of asking strangers to take his picture, he asks strangers for permission to take theirs."

Marco van Duyvendijk: Portraits from Asia

ISBN 978-0-9776779-3-1

Paperback, 6.5 x 9 in. / 128 pgs / 72 color.

U.S. \$34.00 CDN \$39.00

March/Photography

VEENMAN PUBLISHERS



Vesselina Nikolaeva: School Number 7

Edited by Bart Sordedraeger. Text by Vesselina Nikolaeva, Dr.

Antony Galaboy.

Kissing, drinking, text-messaging, cramming, waiting, dancing, smoking, graduating. This is the story of 20 students in their final year at one of the elite high schools of Sofia, Bulgaria, in 2005. In photographs and quotations, it documents how the first post-Cold War generation matures in "an adolescent society"—modern-day Bulgaria being only 17 years old when the work was made, just like the students. Nikolaeva introduces the project with the following words: "When I was in the sixth grade, I suddenly heard one day that we didn't have to wear the red scarves anymore. We didn't have to wear the uniforms either. From now on, the new way to address our teachers was "Mr. and Mrs." as opposed to "Comrade." In the years that were to follow, the history books would be re-written too. That was the end of Communism in Bulgaria. It was 1989 and I was 13 years old."

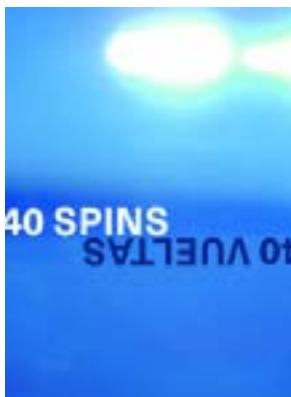
Vesselina Nikolaeva: School Number 7
ISBN 978-9086-90-106-7

Paperback, 9.25 x 6.5 in. / 138 pgs / 65 color.

U.S. \$41.00 CDN \$47.00

March/Photography

EDITORIAL RM



Claudia Madrazo: 40 Spins

Foreword by James Turrell.

The images collected in *40 Spins* were captured by photographer Claudia Madrazo over a period of five years in many different parts of the world. Organized in 20 sequences, this collection of landscapes, portraits and images of objects constitutes the highly personal logbook of a wide-ranging visual adventure. More than simply a book of photographs, the volume is a personal diary, a collection of visions and perceptions by a vital and inquisitive artist in whose work the influence of the great Mexican photographer Manuel Álvarez Bravo can be felt—though her results branch out into quite unexpected directions. James Turrell, master sculptor of light and space, contributes a brief foreword to this volume.

Claudia Madrazo: 40 Spins

ISBN 978-968-9345-03-9

Paperback, 6.25 x 8.25 in. / 224 pgs / 80 color.

U.S. \$35.00 CDN \$40.00

May/Photography

LA MARCA



Memory Under Construction

Edited and with text by Marcelo Brodsky. Introduction Guido Indij.

Organized by Marcelo Brodsky around the subject of Argentina's "Disappeared," this volume collects artworks and texts by leading Argentine artists, intellectuals and human rights organizations regarding the Space for the Memory of Human Rights—currently under construction at one of Argentina's most notorious concentration and extermination camps of the 1970s and 80s. **Marcelo Brodsky** was born in 1954. He has had solo exhibitions in Buenos Aires, Sao Paulo, New York, Rotterdam, Montevideo, Rome, Caracas and Amsterdam. He is a member of the Commission for the Monument to the Victims of State Terrorism, Buenos Aires, and is on the Board of Directors of Buena Memoria, a non-governmental organization dedicated to work for human rights in Argentina. He runs Latinstock, the premier photo agency in Latin America.

Memory Under Construction

ISBN 978-950-889-123-5

Paperback, 8.25 x 8.75 in. / 288 pgs / 150 color.

U.S. \$39.00 CDN \$45.00

March/Art/Latin American Art & Culture

SERAPHIN GALLERY/THE ART
MUSEUM OF PONCE



Victor Vazquez 1989–2007

Foreword by Augustin Artiaga.
Introduction by Cheryl Hartup.
Text by Michelle Dalmace,
Antonio Zaya.

Born in San Juan, Puerto Rico, and educated on the doctoral level at New York University before traveling to India, China and Japan to study art, literature and cultural history, Victor Vazquez has been working as an artist for more than 20 years, creating photographs, three-dimensional objects, videos and installation works in which the human body figures both conceptually and formally. In this generous exhibition catalogue, published to coincide with the artist's 2007 Ponce Art Museum exhibition, Vazquez offers a series of semiotic constructs that navigate identity, ritual, politics and anthropological inquiry. Themes include the duality of language and meaning and the relationships between nature, culture, memory and identity. The works are eloquent in their sense of discovery and surprise—sometimes sensual, sometimes frightening, but always worthy of prolonged examination.

Victor Vazquez 1989–2007
ISBN 978-0-9773932-4-4
Hardcover, 12 x 12 in. / 300 pgs /
118 color / 8 b&w.
U.S. \$85.00 CDN \$98.00
March/Photography/Latin American
Art & Culture

STEIDL & PARTNERS



Luis González Palma: Jerarquías de Intimidad

Text by Elizabeth Culbert, Graciela
de Oliveira, Francisco Najera.

Over the past decade, Luis González Palma—who was born in Guatemala in 1957—has become one of the most influential photographers in Latin America. So the legend goes, around 1985, Palma, who had graduated as an architect and filmmaker, made his first photographs of dancers and actors with a borrowed camera. The theatrical aspects of these staged portraits were the basis for his later work, in which painted and scratched photographs were installed in small groupings. Over the years, González Palma has constructed an innovative visual language, through which he investigates Latin America's legacy of colonialism, the subjugation of the native cultures of Guatemala and, more recently, the mysteries of interpersonal relationships. This monograph consists of a series of projects created after his move to Córdoba, Argentina, in 2001.

**Luis González Palma: Jerarquías
de Intimidad**
ISBN 978-3-86521-604-5
Hardcover, 9.75 x 11.5 in. / 144 pgs /
100 color.
U.S. \$40.00 CDN \$46.00
July/Photography/Latin American
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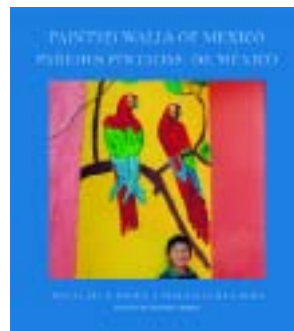
Pablo Ortiz Monasterio: White Mountain

Text by Alfonso Morales, Antonio
Saborit, Margo Glantz.

Mexico City street photographer Pablo Ortiz Monasterio's *White Mountain* presents a fascinating investigation of the mythical significance to Mexican society of the two volcanoes Popocatepeti and Iztaccíhuatl. This exceptional collection of photographs goes beyond the associations of doubles and anamorphic interpretations of symbols and popular myths. **Pablo Ortiz Monasterio** was born in Mexico in 1952. He is best known for his gritty photographs of impoverished Mexico City youths—downtrodden, but never beaten. His work was recently featured at Santa Monica's Rose Gallery.

**Pablo Ortiz Monasterio: White
Mountain**
ISBN 978-968-9056-27-0
Hardcover, 9.5 x 11 in. / 168 pgs /
97 color / 8 b&w.
U.S. \$45.00 CDN \$52.00
April/Photography/Latin American
Art & Culture

TURNER/A&R PRESS



Phyllis La Farge & Magdalena Caris: Painted Walls of Mexico

Foreword by Homero Ardis.

When author Phyllis La Farge and photographer Magdalena Caris recently took a journey from the state of Jalapa in Veracruz to the town of Coatepec, they noted that on the facades of countless public and private buildings, improvised murals had been painted. The wit and exuberance of these wall paintings, whether commercial or simply decorative, suggested an urban visual lingo that could be traced to the ancestral murals of pre-Columbian Mexico, and La Farge and Caris decided that they deserved closer study. Somewhere between a scholarly investigation and a travel book, *Painted Walls of Mexico* documents these often anonymous interventions. As Homero Aridjis writes in the preface, "*Painted Walls* is not only an invaluable testimony to this undervalued art which is disappearing from our streets, but honors the unknown artists who, with humor and imagination but without the slightest recognition, convert the streets of their town into an open gallery."

**Phyllis La Farge & Magdalena Caris:
Painted Walls of Mexico**
ISBN 978-968-9056-23-2
Hardcover, 8.5 x 9.5 in. / 224 pgs /
175 color / 1 b&w.
U.S. \$49.00 CDN \$56.00
May/Art/Latin American Art &
Culture

HATJE CANTZ



Friederike von Rauch: Sites

Edited by Andres Lepik. Text by Andres Lepik, Dorian van der Brempt, Esther Gallodoro, Ann DeCraemer, Greet van Istendael.

Using an analogue camera and diffused natural light, this Berlin-based photographer specializes in images of defamiliarized architecture. When she was awarded residencies in Brussels and Rotterdam in 2006 and 2007, she developed a photographic project that addressed these cities, as well as Berlin, a third source of inspiration.

Friederike von Rauch

ISBN 978-3-7757-2039-7

Hardcover, 11 x 11 in. / 132 pgs / 76 color.

U.S. \$60.00 CDN \$69.00

February/Photography

NAI PUBLISHERS



Paulien Oltheten: Theory of the Street

Text by Hans Aarsman, Tijs Goldschmidt.

Taking street photography to a new level, emerging Dutch artist Pauline Oltheten works in a variety of media to explore human behavior in the public domain. This monograph, which explicates Oltheten's unique process with essays by fellow Dutch artists Hans Aarsman and Tijs Goldschmidt, brings together nearly 100 photographs, video stills and drawings.

Paulien Oltheten: Theory of the Street

ISBN 978-90-5662-597-9

Paperback, 6.75 x 9.5 in. / 176 pgs / 100 color.

U.S. \$39.95 CDN \$46.00

March/Photography

CHARTA/JARACH GALLERY



Gabriele Basilico and Massimo Vitali: Disco to Disco

Conversation with Giovanna Calvenzi, Massimo Vitali, Gabriele Basilico, Alberto Bianda.

In his *Dancing Emilia* series, Gabriele Basilico—who is well known for his Becher-esque photographs of the urban landscape—looked at the changing face of Italians in the late 70s through their dancing habits. Two decades years later, Massimo Vitali also trained his lens on dancers. Both bodies of work are gathered here.

Gabriele Basilico and Massimo Vitali:

Disco to Disco

ISBN 978-88-8158-661-5

Pbk, 8.5 x 10.25 in. / 96 pgs / 81 color.

U.S. \$34.95 CDN \$40.00

March/Photography

HATJE CANTZ



Herlinde Koelbl: Hair

Text by Bernhard Schlink, Silke Andrea Schuemmer, Gabriele Betancourt-Nuñez.

From birth to death, hair is a part of our personal sensory world. In this volume Herlinde Koelbl explores the myriad cultural and emotional ramifications of the stuff that grows from our heads, with sharp observation of social mores.

Herlinde Koelbl: Hair

ISBN 978-3-7757-2029-8

Hardcover, 9.75 x 11.75 in. / 176 pgs / 84 color / 75 duotone.

U.S. \$60.00 CDN \$69.00

February/Photography

HATJE CANTZ



Jean-Paul Deridder: Cinema

Edited by Thomas Zander. Text by Jean-Paul Deridder, Martina Bicher.

Between 2002 and 2007 the Belgian photographer Jean-Paul Deridder, born in 1963, visited cinemas in Germany and Belgium with a large-format camera to photograph projectionists in their natural environments. His poignant black-and-white photographs document the history of European movie houses and their demise.

Jean-Paul Deridder

ISBN 978-3-7757-2051-9

Hardcover, 9.5 x 11.25 in. / 120 pgs / 85 duotone.

U.S. \$60.00 CDN \$69.00

February/Photography

KERBER



Steffen Junghans: Capitulation Photographs

Edited by Torsten Reiter, Erik Schönenberg.

Text by Florian Ebner, Jürgen Hentschel, Erik Schönenberg.

In this first monograph Leipzig photographer Steffen Junghans presents several bodies of work that bring together such diverse images as snow-covered fields, shoes strewn over an empty highway, piles of hair and students performing biopsies.

Steffen Junghans: Capitulation Photographs

ISBN 978-3-86678-044-6

Hardcover, 8 x 9 in. / 84 pgs / 49 color.

U.S. \$30.00 CDN \$35.00

March/Photography

VEENMAN PUBLISHERS



Philippe Terrier-Hermann: 93 Beautés Hollandaises

French photographer Philippe Terrier-Hermann here presents photographs of places recommended by various professionals, alongside comments by the recommenders. For example, Dutch landscape architect Adriaan Geuze recommends a silhouette of Rotterdam with cows grazing in the foreground. These are human portraits via the territory they occupy.

Philippe Terrier-Hermann: 93 Beautés Hollandaises

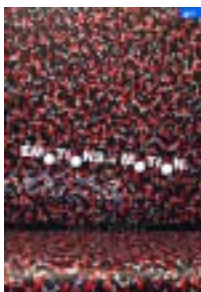
ISBN 978-90-869010-9-8

Clothbound, 8.75 x 11.75 in. / 214 pgs / illustrated throughout.

U.S. \$50.00 CDN \$58.00

February/Photography

JOVIS



Toufic Beyhum: Emotions in Motion

Reminiscent of Walker Evans' 1966 classic, *Many Are Called*, Lebanese-born, English photographer Toufic Beyhum's photographs of passengers on Berlin's U-Bahn capture a diverse cast of characters. Beyhum reveals what so many of us see on our daily commute: lovers and loners, the young and the old, punks and businessmen, people sleeping, dogs, graffiti, litter. This is his first monograph.

Toufic Beyhum: Emotions in Motion

ISBN 978-3-939633-35-8

Flexibound, 6.5 x 8.5 in. / 160 pgs / 127 color / 11 b&w.

U.S. \$25.00 CDN \$29.00

March/Photography

HATJE CANTZ



Pierre Crocquet de Rosemond Enter Exit

Text by Eugen Blume, Preface by Rick Wester.

In *Enter Exit*, Pierre Crocquet de Rosemond, born in 1971 in Cape Town, has recorded the daily life of a rural community in his native South Africa. His black-and-white images are largely portraits of individuals, both single and grouped, but always posed and portrayed existentially rather than culturally, so that their common qualities are emphasized over and above their differences.

Pierre Crocquet de Rosemond

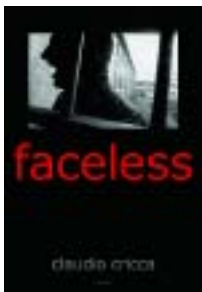
ISBN 978-3-7757-2084-7

Hardcover, 11.75 x 9.5 in. / 120 pgs / 50 duotone.

U.S. \$55.00 CDN \$63.00

March/Photography

DAMIANI



Claudio Cricca: Faceless

Foreword by Marcel Saba.

This collection of haunting photographs was made at a series of Italian hospitals for the criminally insane by Bologna-born photographer Claudio Cricca. Cricca has contributed to *The New York Times*, *National Geographic*, *The Herald Tribune*, *USA Today* and Italian *GQ*.

Claudio Cricca: Faceless

ISBN 978-88-6208-013-2

Hardcover, 10 x 13 in. / 176 pgs / 95 duotone.

U.S. \$50.00 CDN \$58.00

May/Photography

DAMIANI



Yvonne De Rosa: Crazy God

Short story by Sarah E. Milano.

Text by Laura Noble.

During the 1990s the Italian-born, London-based photographer Yvonne De Rosa volunteered in an old psychiatric hospital. Six years after it closed down, she returned to its decaying rooms and corridors to document the void left by the inpatients. The result is this touching study.

Yvonne De Rosa: Crazy God

ISBN 978-88-6208-020-0

Hardcover, 11 x 8.5 in. / 80 pgs / 64 color.

U.S. \$35.00 CDN \$40.00

May/Photography

CHARTA



Carlo Ferraris

Text by Horace Brockington, Sabine Russ.

This first monograph brings together a selection of haunting photographic works, made from 1993–2007, by the Italian-born, New York-based artist, Carlo Ferraris. The works are challenging and ambiguous, witty and dark. According to the artist, they involve “not only death, impairment, industrial drama and cosmic energies, but also dreamlike and ethereal situations.”

Carlo Ferraris

ISBN 978-88-8158-665-3

Paperback, 8.5 x 8.5 in. / 72 pgs / 27 clr / 21 b&w.

U.S. \$29.95 CDN \$34.00

February/Photography

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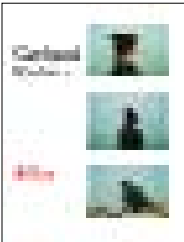
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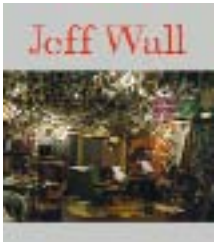
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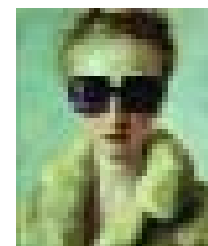
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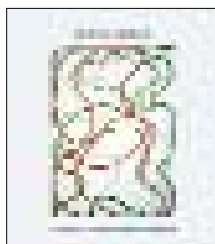
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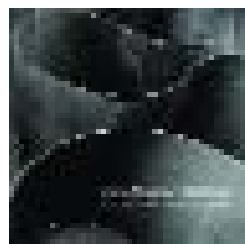
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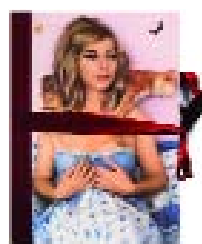
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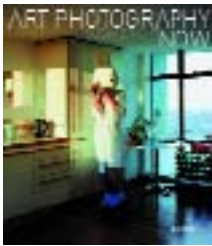
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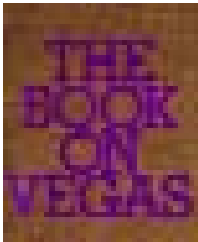
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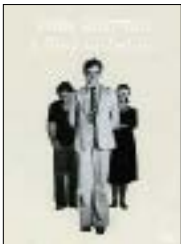
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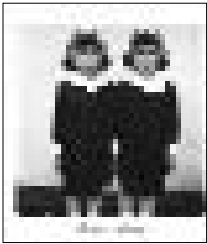
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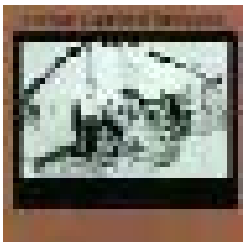
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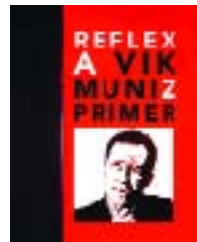
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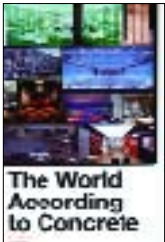
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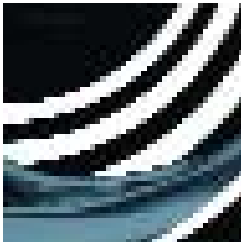
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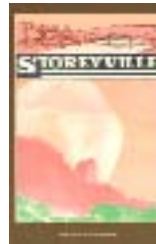
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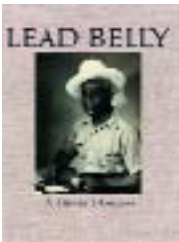
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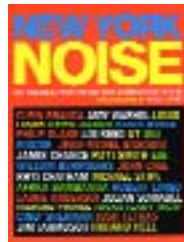
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12th Biennial of Moving Images	129	Barry, Robert	169	Budnik, Dan	106	Cooke, Lynne	36
3 x 3	122	Bartelik, Marek	187	Buenos Aires: Out Of The Series	111	Cooling Out	117
37 Assignments	112	Basar, Shumon	114	Buetti, Daniele	142	Cooper, Diana	81
A Noir, E Blanc, I Rouge, U Vert	186	Baselgia, Guido	159	Buren, Daniel	156, 169, 170	Courbet, Gustave	10
A Picture Book	92	Baselitz, Georg	139	Burkhart, Kathe	143	Cricca, Claudio	197
Absence of Mark Manders	138	Basilico, Gabriele	196	Burns, Bill	161	Crime	22
Ackley, Clifford	82	BCAM/LACMA/2008	35	Burr, Tom	158	Crocquet de Rosemond, Pierre	197
Action Painting	82	Bearden, Romare	33	Busine, Laurent	135	Crumb, R.	38
Adams, Robert	16, 191	Bearflavoured	142	Butler, Brian	187	Curating Subjects	115
Adding Values	183	Beaumont's Kitchen	91	Byrne, Gerard	160	Curiger, Bice	131
Ades, Dawn	27	Becher, Max	191	C.F: Powr Mastrs Vol. 2	63	D is for Drawing 3: Fukt and D	171
Adjaye, David	138	Benedict, Matthew	178	Cabinet	131	Dada: Zurich, Berlin, Hannover...	27
Adolphs, Volker	117	Benin: Kings and Rituals	88	Calcutta	95	Daenens, Lieven	113
Aitken, Doug	94	Ben-Zion, Yael	128	Calle, Sophie	79	Dali & Film	27
Akerman, Chantal	80	Berg, Adam	176	Calovski, Yane	171	Darfur	100
Albers, Anni & Josef	136	Berg, Sibylle	175	Cameron, Dan	83	Date Line	189
Album: On and Around	187	Bergdoll, Barry	14	Can I Make Everybody Happy?	112	De Groot, Rekus	188
Aletti, Vince	96	Berlin Contemporary 2008/09	129	Caris, Gerard	158	De Keyser, Raoul	137
Alexander, Robyn	123	Bernd, Zimmer	172	Caris, Magdalena	195	De Rooij, Marie Jeanne	183
Alfondy, Sandra	110	Bertozzi & Casoni	150	Carlo, Vincenzo	92	De Rosa, Yvonne	197
Allora & Calzadilla	131	Beuys, Joseph	160	Carroll, Mary Ellen	78	De Yturbe Bernal, José	123
Almond, Darren	164	Beyer, Andreas	102	Casillas, Mercurio	25	Dean, Tacita	80
Alÿs, Francis	70	Beyhum, Toufic	197	CEAU	111	Decrauzat, Philippe	151
American Illustration 26	128	Bialobrzewski, Peter	95	Celant, Germano	99, 157, 164	Deguchi, Suyama	122
American Photography 23	128	Billing, Johanna	152	Cepl, Jasper	126	Deitch, Jeffrey	83
Americans, The	4	Birgisson, Jon	61	Cerizza, Luca	169	Dejanoff, Plamen	182
Amorales, Carlos	159	Birnbaum, Daniel	163	Cesarco, Alejandro	149	DeLanda, Manuel	145
Antebi, Nicole	114	Bishop, James	172	Cesarz, Michael	127	Delusive Spaces	118
Antonelli, Paola	47	Black Noise	134	Cézanne, Paul	87	Demand, Thomas	38, 157
Architecture Bulletin 03	118	Blackmon, Julie	105	Chafes, Rui	170	Dempsey, Kate	104
Archive Fever	40	Bladen, Ronald	174	Chafes, Rui	170	Deridder, Jean-Paul	196
Arienti, Stefano	176	Blake, Peter	29	Chagoya, Enrique	176	Design and the Elastic Mind	47
Armengol, Manel	102	Blauvelt, Andrew	12	Chamberlain, John	38, 75	Design Museum Gent	113
Armleder, John	134, 169	Bleckner, Ross	72	Chan, Paul	144	Designprize Rotterdam 2007	113
Arnoldi, Charles	179	Blessing, Jennifer	94, 109	Changing Roles	115	Deursen, Linda	112
Arp, Hans	136	Bloom, Barbara	79	Chelbin, Michal	42	Devenport, Rhana	189
Art 39 Basel	129	Blühm, Andreas	87	Cheng, Emily	167	Dichter, Claudia	184
Art Brands	112	Bock, John	140, 157	Cherix, Christophe	188	Dickerman, Leah	27
Art from Los Angeles from the 60s-90s	189	Boers, Waling	166	Chetwynd, Spartacus	141	Dine, Jim	75
Artists from Leipzig	85	Bolofo, Koto	54	Children's Corner	113	Dinnebier, Jan	126
Artists of Invention	185	Bolton King, Michelle	184	China Under Construction	168	Donnelly, Trisha	149
Artschwager, Richard	82	Bonito Oliva, Achille	180	China Welcomes You	168	Douglas, Stan	190
ArtWorks: The Progressive Collection	83	Bontecou, Lee	136	Choklat, Aki	142	Down Under	183
Atelier Goldstein Artists	189	Boomgaard, Jeroen	120	Christenberry, William	18	Downsbrough, Peter	116
Atlas of Contemporary Art	135	Borremans, Michaël	76	Chun, Ouyang	168	Doyle, Chris	152
Atlas of Radical Cartography	114	Bott, Karsten	113	Cinema Effect	84	Drawings on Text	184
Aurelia Mihai: In the Open Air	182	Bourgeois, Louise	136	Citizens and Subjects	187	Dream and Trauma	83
Avedon, Richard	7	Bovier, Lionel	112, 136	City Image Cologne	108	Drescher, Juergen	161
Avermaete, Tom	118	Braidotti, Rosi	187	City of Production	121	Dumas, Marlene	11
B aer, Ronni	30	Breukel, Koos	106	Classical Art	88	Dzama, Marcel	128
Bailey, David	54	Brodsky, Marcelo	194	Coirier, Lise	127	ECAL	112
Bal, Mieke	39	Brodwolf, Jürgen	182	Coleman, Joe	62	Ecomedia	163
Baldessari, John	149	Broeckhoven, Diane	31	Collection Photography	92	Edefalk, Cecilia	159
Balmond, Cecil	124	Brougher, Kerry	80, 84	Collections of Barbara Bloom	79	Edible Estates	13
Balthus	39	Brown, Brice	130	Color Chart	46	Egenhofer, Sebastian	186
Barclay, Claire	159	Brus, Johannes	173	Complete Film Works, Robert Frank	90	Ehlers, Imke	129
Barclay, John	112	Bruskin, Grisha	182	Conjunctions	130	Eichhorn, Maria	158
Barney, Matthew	68, 76	Büchel, Christoph	111	Connor, Michael	116	Eisenman, Nicole	157
		Buchler, Pavel	175	Conrad-Bercah & W office	125		
		Buchloh, Benjamin	69	Conversation Series, The	38		

Eitel, Tim	147	Gab, Yun	85	Herzog, Hans-Michael	186	Keegan, Matt	135
Ekemark, Robin	112	Gadebusch, Raffael	92	Herzogenrath, Wulf	182	Kenney, Marcus	142
El Greco to Velázquez	30	Galassi, Peter	44	Heydra, Natasa	154	Kereszi, Lisa	103
El Sani, Maroan	174	Garcia, Antonio Lopez	150	High-Rise & Common Ground	120	Kertess, Klaus	75, 77, 139
Eliasson, Olafur	38, 138	García, Dora	170	Hill, Christine	152	Kessels, Erik	134
Ellis, Irving Bennett	106	Gaudi Unseen	53	Himmelsbach, Sabine	163	Kessler, Jon	145
Elmgreen & Dragset	138	Gavaldón, Alfredo	175	Historians: Toys, Book 6	64	Kiefer, Anselm	137
Eloyan, Armen	180	Gelitin	134	History of Moderna Museet	82	Kikai, Hiroh	97
Eneroth, Joakim	192	General Idea: FILE Magazine	135	Hodler, Ferdinand	89	Kim, Sung Hong	127
Engström, J.H.	107	Ghirri, Luigi	99	Höfer, Candida	191	Kintisch, Christine	189
Ensemble	188	Giacometti, Alberto	87	Hofmann, Hanspeter	172	Kippenberger, Martin	74
Enwezor, Okwui	40, 129, 163	Gibson, Jeff	178	Hohenbüchler, Christine & Irene	162	Kirkeby, Per	74
Eskildsen, Ute	26, 92	Gilbert & George,	38	Home Delivery	14	Kjærholm, Poul	48
Esopus	130	Gill, Stephen	98	Homma, Takashi	97	Klant, Michael	112
Exner, Andreas	163	Gillett, Charlie	20	Hongming, Xu	167, 168	Klapheck, Konrad	38, 137
		Gillick, Liam	169	Hopkins, John	60	Kleihues, Josef	124
Face to Face	186	Gilman, Larry	81, 143	Hoptman, Laura	81	Kleinjan, Arthur	192
Failure!	114	Gioni, Massimiliano	144, 157	Horn, Roni	191	Kluitenberg, Eric	118
Fajardo-Hill, Cecilia	185	Going Staying	117	Huber, Nicole	119	Knöller, Paco	172
Faldbakken, Matias	175	Goldberg, Jim	100	Hüner, Emre	171	Koch, Polly	84
Fäldt, Thobias	192	Golestan, Kaveh	100			Koelbl, Herlinde	196
Farocki, Harun	158	Gonzalez-Foerster, Dominique	38, 131	I Heard They Ripped It Off	112	Kondoleon, Christine	88
Fashion Magazine by Alec Soth	56	Gould, Claudia	149, 188	Images of Death in Mexican Prints	25	Koolhaas, Rem	38
Fehling, Yvonne	173	Goya	86	Immendorff, Jörg	74	Kopsa, Maxine	183
Feldmann, Hans-Peter	148	Granser, Peter	101	Imperishable Beauty	53	Kounellis, Jannis	139
Fengling, Qin	168	Grässlin, Karola	186, 189	In Almost Every Picture	134	Kóvskaya, Maya	168
Fer, Briony	46, 80	Greenaway, Peter	64	In Youth Is Pleasure	65	Krasenberg, Henk	112
Ferguson, Russell	70	Greenwold, Mark	178	Indij, Guido	111	Krcil, Bohumil	193
Ferraris, Carlo	197	Groot Wassink, Thijs	183	Inseparable	64	Krebber, Gereon	174
Ferus Gallery	34	Grosenick, Uta	41	Irwin, Robert	71	Krueck & Sexton,	125
Fischer, Konrad	156	Grotjahn, Mark	131	It's Time for Action	84	Kühn, Susanne	147
Fischer, Nina	174	Grube, Hans	126			Kuri, Gabriel	170
Fischer, Urs	187	Guangyi, Wang	166	Jaar, Alfredo	155	Kurjakovic, Daniel	187
Fish, Jeremy	165	Guiraud, Nicholas	108	Jacir, Emily	154	Kürten, Stefan	180
Fishkin, Vadim	182	Gundlach, F.C.	57	Jackson, David	28		
Flaig, Ulrike	162	Guo-Qiang, Cai	37	Jackson, Jo	142	La Farge, Phyllis	195
Flava: Wedge Curatorial Projects	108	Gursky, Andreas	94	Jacob, Luis	148	Lacombe, Brigitte	55
Fletcher, Annie	117	Gutierrez & Portefaix,	121	Jacobs, Dany	183	Lacoste	59
Flyer'dam	113			Jacobson, Heidi	188	Lagerfeld, Karl	50, 58
Fogarasi, Andreas	156	Hadid, Zaha	38	Jaeger, Falk	126	Lake W	123
For The Love of It	106	Haeg, Fritz	13	James, Don	21	Lam, Wifredo	89
For The Privileged Few	88	Hainley, Bruce	81	Jankowski, Christian	131	Lambert, Alix	22
Forbidden Empire	166	Half Square Half Crazy	117	Jansen, Gregor	85	Lamotta, Jack	165
Fortunate Objects	185	Hanru, Hou	121	Javens, Kate	179	Lanchner, Carolyn	32
FOS	171	Hapgood, Susan	116	Jensen, Brigit	180	Lange, Susanne	18, 75
Foster, Hal	115, 145	Harbison, Robert	131	Jeppesen, Adam	107	Last Nights Of Paris	65
Fractured Figure	83	Harlech, Amanda	58	Johanson, Chris	142	Laudenbach, Peter	162
Frampton, Kenneth	110	Harper, Jessica	105	Johansson, Gerry	192	Laughing in a Foreign Language	185
Frank, Robert	4, 90	Harrison, Rachel	141	Jonas, Joan	80, 129	Lawler, Louise	79
Fridfinnsson, Hreinn	162	Havana	119	Jones, Amelia	84	Lawrence, Deborah	178
Fridriksdóttir, Gabriela	177	Hawkinson, Tim	157	Jones, Ben	63	Le Book New York 2008	59
Friedlander, Lee	6, 44	Healy, Brian	122	Joseph, Peter	160	Lederer & Ragnarsdóttir & Oei	126
Friedman, Yona	38	Heavy Light	40	Junghans, Steffen	196	Ledezma, Juan	185
Frieze Art Fair Yearbook 2007-8	129	Heidecker, Gabriele	190			Lee, Pamela	163
Frost, Phil	62	Heijne, Bas	113	Kabakov, Ilya & Emilia	149, 152	Lehmann-Brauns, Anna	177
Fupete & Jack LaMotta	165	Heiss, Alanna	145, 190	Kahlo, Frida	33	Lehtinen, Janne	107
Furness, Rosalind	129	Helmle, Christian	120	Karmel, Pepe	82	Lei, Hong	166
Furniture of Poul Kjærholm	48	Henneken, Uwe	181	Kataoka, Mami	185	Leiter, Saul	44
Fusco, Paul	19	Henning, Anton	173	Katz, Alex	169	Leitner, Bernhard	156
		Henricksen, Kent	150	Katz, Benjamin	139	Leonard, Zoe	69

Let's Bake the Future	183	Mograbi, Avi	154	P. Struycken	125	Regard, Nathalie	156
Lippy, Tod	130	Molderings, Herbert	92	Painting in a Man's World	31	Rehberger, Tobias	164
Liuming, Ma	153	Mollino, Carlo	51	Painting of Modern Life	82	Reinartz, Dirk	91
Longhurst, Jo	102	Monasterio, Pablo Ortiz	195	Paintings of Ross Bleckner	72	Remy, Patrick	54
López, Nacho	99	Monk, Jonathan	145	Pakesch, Peter	74, 168, 189	Ren, Liu	167
Lozano-Hemmer, Rafael	145	Moriyama, Daido	96	Paleari, Fabio	61	Re-Public	121
Lucander, Robert	158	Morrow, Bradford	130	Palma, Luis Gonzalez	195	Reynaud Dewar, Lili	117
Luduvico, Rosilene	180	MSLM	154	Paloscia, Pax	165	Rhoades, Jason	76
Lutz & Guggisberg	170	Mul, Geert	113	Panter, Gary	23	Rhythms of Modern Life	82
Lutz, Andres	170	Müller, Christoph	162	Parckdesign	127	Richter, Gerhard	75
Lyon Biennial	129	Müller, Karin Apollonia	101	Parkett	131	Ricke, Rolf	186
		Munder, Heike	84, 141, 177, 181	Parreno, Philippe	38	Right About Now	115
Macdonald, Euan	151	MoMA Book of Cartoons	128	Patteeuw, Véronique	121	Rivera, Diego	24
Maciejowski, Marcin	146	Mutu, Wangechi	77	Peiz, Jennie	173	Robbins, Andrea	191
Madrazo, Claudia	194	Myles, Scott	181	Pellegrin, Paolo	100	Rock 'n' Roll 39-59	20
Maffei, Giorgio	113			Perjovschi, Dan	145	Rødland, Tøbjørn	78
Magnum M3: Fear	108	Nara, Yoshitomo	143	Perlman, Joan	179	Rodriguez, Narciso	59
Manders, Mark	138	Narrations	189	Perret, Mai-Thu	151	Romantic Conceptualism	189
Mangano-Ovalle, Iñigo	150	Native and ZenTwo: The Sessions	165	Petersen, Anders	192	Rondinone, Ugo	187
Manilla, Manuel	25	Native	165	Petherick, Josh	171	Roth, Dieter	74
MAP Office: The Parrot's Tale	121	Nemoto, Takashi	63	Pfeiffer, Ingrid	31	Rouault, Georges	89
Marclay, Christian	188	NeoCraft	110	Pfostl, Herbert	184	Ruelas, Julio	89
Marepe	164	Netzhammer, Yves	187	Phantasmania	184	Ruetz, Michael	193
Markowitz, Yvonne	53	Neutres, Jerome	85	Philbrick, Harry	117	Ruf, Beatrix	135
Mars, Ton	183	New Delhi, New Wave	85	Phillips, Christopher	40, 97	Ruhnau, Werner	126
Martin, Barry	174	New Normal	116	Phillips, Lisa	81	Russell, Harriet	15
Martins, Edgar	98	New Power	126	Photo Art	41	Russian Legends	28
Masters of Impressionism	87	New Safari	123	Picasso, Pablo	32		
Matisse, Henri	32	New Spertus Institute	125	Picturesque Views	92	Sachs, Tom	145
Matt, Gerald	83	Newhall, Beaumont	91	Pierre Et Gilles	103	Salmon, Margaret	180
Mayer, Maix	193	Nickas, Bob	140, 150, 151, 190	Pierson, Jack	142	Sälzer, Christian	189
McCarthy, Dan	146	Nicolai, Carsten	141	Pignatelli, Luca	180	Sandberg, Tom	190
McCarthy, Paul	134	Nicosia This Week	183	Piller, Peter	175	Santoro, Frank	63
McEvilly, Thomas	153	Nikolaeva, Vesselina	194	Pivi, Paola	181	Sarabia, Eduardo	146
McGrath, Tom	146	Nitsche, Frank	163	Plakensteiner, Barbara	88	Sarmiento, Julião	116
McKeever, Ian	177	No Such Thing As Society	108	Plastic	188	Sasse, Jörg	193
McKenna, Kristine	34	Nochlin, Linda	40	Plensa, Jaume	176	Sassen, Saskia	121
Meese, Jonathan	156, 162	North Drive Press: NDP No. 4	135	Plossu, Bernard	193	Scanlan, Joe	152
Megacity Network	127			Pollock, Griselda	155	Schabus, Hans	138
Meiré, Mike	161	Oase 74	118	Pong, Elodie	175	Schaffner, Ingrid	84
Mellor, David	108	Obrist, Hans Ulrich	38, 188	Pousttchi, Bettina	156	Schafhausen, Nicolaus	115
Memory Under Construction	194	Offspring 2007	183	POZA	187	Schaller, Matthias	102
Merewether, Charles	155	Ofili, Chris	77	Presentation/Representation	109	Schavemaker, Margriet	115
Merz World	188	Olaf, Erwin	43	Presumed Innocence	104	Schiffers, Anjte	162
Merz, Mario	139	Old, Weird America	84	Prinz, Bernhard	104	Schimmel, Paul	34
Meschede, Friedrich	158, 164	Oltheten, Paulien	196	Projects from Berlin	126	Schinwald, Markus	181
Message: Art and Occultism	184	Ondák, Roman	153	Prouvé, Jean	49	Schmit, Tomas	160
Metropolis: Reflection	121	O'Neill, Amu	151	Provoost, Michelle	120	Schnabel, Julian	72
Mettig, Klaus	107	O'Neill, Pat	71	Puppet Show	84	Schneemann, Carolee	153
Metzker, Ray	106	O'Neill, Paul	115	Purple Desks	102	Schneider, Gregor	161
Mexico: Stencil	111	Onnen, Serge	184	Pusenkoff, George	182	Schnell, David	147
Meydan Shopping Square	127	Op de Beeck, Hans	177	Putrih, Tobias	174	Schorr, Collier	78
Meyer, Ralf	120	Open 13	118			Schulz-Dornburg, Ursula	177
Michelotti, Giuliana	52	Orlan	36	Qingji, Wei	167	Schwontkowski, Norbert	172
Mike's World	145	Ortega, Damián	164			Sculptors Drawing	188
Milazzo, Richard	72	Oswald Mathias Ungers	126	R, Tal	146	Seda, Katerina	164
Minutes: Work by Christine Hill	152	Our Daily Debates	112	Raad, Walid	154	Segal, Noa	112
Miró, Joan	32	Oursler, Tony	36	Ramos, Mel	143	Seijdel, Jorinde	118
Modern Swedish Design Theory	110	Owens, Bill	17	Rausch Collection	163	Selz, Peter	185
Mogel, Lize	114			Redefining Musical Identities	188	Shahbazi, Shirana	141

Shambroom, Paul	101	To Each His Own	168	WiMBY! Hoogvliet	120
Shaobin, Yang	167	Toledo, Laureana	153	With/Without	114
Shaw, Jim	134	Tomorrow of My Yesterday	174	Wohnseifer, Johannes	159
Sheikh, Fazal	100	Touching the Stones	166	Women Impressionists	31
Sherer, Daniel	125	Trautmann, Barbara	173	Woo, Kyu Sung	122
Shrigley, David	142	Trockel, Rosemarie	38	Wool, Christopher	140, 158
Shun, Yuan	167	True North	109	Worlds Away	12
Sidibé, Malick	45	Tunga	164	Wou-Ki, Zao	39
Sienese Shredder	130	Tuymans, Luc	73, 166	Wulf & Partner	126
Simionato, Andy	163	TV Boy	165		
Simoni, Vittorio	123	Two Asias, Two Europes	166	X iaodong, Liu	155
Sindaco, Angelo	165				
Sites of Latin American Abstraction	185	U fan, Lee	155	Y barra, Mario	171
Siza, Álvaro	124	Uklanski, Piotr	148	Yoshiyuki, Kohei	96
Skulpture Park Köln, 4	189	Urban Politics Now	118	Yu, Gao	171
Slightly Unbalanced	116	Urbanizing the Mojave Desert	119	Yudell, Moore	122
Slominski, Andreas	149	Utzon, Jørn	124		
Smith, Jeff	63			Z elevansky, Lynn	35
Smith, Josh	140	V an der Wal, Olof	118	Zeller, Ursula	109
Smith, Michael	145	Van Deursen, Linda	112	Zero Mostel Reads a Book	90
Smoliansky, Gunnar	192	Van Duyvendijk, Marco	194	Zhenqing, Gu	166, 168
Snow, Dash	140	Vazquez, Victor	195	Zizek, Slavoj	118
Snyder, Sean	161	Veltkamp, Martin	127	Zubarán, Francisco	86
Solnit, Rebecca	109	Venus Williams	54	Zumthor, Peter	125
Somers, Alex	61	Vezzoli, Francesco	77	Zybach, Andreas	181
Somoroff, Michael	179	Visible/Invisible	168		
Sorry, Out of Gas	15	Visionaire No. 54: Sport	59		
Sosnowska, Monika	159	Visscher, Jochen	119		
Soth, Alec	56	Voice & Void	117		
Soupault, Philippe	65	Volksgarten	188		
Spector, Nancy	77	Vollmer, Jürgen	60		
Speculation	187	Vollmer, Wolfgang	108		
Spero, Nancy	38	Von Bonin, Cosima	131, 144		
Städelschule Frankfurt am Main	163	Von Folsach, Kjeld	88		
Staggs, Janis	52	Von Rauch, Friederike	196		
Stamp of Fantasy	26				
Stark, Frances	149	W aiting in New Orleans	144		
Steinert, Otto	50	Wakefield, Neville	68		
Steps Off the Beaten Path	92	Waldvogel, Florian	183		
Stoffel, Elenore	189	Walker, Hamza	151		
Storr, Robert	23, 157	Walker, Kelley	140		
Streuli, Christine	187	Walker, Tim	56		
Struycken, Peter	125	Wall, Jeff	94		
Sudek, Josef	93	Walravens, Daniel	172		
Surfing San Onofre to Point Dume	21	Warhol, Andy	8, 9, 32		
Szeemann, Harald	115	Warsh, Lewis	64		
		WassinkLundgren	183		
T aaffe, Philip	73	Watts, Joan	179		
Talks About Money	112	Weiner, Lawrence	170		
Taylor, Al	137	Weis, Albert	174		
Taylor-Wood, Sam	81	Weischer, Matthias	147		
Tehrani, Nader	123	Weiwei, Ai	131		
Tellgren, Anna	82	Welch, Denton	65		
Temkin, Ann	46	Wesley, John	143		
Terrier-Hermann, Philippe	197	Who's Afraid of Red, Yellow, . . .	186		
Thermocline of Art	85	Why Not Is The New No Way	112		
This is a Magazine	163	Wiener Werkstätte Jewelry	52		
This Is Not To Be Looked At	34	Williams, Christopher	161		
Tillmans, Wolfgang	38, 190	Williams, Gregory	189		
To Die No More	184	Willis, Deborah	108		

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"The Woman of Algiers," 2001, oil on canvas, 78 7/8 x 39 inches, The Museum of Contemporary Art, Los Angeles and The Nasher Museum of Art at Duke University, Durham, Partial and promised gift of Blake Byrne. Image on page 12: (Top) Dan Graham. "Homes for America" 1966-1967 (Bottom) Matthew Moore "Rotations: Single Family Residence". Image on page 14: (Top) Jean Prouvé. "Maison Tropicale," 1949, courtesy of Eric Touchelaume. (Bottom) "micro compact home," 2004, Sascha Ketzsch courtesy of Horden Cherry Lee Architects and Haack+HOEPFNER. Image on page 17: (Top) Bill Owens, "Leisure: Americans at play" 1973-1980 (Bottom) Bill Owens. "New Suburbia" 2006-2007. Image on page 22: (Top and Bottom) Photographs by Alix Lambert. Image on page 28: (Top) Viktor Vasnetsov. "Gamayun, the Prophetic Bird," 1898, oil on canvas, 212.5 x 135 cm, Dagestan Museum of Fine Arts, Makhachkala. Image on page 29: (Top) Photograph © Paul Stolper Gallery (Bottom Right) Illustration © Peter Blake. 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"Dressing the Meat of Tomorrow," 2006, Design Interactions Department, Royal College of Art. Image by James King. Image on page 48: (Top) Poul Kjaerholm, "PK 22 (detail)," photograph by Keld Helmer-Petersen (Middle) Poul Kjaerholm, "Early promotional photo of PK 22 and PK 61 table," photograph by Else Tholstrup/Keld Helmer-Petersen. Image on page 49: © Courtesy Galerie Patrick Seguin. Image on page 51: (Top) Photograph by Fulvio Ferrari (Bottom Right) Photograph by Carlo Mollino. Image on page 52: (Bottom) Giuliana Michelotti. "Silver Pearl," 2007. Photo by Fabio Coppi. Image on page 53: René Lalique. "Carnation watch," 1898-1900, private collection. Image on page 56: (Bottom) © Alec Soth/Magnum Photos. Image on page 63: (Left) © 2007 Jeff Smith. Image on page 68: (Top) Matthew Barney. "Torii (detail)," 2006, installation photo by David Regen (Middle) Matthew Barney "DRAWING RESTRAINT 9," 2005, production still. Photo by Chris Winget. Image on page 76: Courtesy Sammlung Goetz © 2002 Matthew Barney Photographer: Chris Winget CREMASTER 3, 2002 Production Still. Image on page 81: (Left) Sam Taylor-Wood. "Bram Stoker's Chair II," 2005, c-print, 48 x 38 inches © Sam Taylor-Wood (Right) Tomma Abts. "Nomno," 2001, acrylic and oil on canvas, 18.9 x 15 inches, collection of Mitzi and Warren Eisenberg. Image on page 82: (Left) Cyril Power. "The Merry Go Round," ca. 1929-30, private collection. Image on page 84: (Middle Left) Charlie White. "1957," 2006, c-print, 44 7/8 x 56 inches, Courtesy Wohnmaschine, Berlin. (Middle Right) Christian Jankowski. "Puppet Conference," 2003, DVD, 25 minutes, Courtesy the artist, Klosterfelde, Berlin, Maccarone Inc., New York, and Lisson Gallery, London. Image on page 85: Tagra & Thukral. Image on page 88: (Left) "Head of Polyphemos," Greek or Roman, Hellenistic or Imperial Period, about 150 B.C., Marble, Dolomite from the Greek island of Thasos, Museum purchase with funds donated in honor of Edward W. Forbes 63.120. Image on page 98: (Left and Middle) Stephen Gill, 2007. Image on page 116: (Right) Harry Dodge and Stanya Kahn. "Winner," 2002, Courtesy of Elizabeth Dee Gallery, New York. Image on page 132 & 133: Konrad Klapheck. "Reife (Maturity)," 1986, oil on canvas 59 x 67 inches. Konrad Klapheck: Paintings, published by Steidl Zwirner & Wirth, page 137. Image on page 142: (Bottom Middle) Marcus Kenney "As It Was," 2005, decals, vintage wallpaper, vintage paint-by-number, science book illustrations, acrylic polymer medium on canvas, 48 x 48 inches, Collection of Andrea Weyermann and Timothy Goodwin. Image courtesy of the artist. Image on page 143: (Left) Kathe Burkhart. "No Fucking Way (Who's Afraid of Virginia Woolf)," 2006. From Kathe Burkhart, The Liz Taylor Series: The First 25 Years, 1982-2007, 2006, mixed media on canvas, 90 x 60 inches. Courtesy of Seavest Collection, New York. Image on page 146: Tom McGrath. "Untitled (Car Crash)," 2004, oil on canvas over panel, 72 x 96 inches, © Tom McGrath, Courtesy of Zach Feuer Gallery. Image on page 149: (Bottom Right) Trisha Donnelly. "Untitled II (Peralta)," 2007, c-print, 62 7/8 x 44 inches, edition of 5, Courtesy Casey Kaplan Gallery, New York. Image on page 150: (Left) Antonio López García. "Atocha (Esparto)," 1964. © Museum of Fine Arts, Boston. Melvin Blake and Frank Purnell Collection, 2003.42. Image on page 153: (Left) Ma Liuming "Baby No.3", 2004. Image on page 170: (Bottom Middle) Li Yang. "Painting Game", 2006, acrylic on canvas. Image on page 176: (Middle Right) Photo by Rubén Guzmán © Enrique Chagoya. Image on page 185: (Right) Julian Rosefeldt. "Clown," 2005. Image on page 188: (Bottom Middle) Curated by Christian Marclay. "Ensemble," installation view, Institution of Contemporary Art. Photo by Aaron Iglar.

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