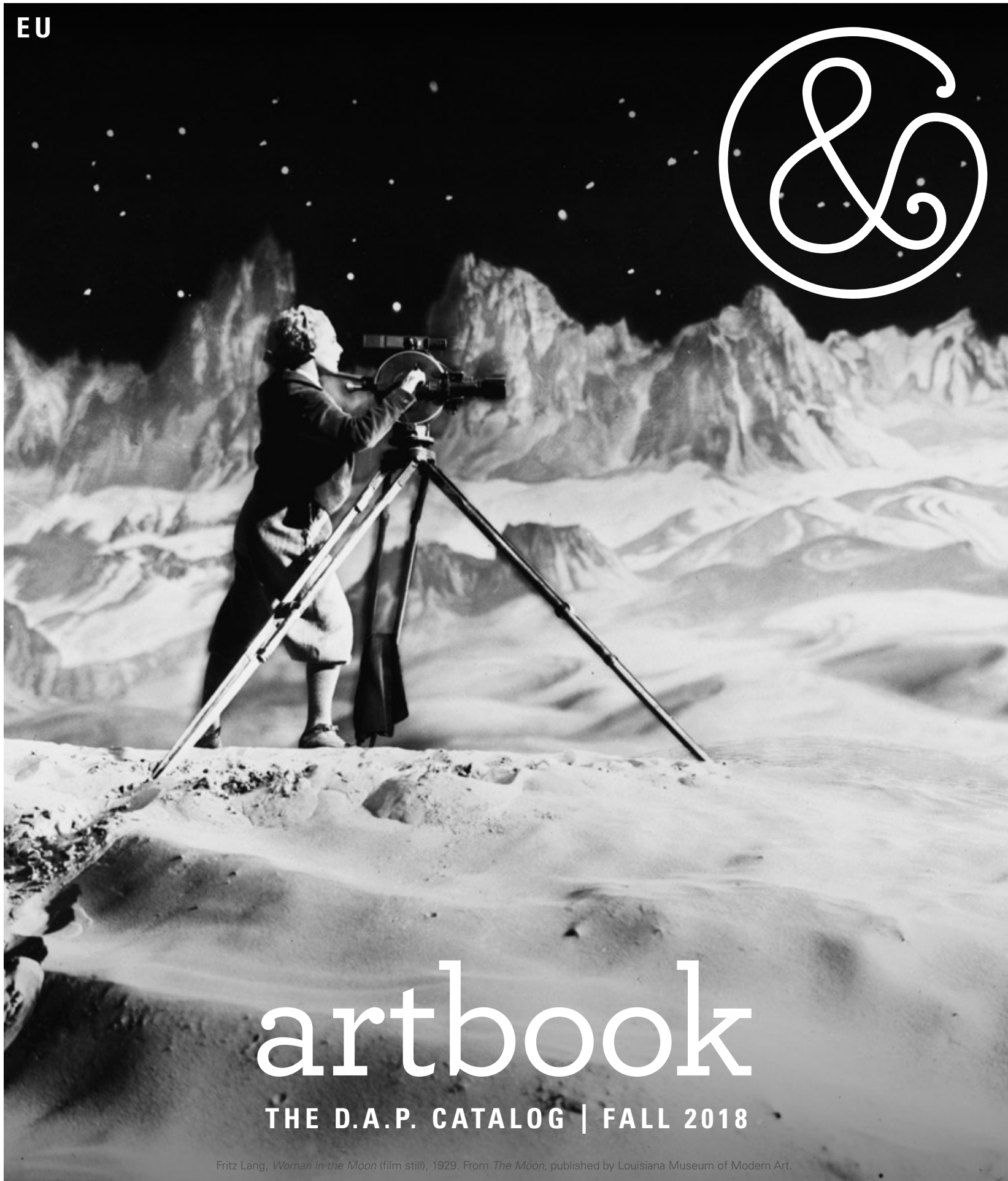


EU



artbook

THE D.A.P. CATALOG | FALL 2018

Fritz Lang, *Woman in the Moon* (film still), 1929. From *The Moon*, published by Louisiana Museum of Modern Art.

Displaced: Manzanar 1942–1945

The Incarceration of Japanese Americans

Edited by Evan Backes. Foreword by Pico Iyer. Introduction by Nancy Matsumoto.

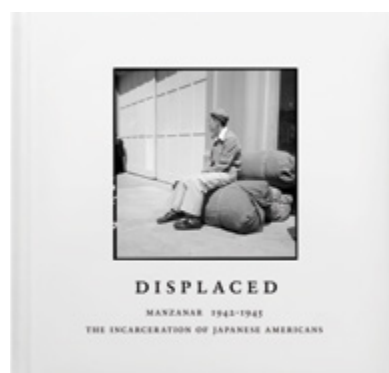
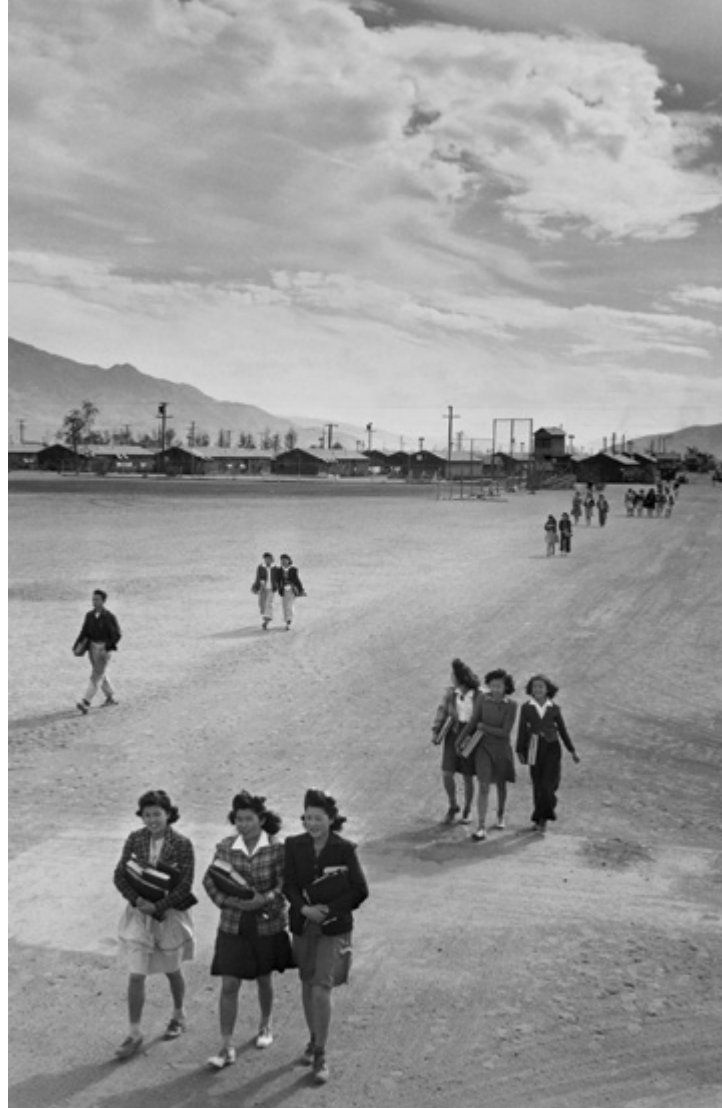
In the weeks following the bombing of Pearl Harbor on December 7, 1941, American suspicion and distrust of its Japanese American population became widespread. The US government soon ordered all Japanese Americans (two thirds of them American citizens) living on the West Coast to report to assembly centers for eventual transfer to internment camps, openly referred to by the *New York Times* as “concentration camps.” Within a few months of Pearl Harbor, President Franklin D. Roosevelt signed Executive Order 9066; soon after, the War Relocation Authority (WRA) was established and by the end of March, the first of 10,000 Japanese evacuees arrived in Manzanar, an internment camp in the Owens Valley desert at the foot of the Sierras. Families were given one to two weeks’ notice and were allowed to pack only what they could carry. Businesses were shuttered and farms and equipment were sold at bargain prices. Upon arrival at Manzanar, each person was assigned to a barrack, given a cot, blankets and a canvas bag to be filled with straw in order to create their own mattresses.

Dorothea Lange was hired by the WRA to photograph the mass evacuation; she worked into the first months of the internment until she was fired by WRA staff for her “sympathetic” approach. Many of her photographs were seized by the government and largely unseen by the public for a half century. More than a year later, Manzanar Project Director Ralph Merritt hired Ansel Adams to document life at the camp. Lange and Adams were also joined by WRA photographers Russell Lee, Clem Albers and Francis Stewart. Two Japanese internees, Toyo Miyatake and Jack Iwata, secretly photographed life within the camp with a smuggled camera.

Gathered together in this volume, these images express the dignity and determination of the Japanese Americans in the face of injustice and humiliation. Today the tragic circumstances surrounding displaced and detained people around the world only strengthen the impact of these photos taken 75 years ago.

T. ADLER BOOKS, SANTA BARBARA

9781942884293 u.s.\$45.00 CDN \$60.00
Hbk, 9.25 x 8.75 in. / 176 pgs / 160 b&w.
August/Photography



“This sorry episode has been illuminated in books and documentaries. But I’ve never felt its emotional texture—the unexpected mix of dereliction and upstanding hopefulness—so vividly as in this set of photographs taken by Ansel Adams and Dorothea Lange and five others, among them an artist incarcerated at Manzanar.”

—PICO IYER

Dewey Nicks: Polaroids of Women

Introduction by Brad Dunning.

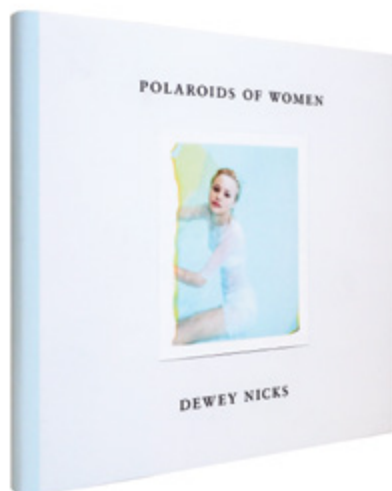
American photographer Dewey Nicks roared into the 1990s magazine world by filling his shoots with fascinating people and a vibe of boundless energy and nonstop fun. Publications such as *Vogue*, *Harper's Bazaar*, *W* and *Vanity Fair* kept Nicks moving seamlessly between celebrity, fashion and advertising assignments, his portfolio amassing a who's who of iconic women, including Cindy Crawford, Natalie Portman, Sofia Coppola, Patricia Arquette, Shalom Harlow and Cher, to name only a few. Nicks recently found a forgotten box buried deep in his archive with thousands of Polaroids from his 1990s photo sessions. These one-of-a-kind favorites saved from hundreds of shoots, both private and assigned, offer an intimate portrait into Nicks' life, friends and work. The immediacy of Polaroids combined with the natural fading of the physical print after decades in a shoebox makes each of these images singularly unique and tangibly genuine. Nicks was so smitten with this time capsule of images that he immediately shared them with his frequent collaborator, book designer and publisher Tom Adler, and this beautifully produced book was born.

T. ADLER BOOKS, SANTA BARBARA

9781942884347 u.s.\$40.00 CDN \$54.00
Hbk, 9 x 9 in. / 120 pgs / 63 color / 39 b&w.
November/Photography



"Dewey Nicks' ebullient fashion photography reminds you that people have forgotten how to have fun in fashion." –THE NEW YORK TIMES





A charming collection of vintage photographs of readers lost in thought



Voyagers

Edited by **Melissa Catanese**.

Where do our minds go when we read books, magazines and letters? Do we seek an escape, a portal to another world? A secret, a truth, a pleasant distraction? *Voyagers*, edited by Melissa Catanese (author of *Dive Dark Dream Slow*), consists almost entirely of anonymous black-and-white snapshots of people in various postures of reading in living rooms, on beds, at the beach, eating breakfast.

We can't see what these readers are thinking, but Catanese occasionally breaks the hypnotic typological rhythm to reveal a new photographic element—a pyramid, a starry night, sunlight blindingly glowing through a window—giving us brief glimpses of the readers' potential narrative journeys.

A wordless book with the size and feel of a vintage paperback found at a flea market, *Voyagers* reminds us of the power and intimacy of our relationship to reading devices, and evokes an exotic nostalgia for our recent predigital culture.

As with Catanese's prior books (*Dive Dark Dream Slow* [2012], *Hells Hollow*, *Fallen Monarch* [2016]), the images were judiciously selected from the collection of Peter J. Cohen, a celebrated trove of more than 20,000 vernacular photographs from the early to mid-20th century. Gathered from flea markets, dealers and eBay, these images have been acquired, exhibited and included in a range of major museum publications.

THE ICE PLANT

9780999265512 u.s. \$25.00 CDN \$34.50

Pbk, 5.25 x 7.5 in. / 122 pgs / 67 b&w.

October/Photography



ALSO AVAILABLE

Dive Dark Dream Slow

9780982365373

Hbk, u.s. \$29.95 CDN \$39.95

The Ice Plant

Karen Green: *Frail Sister*

Artist and writer Karen Green's second book originated in a search for a woman who had vanished: her Aunt Constance whom Green knew only from a few family photos and keepsakes. In her absence, Green has constructed an elliptical arrangement of artifacts from an untold life. In this rescued history, Green imagines for her aunt a childhood in which she is bold, reckless, perspicacious, mischievous; an adolescence ripe with desire and scarred by violation and loss; and an adulthood in which she strives to sing above the incessant din of violence. Constance—one half of a sister duo put to work performing as musical prodigies in the dirt-poor town of Oil City, Pennsylvania, during the Great Depression—escapes as a teenager to the USO and tours a ravaged Italy during World War II. Soon after she returns to an unsparing life in New York City, she disappears. Green traces her dissolution in a deftly composed trove of letters Constance writes to her beloved sister and those she receives from dozens of men smitten by her stage persona, along with her drawings, collages and altered photographs.

Though told mostly from Constance's point of view, *Frail Sister* is also haunted by the voices of the transient, the absent and the dead. The letters (a few real, many invented) expose not only the quotidian reality of war but also the ubiquitous brutality it throws into relief.

Nimble, darkly funny and poignant, *Frail Sister* is possessed by the disappeared, giving voice to the voiceless, bringing into a focus a life disintegrating at every edge.

Karen Green is an artist and writer whose inventive, hybrid image-text works narrate the intimate spaces of human experience. Her first book, *Bough Down* (Siglio, 2013), earned numerous accolades and a devoted readership. Her works are in numerous private collections as well as the collections of the Yale Beinecke Library and the Whitney Museum of American Art Special Collections, among others. She divides her time between Northern California and New York City.

SIGLIO

9781938221194 u.s.\$39.95 CDN \$53.95

Hbk, 7.5 x 10 in. / 168 pgs / 200 color.

October/Fiction & Poetry



From the author of *Bough Down*, a found, collaged and lovingly amended inquiry into how women disappear



ALSO AVAILABLE

Karen Green: *Bough Down*

9781938221019

Hbk, u.s. \$36.00 CDN \$47.50

Siglio



Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins

Edited by Steve Clay, Ken Friedman. Afterword by Hannah Higgins.

There are few art-world figures as influential—and as little known—as Dick Higgins (1938–98), cofounder of Fluxus, “polyartist,” poet, scholar, theorist, composer, performer and, not least, the publisher of the legendary Something Else Press. In 1965 he restored the term “intermedia” to the English language, giving it new dimension to recognize the dissolution of boundaries between traditional modes of art-making and the open field for new forms that cannot be compartmentalized. His own contributions to intermedia are many—as a participant and instigator of happenings, as writer and composer straddling traditional and vanguard forms, among others—but it was Something Else Press (1963–74) that redefined how “the book” could inhabit that energized, in-between space.

Something Else Press was as much a critical statement and radical experiment as it was a collection of books by some of the most luminary artists and writers of the 20th century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Ian Hamilton Finlay, Emmett Williams, Robert Filliou, and George Brecht, among many others. Along with his Great Bear Pamphlet series and the *Something Else newsletter*, Higgins exploited and subverted conventional book production and marketing strategies to get unconventional and avant-garde works into the hands of new and often unsuspecting readers.

Edited by Granary Books publisher Steve Clay and Fluxus artist Ken Friedman, this judiciously curated and indispensable compendium of essays, theoretical writings and narrative prose dives deep into the ever-influential ideas that Higgins explored in theory and practice. Clay and Friedman have chosen works that illuminate Higgins’ voracious intellectual appetite, encyclopedic body of knowledge and playful yet rigorous experimentation in a selection that includes many writings long out of print or difficult to find.

SIGLIO

9781938221200 u.s.\$35.00 CDN \$47.50

Pbk, 7.25 x 9.75 in. / 336 pgs / 95 color / 60 b&w.

November/Art



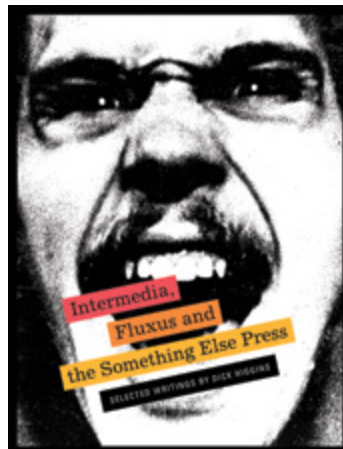
ALSO AVAILABLE

Fantastic Architecture

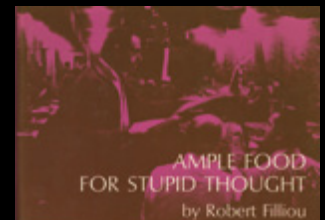
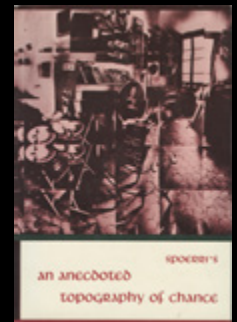
9780990689607

Clth, u.s. \$28.00 CDN \$38.50

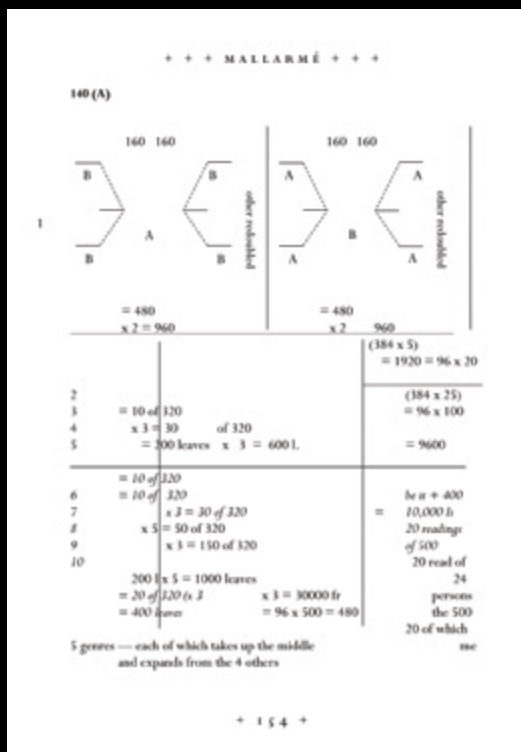
Primary Information



SOMETHING
?
ELSE



Dick Higgins and his
Something Else Press
epitomized the riotous
art of the '60s



The Book

By Stéphane Mallarmé.

Introduction and translation by Sylvia Gorelick.

The French poet Stéphane Mallarmé (1842–98) was modernism's great champion of the book as both a conceptual and material entity: perhaps his most famous pronouncement is "everything in the world exists in order to end up as a book." A colossal influence on literature from Huysmans to Ashbery, art from Manet to Broodthaers, music from Debussy to Boulez and philosophy from Blanchot to Rancière, Mallarmé spent more than 30 years on a project he called *Le Livre*. This legendary, unfinished project is now translated into English for the first time.

The Book was Mallarmé's total artwork, a book to encompass all books. His collected drafts and notes toward it, published only posthumously in French in 1957, are alternately mystical, lyrical and gloriously banal; for example, many concern the dimensions, page count and cost of printing this ideal book. Resembling sheet music, the lines are laid out like a musical score, with abundant expanses of blank space between them. Frequently quoted, sometimes excerpted, but never before translated in its entirety, *The Book* is a visual poem about its own construction, the scaffolding of a cosmic architecture intended to reveal "all existing relations between everything."



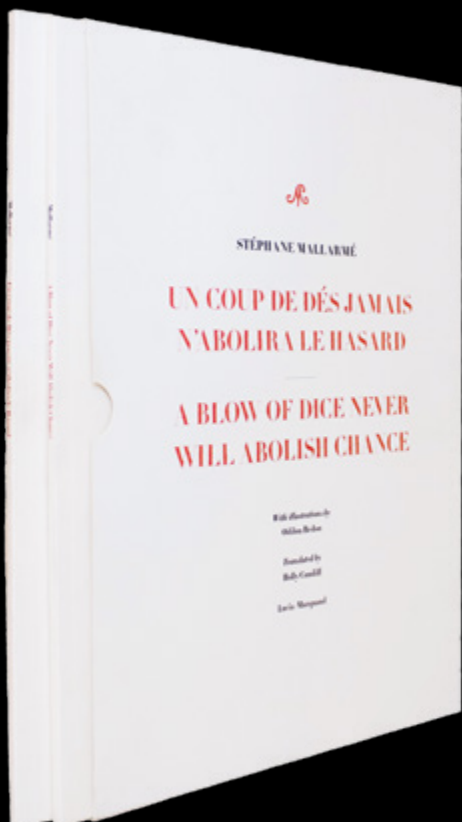
EXACT CHANGE

9781878972422

u.s. \$15.95 CDN \$22.50

Pbk, 6 x 8 in. / 240 pgs.

September/Fiction & Poetry



A Blow of Dice Never Will Abolish Chance: A Poem

By Stéphane Mallarmé.

Translated by Holly Cundiff.

Among the most influential works of the French poet Stéphane Mallarmé (1842–98), *Un Coup de dés jamais n'abolira le Hasard* feels to this day revolutionary and resoundingly contemporary, both for the suggestive power of its unconventional free verse and for its striking visual impact. For the poet, the white spaces, or scattered "silences," are as integral to the reading as the words on the page, and the very design—the typographical layers and the arrangement of lines and words upon the page and across spreads—carries meaning and content.

At the time of his death in 1898, Mallarmé was close to realizing his vision of a deluxe, large-format publication of the poem that would meet his precise specifications with regard to dimensions, typography and page design, and would include commissioned lithographs by his friend Odilon Redon, an artist he admired for the tonal richness and symbolic power of his images.

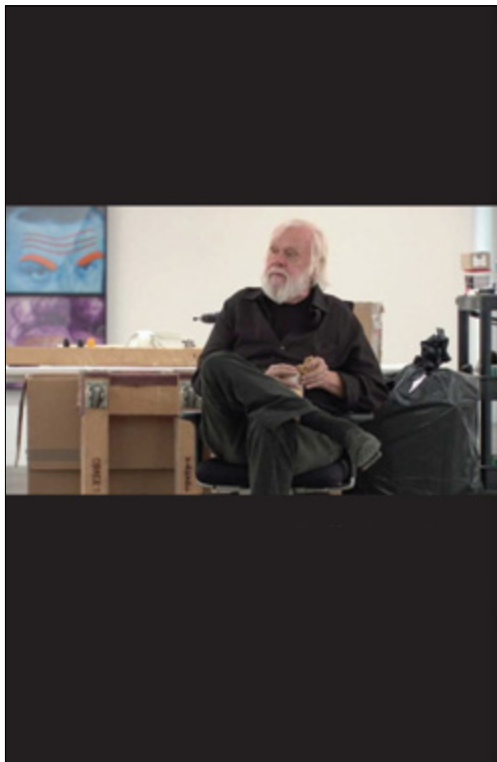
This two-volume edition brings all of these elements together for the first time in an English-language edition. Separate French and English volumes allow for individual readings of the original poem and this fresh new translation (*A Blow of Dice Never Will Abolish Chance*), each produced at full scale, meticulously typeset and accompanied by Redon's evocative illustrations.

LUCIA|MARQUAND

9780999652237 u.s. \$40.00 CDN \$54.00

Slip, pbk, 2 vols, 11 x 15 in. / 64 pgs / 3 b&w.

July/Fiction & Poetry



Just An Artist John Baldessari discusses language and communication, and how many years of teaching, influenced his work in the studio.

This interview was conducted at Baldessari's Los Angeles studio in July 2008. The interview was conducted by Susan Sollins.

Art21—I'm curious about your longtime interest in language. Were you always fascinated by words?

Baldessari—It might have started back when I was painting, this idea, which wasn't unique to me, that language could also be art. I never quite understood categories. Words are a way we communicate, images are a way we communicate, and I couldn't figure out why they had to be in different baskets. I was getting tired of hearing the complaint, "My kid could do this," and "We don't get it. What's modern art? Blah, blah, blah." And I wondered what would really happen if you gave people what they wanted, something they always look at. They look at magazines and newspapers, so why not give them photographs or text? That was the motivation and when I moved in that direction, thinking about language—and I don't know exactly how this

happened—it seemed to me that a word could be an image or an image could be a word. They could be interchangeable. I couldn't in my mind prioritize one over the other. For a lot of early work, I would have files of photographs that I would take off TV and then I would have an assistant attach on the back of the image a word that she thought could be its surrogate. And then I played. I would make a sentence out of the words. And then for that sentence, I would use the images instead of the actual words, kind of flip-flopping. In my multiple image pieces, I probably had the idea that there was a word behind them and I was building blocks or frames. I don't do this so much anymore, but some parts of my work are multiple frames that I'm probably building like a writer or poet builds with words. That's a description that seems to make me feel comfortable. And I still have the idea that an image and a word could be interchangeable.

How do you feel about people applying the term "conceptualism" to your work?
I think it's—impressionism

Becoming an Artist

11

Being an Artist

Artist Interviews with Art21

Foreword by Tina Kukielski. Interviews by Susan Sollins, et al.

Art21 films, educational programs, and publications provide a diverse audience with unprecedented access to the personal and professional lives of the greatest creative minds of our time. Art21 is unique in that it collaborates with each artist on every program produced, providing them with a platform to speak directly to audiences. With the mission to inspire a more creative world through the works and words of contemporary artists, Art21 is the go-to place to learn firsthand from the artists of our time. Published on the occasion of the nonprofit organization's 21st anniversary, this compendium of artist interviews captures the engaging and seminal conversations that have taken place over the organization's history, serving as an essential primer on a generation of contemporary artists for those interested in the artistic process as a tool for curriculum building. In some cases, these interviews are previously unpublished. Examples include: Bruce Nauman reflecting on how his art makes viewers struggle; Julie Mehretu identifying "the poltergeist" in her work; Cai Guo-Qiang comparing the process of drawing with lovemaking; Nick Cave describing art as a vehicle to express his emotions; Maya Lin explaining why she keeps art and architecture separate; Catherine Opie narrating her work's evolution from street photography to representational photography; Kerry James Marshall expounding on why art making is about fighting for recognition; James Turrell meditating on spirituality in the arts; and Theaster Gates proposing possibilities for art to go beyond the making of objects. Select images of the artists and their artwork, pulled from Art21's expansive media library, illustrate the interviews.

ART21

9780692096734 u.s. \$29.95 CDN \$39.95

Pbk, 6 x 8 in. / 275 pgs / 190 color.

September/Art

Based on the award-winning series
produced by Art21 and broadcast on PBS.



FEATURED ARTISTS

- Ida Applebroog
- John Baldessari
- Mark Bradford
- Tania Bruguera
- Nick Cave
- Vija Celmins
- Theaster Gates
- Katharina Grosse
- Cai Guo-Qiang
- Jenny Holzer
- Jeff Koons
- Barbara Kruger
- Glenn Ligon
- Maya Lin
- Kerry James Marshall
- Julie Mehretu
- Bruce Nauman
- Catherine Opie
- Ursula von Rydingsvard
- Doris Salcedo
- Richard Serra
- James Turrell
- Kara Walker



Jack Whitten: *Odyssey*

Sculpture 1963–2017 Text by Katy Siegel, Kelly Baum, Jack Whitten, Richard Shiff, Kwame Anthony Appiah, Kellie Jones.

Interview with Courtney Martin.

Jack Whitten was one of the most important artists of his generation. His paintings range from figurative work addressing civil rights in the 1960s to groundbreaking experimentation with abstraction in the '70s, '80s and '90s to recent work memorializing black historical figures such as James Baldwin and W.E.B. Du Bois.

Whitten began carving wood in the 1960s in order to understand African sculpture, both aesthetically and in terms of his own identity as an African American, and continued developing this practice throughout his life. For the first time ever, these revelatory works are collected in *Odyssey*, accompanying a landmark exhibition coorganized by the Baltimore Museum of Art and the Metropolitan Museum of Art.

Odyssey features the sculptures made by Whitten over the past 50 years, as well as the *Black Monolith* series of paintings, and Whitten's own archival photographs documenting his life and process. The catalog includes major new texts from exhibition curators Katy Siegel and Kelly Baum, as well as contributions from philosopher Kwame Anthony Appiah, art historians Richard Shiff and Kellie Jones, a lengthy biographical interview with Whitten by art historian Courtney J. Martin and the essay "Why Do I Carve Wood?" by the artist himself.

Gorgeously illustrated with hundreds of illustrations and never-before-published photographs, *Odyssey* is a landmark exploration of one of the most significant artists of the 20th century, and a monument to a life and career that, as described by the *Washington Post*, "enriched the abstract tradition in Western art with fresh political and spiritual content."

GREGORY R. MILLER & CO.

9781941366172 u.s.\$55.00 CDN \$72.50

Hbk, 9.5 x 11.5 in. / 192 pgs / 161 color.

Available/Art

EXHIBITION SCHEDULE

Baltimore, MD: The Baltimore Museum of Art,

04/22/18–07/29/18

New York: Metropolitan Museum of Art,

09/06/18–12/02/18





Mickalene Thomas: I Can't See You Without Me

Foreword by Sherri Geldin. Text by Nicole R. Fleetwood, Michael Goodson, Beverly Guy-Sheftall, Antwaun Sargent.

Presenting paintings of some of the artist's key models and muses, *I Can't See You Without Me* illuminates the work of Brooklyn painter Mickalene Thomas (born 1971). Culling from art history and popular culture, Thomas creates scintillating portraits that deconstruct the highly charged connections between sitter, artist and viewer. Whether depicted as classically composed 19th-century odalisques, Afro-adorned vixens of blaxploitation films or as a powerful maternal figure yearning for social mobility, the recurring models in Thomas' compositions (almost exclusively women of color) convey a spirit of strength and self-confidence. Across this archetypal array, it is both their contradictions and kinships that make the black female body such fertile terrain for the artist's ongoing investigations. By casting herself, her late mother and other formidable women in her life as models, muses and collaborators, Thomas particularizes her distinctive oeuvre of portraiture. Focused yet expansive, the catalog both reasserts and further contextualizes issues of identity, sexuality and agency in Thomas' work that have only become more nuanced and palpable over time.

WEXNER CENTER FOR THE ARTS, THE OHIO STATE UNIVERSITY

9781881390572 u.s. \$39.95 CDN \$53.95

Pbk, 8.5 x 11 in. / 128 pgs / 40 color.

October/Art

EXHIBITION SCHEDULE

Columbus, OH: Wexner Center for the Arts, The Ohio State University,
9/15/18–12/30/18

NEW REVISED EDITION

The Disco Files 1973–78

New York's Underground,
Week by Week

By Vince Aletti.

Interview with Fran Lebowitz.

In 1973, Vince Aletti became the first person to write about the emerging disco scene. His engagement with disco nightlife continued throughout the decade as he wrote his weekly column for *Record World* magazine, which incorporated top ten playlists from DJs across the US (such as Larry Levan, Larry Sanders, Walter Gibbons, Tee Scott and Nicky Siano) alongside Aletti's own writings and interviews.

As disco grew from an underground secret to a billion-dollar industry, Aletti was there to document it, and *The Disco Files* is his personal memoir of those days, containing everything he wrote on the subject (most of it between 1974 and 1978) augmented with photography by Peter Hujar and Toby Old. This book is the definitive and essential chronicle of disco, true from-the-trenches reporting that details, week by week, the evolution of the clubs, the DJs, and above all, the music, through magazine articles, beautiful photographs, hundreds of club charts and thousands of record reviews. Photocopies of Aletti's *Record World* columns circulated for years among DJs and music lovers, until they were finally collected in 2009 into the first edition of *The Disco Files*, an instant classic that quickly sold out. This new edition of *The Disco Files* brings Aletti's compulsively readable disco writing back into print, adding an interview with Fran Lebowitz originally published in the *Village Voice* in 1990.

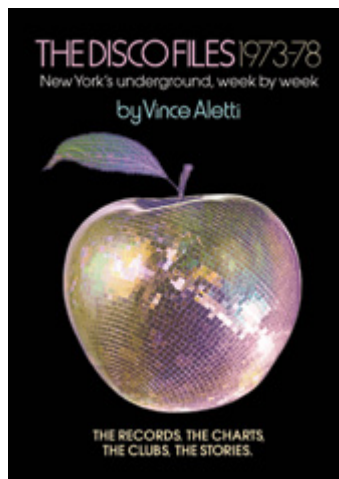
Throughout his career, curator, writer and critic **Vince Aletti** (born 1945) has been at the forefront of music, culture and the arts. He wrote for *Record World* and *Rolling Stone* and covered the club scene in the late 1970s and 1980s for the *Village Voice*, where he would serve as art editor until 2005. In addition to curating numerous photography exhibitions, Aletti writes about photography for the *New Yorker*.

D.A.P.

9781942884309 u.s.\$35.00 CDN \$47.50

Pbk, 6.75 x 9.5 in. / 474 pgs / 400 b&w.

October/Music



A new edition of the essential
chronicle of disco culture



ALSO AVAILABLE

Night Fever

9783945852248

Pbk, u.s. \$85.00 CDN \$112.50

Vitra Design Museum

Stephanie Pfriender Stylander: The Untamed Eye

"We were all on the road: photographers, models, makeup artists, hairdressers, fashion stylists. Every week it was a different location in Europe ... We were young and in need of expression. The great fashion and creative directors let you roam, they gave you twenty pages to express your vision—it was a complete creative playground where we could be rebellious, and the word compromise was not spoken, not even thought about." This is how photographer Stephanie Pfriender Stylander describes the heady life of a fashion photographer in the 1990s. This new monograph introduces you to what Pfriender Stylander produced in that atmosphere: evocative photographs capturing sweeping, cinematic fashion stories and intimate portraits of celebrities, all tinged with the photographer's gritty realism. From a very young, unknown Kate Moss to rock legend Keith Richards, Pfriender Stylander finds the hidden essence in her subjects, an unseen character and vulnerability in even the most seasoned veterans.

Inspired by Italian Neorealism, the French New Wave and John Cassavetes films, Pfriender Stylander's work is cinematic. Fashion models, actors and musicians (including Joaquin Phoenix, Nicole Kidman and Björk, among others) are transformed into characters who embody her vision.

MW EDITIONS

9780998701820 u.s. \$45.00 CDN \$60.00

Hbk, 9.25 x 13 in. / 168 pgs / 26 color / 112 duotone.

September/Photography



Barbara Bosworth: The Heavens

Text by Margot Anne Kelley.

A follow-up to her successful 2015 book *The Meadow*, this project focuses on Boston-based photographer Barbara Bosworth's (born 1953) images of the moon, sun and sky. Made over the past several years with an 8x10 camera, the star images are hour-long exposures with the camera mounted on a clock drive so that the stars are rendered as dots instead of streaks. The sun and moon images are made with a telescope attached to Bosworth's camera.

Speaking of her inspiration for these series, Bosworth writes: "Every clear night of the summer my father would go out for a walk to look at the night sky. Many nights I would join him. We knew the North Star, and the Big Bear, but the rest became our own. At times we stood still for an hour or more to watch for shooting stars. We had no agenda. It was all about amazement at a sky full of stars. With this sense of wonder, I began making photographs of the Heavens. In these days of the Hubble Telescope and its spectacular imagery from deep space, I wanted a reminder of the mystery of our own night sky."

The book also includes facsimile editions of three artist's books that Bosworth has made as a nod to Galileo's 17th-century publications in which he first observed the skies through a telescope.

RADIUS BOOKS

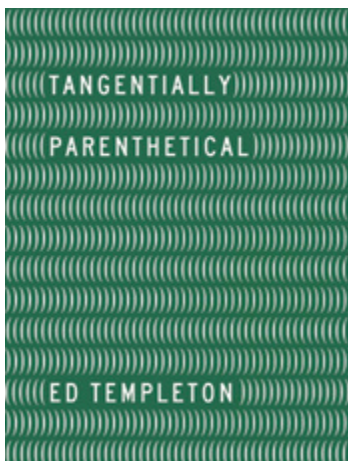
9781942185406 u.s. \$55.00 CDN \$72.50

Hbk, 10.25 x 12.75 in. / 200 pgs / 60 color.

September/Photography



Wonder and wit
meet in Templeton's
unflinching photographs



Ed Templeton: Tangentially Parenthetical

Text by Kevin Wilkins. Afterword by Ed Templeton.

Tangentially Parenthetical is a selection of photographs from Ed Templeton's vast street photography archive—curated, arranged and then rearranged by the man himself. The next chapter to his previous book of photos (*Wayward Cognitions*, 2014), *Tangentially Parenthetical* picks up where the latter collection ended. By combining intimate, accidental and unconnected moments into one linear piece of work, he tells hundreds of new stories through the thoughtful arrangement of semi-related yet completely unfastened imagery. "I'm out there shooting photos all the time that don't necessarily fall under any theme other than general life," says Templeton, "which is a lame title for a book." With a wink to the absurd, sandwiched between a cover of patterned parentheses and with an afterword built from his own stream-of-consciousness storytelling, Templeton delivers a visual mountain from an archive of stunning molehills—the images are carefully chosen, shuffled by hand and laid out with the dueling impulses of wonder and wit.

Born in 1972 and raised in the suburbs of Orange County, California, **Ed Templeton** is a painter, photographer and a respected cult figure in the subculture of skateboarding. His work has been exhibited worldwide.

UM YEAH ARTS

9781942884323 u.s. \$45.00 CDN \$60.00

Hbk, 8 x 10.75 in. / 160 pgs / illustrated throughout.

September/Photography



ALSO AVAILABLE

Ed Templeton: *Wayward Cognitions*

9780985361129

Hbk, u.s. \$45.00 CDN \$60.00

Um Yeah Arts



The ABCs of Style

A Graffiti Alphabet

Edited by David Villorente. Text by Dana James.

Filled with 26 colorful marker drawings contributed by some of graffiti art's ultimate style masters, *The ABCs of Style* is part children's book, part adult art primer, tracking the evolution of graffiti letterforms. Each letter of the alphabet has been rendered by a different artist, with work from renowned writers Blade, Lee, Daze, Fuzz One, Haze, Jester, Doc, Ces, Cey, Trike, Part, Reas, Wane, SP, Keo, Queen Andrea and many others. Their styles range from early Bubble and Stick styles all the way to Wild style and beyond. But despite all these previously unseen original works, this book is not only for graffiti aficionados and art lovers. Both kids and parents will appreciate the book's rhythmic, happy verse that concludes with a gentle exhortation to rest. As appropriate on a coffee table as on a bunk bed, *The ABCs of Style* is truly art for everyone.

TESTIFY BOOKS

9780972592093 u.s. \$25.00 CDN \$34.50

Hbk, 8.25 x 10.25 in. / 64 pgs / 30 color.

October/Art



ALSO AVAILABLE

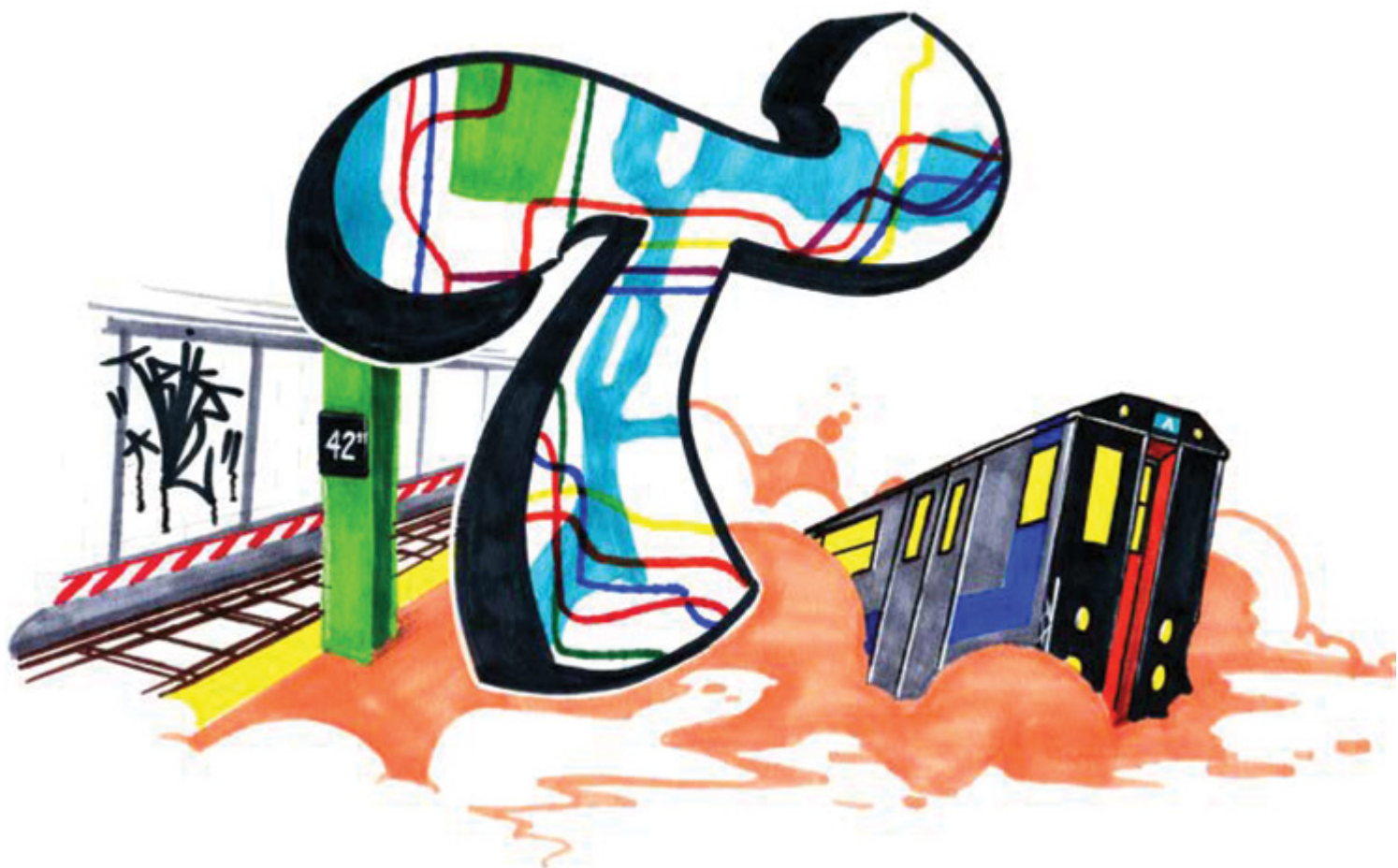
Mascots & Mugs: The Characters
and Cartoons of Subway Graffiti

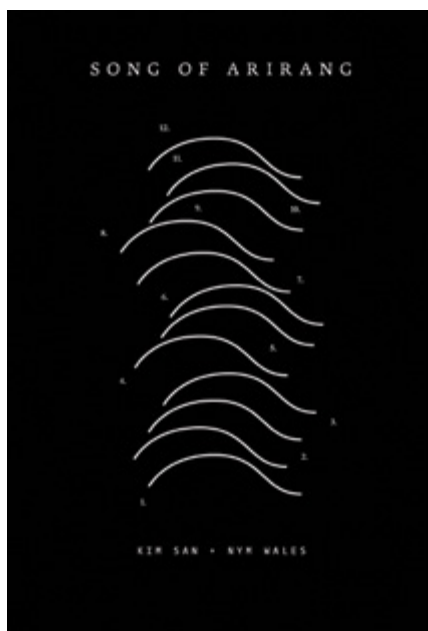
9780972592048

Hbk, u.s. \$39.95 CDN \$53.95

Testify Books

S is for Subway, and Sprycans to use. T is
for Transit, the Ones and the Twos.





BACK IN PRINT

Song of Arirang

The Story of a Korean Rebel Revolutionary in China

By Nym Wales, Kim San.

Edited with afterword by Dongyoun Hwang. Introduction by Arlif Dirlik. Text by George O. Totten III.

First published in 1941 and long unavailable, *Song of Arirang* tells the true story of Korean revolutionary Kim San (Jang Jirak), who left colonized Korea as a teenager to fight against Japanese imperialism and fought alongside Mao's Red Army during the Chinese Revolution. This remarkably intimate memoir (as told to the American journalist Nym Wales, aka Helen Foster Snow) brings to vivid life some of the most dramatic events of the period.

With its first-hand account of early 20th-century guerilla insurgency and radical cross-pollination, this rare, behind-the-scenes look into what Wales describes as "the psyche of a dedicated and thoughtful revolutionary" gives voice to the brutality, betrayal and alliances that rocked East Asia at the beginning of the last century and continue to shape the region—and the world—today. Kaya's edition of *Song of Arirang* includes the writings (both literary and in essay form) of Kim San himself, translated into English for the first time ever, as well as contextualizing notes by George Totten and an introduction by Arif Dirlik.

Kim San (Jang Jirak, 1905–37) left his family in Korea as a teenager and crossed the border into China, where he joined Mao's Red Army. A participant in or witness to some of the most critical events of the Chinese Revolution, he became a leader in the fight against Japanese colonial rule, and was executed in China in 1937. He was awarded a posthumous "Patriot" award by the South Korean government in 2005.

Born in Cedar City, Utah, **Helen Foster Snow** (1907–97) moved to China in 1931 and reported extensively on the Chinese Revolution, the Korean independence movement and the Sino-Japanese War. Writing under the pseudonym of **Nym Wales**, she wrote and published over 40 books, including *Inside Red China*, *My China Years: A Memoir* and *Song of Arirang*. In 1993, she was awarded the first China Writer's Association award, and in 1996, she became the first American ever to be honored as a Friendship Ambassador by the Chinese government.

KAYA PRESS

9781885030566 u.s. \$24.95 CDN \$33.95

Pbk, 5 x 7 in. / 512 pgs / 7 b&w.

September/Biography

I Even Regret Night

Holi Songs of Demerara

By Lalbihari Sharma.

Edited and translated by Rajiv Mohabir. Introduction by Gaiutra Bahadur.

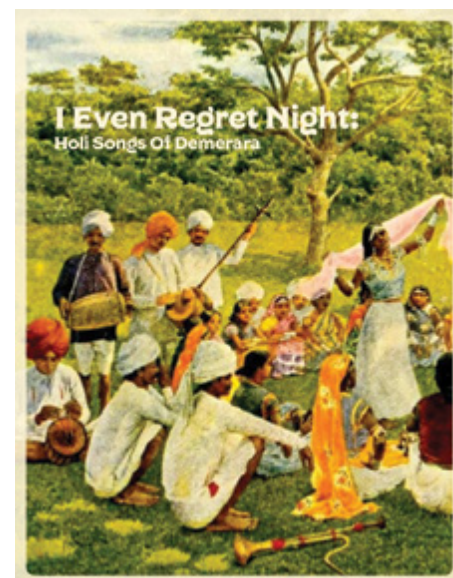
Award-winning Indo-Caribbean poet Rajiv Mohabir (born 1981) brings his own poetic swagger and family history to a groundbreaking translation of Lalbihari Sharma's *Holi Songs of Demerara*, originally published in India in 1916—the only known literary work written by an indentured servant in the Anglophone Caribbean. Sharma, originally from Chapra in the current Indian state of Bihar, was bound to the Golden Fleece Plantation in British Guyana. His poems about the hardships of "coolie" life on the island were originally published in the Bhojpuri dialect as a pamphlet of spiritual songs in the style of 16th-century devotional poetry. *I Even Regret Night* brings Mohabir's new translation of Sharma's text together with a contextualizing introduction by Gaiutra Bahadur, who found the manuscript in the British Library, and an afterword by Mohabir exploring the role of poetry in resisting the erasure of this often-overlooked community.

KAYA PRESS

9781885030597 u.s. \$16.95 CDN \$24.00

Pbk, 6 x 8 in. / 80 pgs / 12 b&w.

September/Fiction & Poetry



Readymade Bodhisattva

The Kaya Anthology of South Korean Science Fiction

Edited with text by Sunyoung Park, Park Sang Joon.

Readymade Bodhisattva: The Kaya Anthology of South Korean Science Fiction presents the first book-length English-language translation of science and speculative fiction from South Korea, bringing together 13 classic and contemporary stories from the 1960s through the 2010s. From the reimagining of an Asimovian robot inside the walls of a Buddhist temple and a postapocalyptic showdown between South and North Korean refugees on a faraway planet to a fictional recollection of a disabled woman's struggle to join an international space mission, these stories showcase the thematic and stylistic versatility of South Korean science-fiction writers in its wide array. At once conversant with the global science-fiction tradition and thick with local historical specificities, their works resonate with other popular cultural products of South Korea—from K-pop and K-drama to videogames, which owe part of their appeal to their pulsating technocultural edge and their ability to play off familiar tropes in unexpected ways.

Coming from a country renowned for its hi-tech industry and ultraspeed broadband yet mired in the unfinished Cold War, South Korean science fiction offers us fresh perspectives on global technoindustrial modernity and its human consequences. The book also features a critical introduction, an essay on SF fandom in South Korea, and contextualizing information and annotations for each story.

Authors include Geo-il Bok, In-Hun Choi, Djuna, Soyeon Jeong, Bo-Young Kim, Changgyu Kim, Jung-hyuk Kim, Young-ha Kim, Taewoon Lim, Yunseong Mun, Seonghwan Park, Min-gyu Pak, I-Hyeong Yun, Seonghwan Park, Mingyu Pak and I-Hyeong Yun.

KAYA PRESS

9781885030573 u.s. \$25.95 CDN \$35.50

Pbk, 5 x 7.5 in. / 528 pgs / 16 b&w.

October/Fiction & Poetry

Spanning more than a half-century of South Korean sci-fi, this massive anthology documents a unique convergence of culture and genre



13 short stories from *Readymade Bodhisattva:* *The Kaya Anthology of South Korean Science Fiction*

PERFECT SOCIETY

Mun Yunseong

EMPIRE RADIO, LIVE TRANSMISSION

Choi In-Hun

READY-MADE BODHISATTVA

Seonghwan

QUIZ SHOW

Kim Young-ha

ROADKILL

Pak Min-gyu

BLOODY BATTLES OF BROCCOLI PLAIN

Djuna

WHERE BOATS GO

Kim Jung-hyuk

STORM BETWEEN MY TEETH

Lim Taewoon

BETWEEN ZERO AND ONE

Kim Bo-Young

COSMIC GO

Jeong Soyeon

THE SKY WALKER

Yun I-Hyeong

OUR BANISHED WORLD

Kim Changgyu

ALONG THE FRAGMENTS OF MY BODY

Bok Geo-il



Letters, Dreams, and Other Writings

By Remedios Varo.

Introduction and translation by Margaret Carson.

While the reputation of Remedios Varo (1908–63) the surrealist painter is now well established, Remedios Varo the writer has yet to be fully discovered. Her writings, which were never published during her life let alone translated into English, present something of a missing chapter and offer the same qualities to be found in her visual work: an engagement with mysticism and magic, a breakdown of the border between the everyday and the marvelous, a love of mischief and an ongoing meditation on the need for (and the trauma of) escape in all its forms.

This volume brings together the painter's collected writings and includes an unpublished interview, letters to friends and acquaintances (as well as to people unknown), dream accounts, notes for unrealized projects, a project for a theater piece, whimsical recipes for controlled dreaming, exercises in surrealist automatic writing and prose poem commentaries on her paintings. It also includes her longest manuscript, the pseudoscientific, *De Homo Rodans*, an absurdist study of the wheeled predecessor to *Homo sapiens* (the skeleton of which Varo had built out of chicken bones). Ostensibly written by the invented anthropologist Hälikcio von Fuhrängschmidt, Varo's text utilizes eccentric Latin and a tongue-in-cheek pompous discourse to explain the origins of the first umbrella and in what ways Myths are merely corrupted Myrtles.

WAKEFIELD PRESS

9781939663399 u.s. \$14.95 CDN \$21.00
Pbk, 4.5 x 7 in. / 128 pgs / 1 color / 2 b&w.
November/Nonfiction Criticism



ALSO AVAILABLE

Remedios Varo: The Mexican Years
9788415118220
Hbk, u.s. \$45.00 CDN \$60.00
RM

FACSIMILE EDITION

Ideas Have No Smell: Three Belgian Surrealist Booklets

Transfigured Publicity / *Abstractive Treatise on Obeuse* / *For Balthazar*
By Paul Nougé, Paul Colinet, Louis Scutenaire.

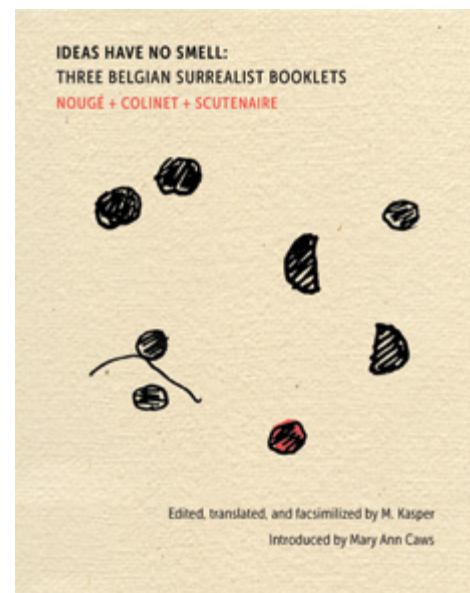
Edited with translation by M. Kasper. Introduction by Mary Ann Caws.

The Belgian surrealist movement, like its contemporary French cousin, included both visual artists—René Magritte most famously—and writers, who were also its theorists. They shared with the Parisians a fierce commitment to personal, political and aesthetic liberty, and to humor, surprise and transgression as artistic strategies, but they parted company when it came to the unconscious and the occult. *Ideas Have No Smell* gathers exemplary works by three literary lights of Belgian surrealism: *Transfigured Publicity*, a visual text of early concrete poetry by poet and photographer Paul Nougé (1895–1967), the apostle of appropriation; the whimsical, hand-drawn artist's book *Abstractive Treatise on Obeuse* by Paul Colinet (1898–1957); and *For Balthazar*, a collection of aphorisms and observations by the ever skeptical author, lawyer and anarchist Louis Scutenaire (1905–87). In addition to the booklets presented in a facsimile-style translation by M. Kasper, this letterpressed slipcase includes an introduction by scholar Mary Ann Caws and a poster of an anonymously handwritten panneau of Nougé's visual poems, possibly coauthored with Magritte and previously reproduced only in Marcel Mariën's documentary history, *L'Activité surréaliste en Belgique*.

"The Belgian Surrealists were more radical, rational and imbued with the wit, folly and brevity of everyday life. This is a delightful sampler of three offbeat virtuosos." —McKenzie Wark

UGLY DUCKLING PRESSE

9781946433138 u.s. \$30.00 CDN \$40.00
Slip, Pbk, 3 vols, 4.75 x 5.75 in. / 60 pgs / 1 color / 17 b&w.
September/Fiction & Poetry



Treatise on Modern Stimulants

By Honoré de Balzac.

Introduction and translation by Kassy Hayden. Illustrations by Pierre Alechinsky.

Honoré de Balzac's *Treatise on Modern Stimulants* is a meditation on five stimulants—tea, sugar, coffee, alcohol and tobacco—by an author very conscious of the fact that his gargantuan output of work was driven by an excessive intake (his bouts of writing typically required 10 to 15 cups of coffee a day) that would ultimately shorten his life. First published in French in 1839 as an appendix to Jean Anthelme Brillat-Savarin's *Physiology of Taste*, this *Treatise* was at once Balzac's effort at addressing what he perceived to be an oversight in that cornerstone of gastronomic literature; a chapter toward his never-completed body of analytic studies (alongside such essays as *Treatise on Elegant Living*) that were to form an overarching "pathology of social life"; and a meditation on the impact of pleasure and excess on the body and the role they play in shaping society.

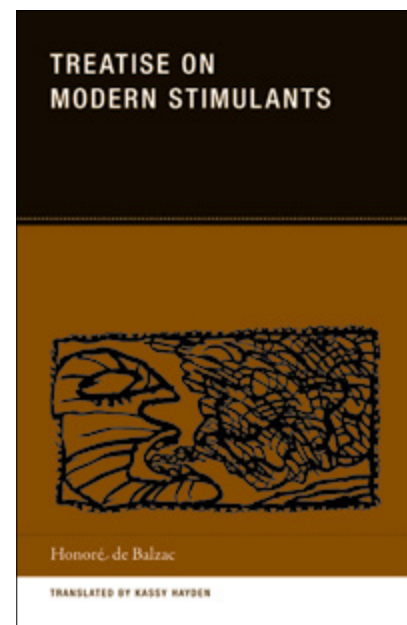
Balzac here describes his "terrible and cruel method" for brewing a coffee that can help the artist and author find inspiration; explains why tobacco can be credited with having brought peace to Germany; and describes his first experience of alcoholic intoxication (which required seventeen bottles of wine and two cigars). Beyond its braggadocio and whimsy, though, this treatise ultimately speaks to Balzac's obsession with death and decline, and attempts to confront in capsule form the broader implications of dissipating one's vital forces. This edition includes illustrations to an earlier French edition by Pierre Alechinsky.

WAKEFIELD PRESS

9781939663382 u.s. \$12.95 CDN \$18.50

Pbk, 4.5 x 7 in. / 80 pgs / 15 b&w.

September/Nonfiction Criticism



ALSO AVAILABLE

Treatise on Elegant Living

9780984115501

Pbk, u.s. \$12.95 CDN \$18.50

Wakefield Press



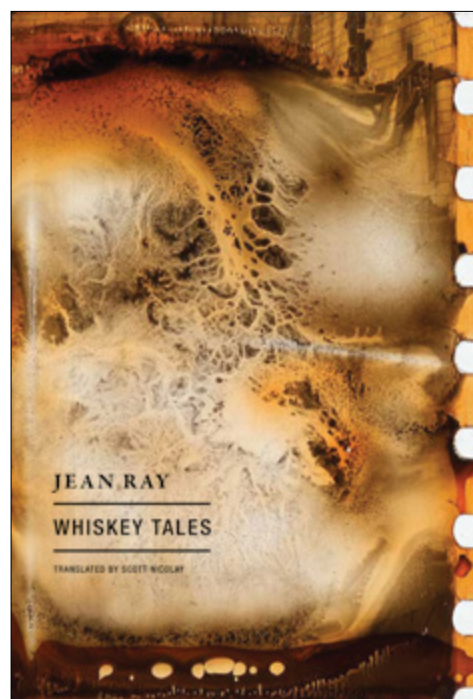
ALSO AVAILABLE

The Physiology of the Employee

9781939663047

Pbk, u.s. \$13.95 CDN \$19.95

Wakefield Press



Whiskey Tales

By Jean Ray.

Translation and afterword by Scott Nicolay.

Originally published in French in 1925, *Whiskey Tales* immediately established the reputation of the Belgian master of the weird, Jean Ray (1887–1964), whose writings in the coming years would come to chart out a literary meeting ground between H.P. Lovecraft and Charles Dickens. A commercial success, the collection earned Ray the appellation of the "Belgian Poe." A year later, however, the author would be arrested on charges of embezzlement and serve two years in prison, where he would write some of his best stories.

Something of a prequel to later collections such as *Cruise of Shadows* or *Circles of Terror* (both forthcoming from Wakefield Press), *Whiskey Tales* finds Ray embracing the modes of adventure and horror fiction adopted by such contemporaries as Pierre Mac Orlan and Maurice Renard. Taking us from ship's prow to port, from tavern to dead-end lane, these early tales are ruled by the spirits of whiskey and fog, each element blurring the borders between humor and horror, the sentimental and the sinister, the real and the imagined.

A handful of these stories first appeared in English in *Weird Tales* in the 1930s, but the majority of this collection has never been translated. This first complete English-language edition is the first in many volumes of Jean Ray's books that Wakefield Press will be bringing out over the coming seasons.

WAKEFIELD PRESS

9781939663368 u.s. \$15.95 CDN \$22.50

Pbk, 5.5 x 8 in. / 240 pgs.

November/Fiction & Poetry



Esopus 25

Spring 2018

Edited by Tod Lippy.

The 25th issue of the award-winning arts annual includes artist's projects by Noriko Ambe, Paolo Arao, Tina Barney, John Edmonds, Elizabeth Ferry and Anish Kapoor; Francine Prose's reflections on an early Renaissance painting at the Metropolitan Museum (incorporating a poem by Zbigniew Herbert); brand-new installments of the regular series "Guarded Opinions," "Modern Artifacts" and "Public Access" (featuring never-before-seen items from the Vladimir Nabokov papers in the New York Public Library's esteemed Berg Collection); materials reproduced in facsimile from the Ludlow Santo Domingo collection of psychedelia at Harvard University; lyrics and artworks by Lonnie Holley; and an audio compilation featuring musicians such as Andrew Silberman (The Antlers), Will Oldham and Katie von Schleicher, who have created a series of new songs inspired by jokes.

ESOPUS FOUNDATION LTD.

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u.s. \$40.00 CDN \$54.00

Pbk, 9 x 11.5 in. / 256 pgs / 400 color / 25 b&w / Audio CD.

Available/Journal



OSMOS Magazine: Issue 15

Edited by Cay Sophie Rabinowitz.

OSMOS Magazine is "an art magazine about the use and abuse of photography," explains founder and editor Cay Sophie Rabinowitz (formerly of *Parkett* and *Fantom*). This issue features Marilyn Minter, artist Jill Magid on her ongoing engagement with the work of Alexander Calder, an essay by contributing editor Tom McDonough on Anne Collier, Drew Sawyer on Elle Pérez, Russian Ghanaian photographer Liz Johnson Artur's "beautiful moments of everyday black life around the world" and Dale Harding's murals created using a stencil technique practiced by the artist's ancestors: the Bidjara, Ghungalu and Garingbal peoples of Central Queensland, Australia. Cover by Corentin Grossmann.

OSMOS

9780990698050

u.s. \$25.00 CDN \$34.50

Pbk, 8.5 x 11 in. / 96 pgs / illustrated throughout.

July/Journal



OSMOS Magazine: Issue 16

Edited by Cay Sophie Rabinowitz.

OSMOS Magazine is "an art magazine about the use and abuse of photography," explains founder and editor Cay Sophie Rabinowitz (formerly of *Parkett* and *Fantom*). *OSMOS Magazine* 16 features Corentin Grossmann's meticulous drawings, wherein mythical, human and cosmic realities coexist.

OSMOS

9780990698043

u.s. \$25.00 CDN \$34.50

Pbk, 8.5 x 11 in. / 96 pgs / illustrated throughout.

October/Journal

Fall Highlights



Huguette Caland,
Enlève ton doigt, 1971.
From *Huguette Caland:
Everything Takes the Shape
of a Person, 1970–78*,
published by Skira.
See Page 141.



100 essential images from the founder of “environmental portraiture”



Arnold Newman: One Hundred

Introduction by Gregory Heisler.

Published to coincide with the centennial of Arnold Newman's birth, *Arnold Newman: One Hundred* offers a celebratory look at 100 of the photographer's most provocative and memorable images. Arnold Newman is widely renowned for pioneering and popularizing the environmental portrait. He placed his sitters in surroundings representative of their professions, aiming to capture the essence of an individual's life and work. Though this approach is commonplace today, his technique was highly unconventional in the 1930s when he began shooting his subjects. His environmental approach to portraiture was influenced by symbolism and impressionism, and defined by the imperative of captivating the viewer no matter how well known the subject was. While he specialized in photographing artists, Newman captured the likenesses of a vast range of figures, from athletes and actors to presidents and politicians, including Marlene Dietrich, John F. Kennedy, Harry S. Truman, Piet Mondrian, Pablo Picasso, Arthur Miller, Marilyn Monroe, Ronald Reagan, Mickey Mantle and Audrey Hepburn.

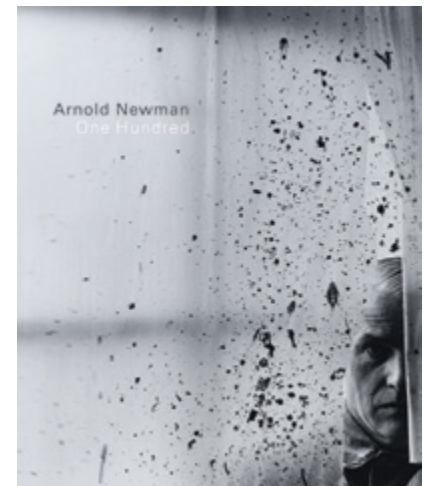
Born in New York City in 1918, **Arnold Newman** grew up in Atlantic City, New Jersey, and Miami Beach, Florida. He began his career in photography working at portrait studios in Philadelphia, Baltimore and West Palm Beach, while making abstract and documentary photographs on his own. While socializing with students at what was then called the Philadelphia Museum School of Industrial Arts, he was introduced to an experimental approach to portraiture encouraged by Alexey Brodovitch. In 1941, Beaumont Newhall and Alfred Stieglitz discovered his work and gave him an exhibition at the A.D. Gallery. Newman was an important contributor to publications such as the *New Yorker*, *Vanity Fair*, *Life*, *Harper's Bazaar*, *Esquire*, *New York Times Magazine* and many others. He died in New York in 2006.

RADIUS BOOKS / HOWARD GREENBERG GALLERY

9781942185529 u.s. \$60.00 CDN \$79.00

Hbk, 10 x 12 in. / 224 pgs / 100 b&w.

July/Photography





Robert Adams: 27 Roads

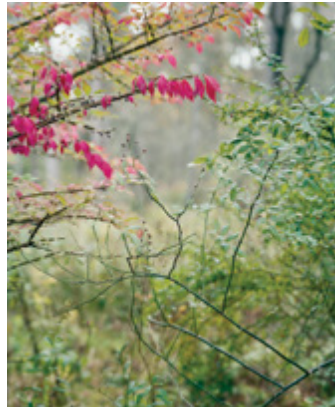
Text by Robert Adams.

The road has been a central motif in the work of Robert Adams (born 1937) since the beginnings of his life as a photographer in the late 1960s. *27 Roads* is the first publication to focus on this important aspect of his work, and is comprised of the artist's concise, poetic selection of images spanning almost five decades. Whether fast concrete highways, quiet cuts through dark forests, paved commercial strips or dusty tracks on a clear-cut mountainside, Adams' roads function as metaphors for solitude, connection or freedom. Adams writes, "Roads can still be beautiful. Occasionally they appear like a perfect knife slicing through a perfect apple, the better to show that two halves are one."

Robert Adams has been the recipient of Guggenheim and MacArthur Foundation fellowships, the Deutsche Börse Photography Prize and the Hasselblad Foundation International Award. His work was the subject of a major retrospective organized by the Yale University Art Gallery, which toured internationally from 2011 to 2014.

FRAENKEL GALLERY, SAN FRANCISCO

9781881337478 u.s. \$65.00 CDN \$87.00
Hbk, 13 x 13 in. / 64 pgs / 36 duotone.
September/Photography



Janelle Lynch: Another Way of Looking at Love

Text by Darius Himes.

New York-based photographer Janelle Lynch (born 1969) creates still lives within landscapes that combine similar and disparate elements. Informed by Lynch's recent immersion in drawing and painting, these works explore the consequences of social disconnection.

RADIUS BOOKS

9781942185437 u.s. \$60.00 CDN \$79.00
Hbk, 9 x 12 in. / 60 pgs / 30 color.
August/Photography



Charles Burson: The Ground Game

Through My Lens, the 2016 Campaign

Text by Charles Burson.

This book offers an intimate look at the grassroots scenes of the historic 2016 Clinton campaign through the lens of Charles Burson (born 1944), former Chief of Staff to Vice President Al Gore, who began his pursuit of photojournalism in 2013. Burson's lens gives us an inside look at the commitment, passion, joy and pathos of those who went to the rallies, painted the banners, marched in the parades, made the phone calls, created the lists, adjusted the sound and light, knocked on doors, organized caucuses, staffed the headquarters in towns throughout the country and raised the money. Burson's personal connections to this political world bring us close to the intricate workings of the Clinton campaign. The result is part visual journey, part memoir, layered with the stories of the people working on the ground in an unprecedented political landscape.

LUCIA|MARQUAND

9780999652244
u.s. \$40.00 CDN \$54.00
Hbk, 7 x 10 in. / 160 pgs / 130 color.
October/Photography



Pancho Saula: Madagascar

Text by Joel Meyerowitz.

Madagascar presents 30 black-and-white photographs by Spanish photographer Pancho Saula that capture the light and contours of this unique island. Madagascar is one of the most remote and beautiful countries in the world, and one of the very few places that has not yet been transformed by the deracinations of globalization: some areas are still untouched by tourism, and some ethnic groups, such as the Vezo, live in isolation in primitive conditions. Time stops in Madagascar, and nature is rich and intact: the vast majority of the island's abundant flora and fauna exist nowhere else on earth. Ancient baobab trees tower above; enormous sand dunes envelop seaside fishing towns. Superbly printed in this handsomely designed volume, Saula's photographs of the island range from the near-abstract to clear-eyed but sensitive portraiture.

MW EDITIONS

9780998701844
u.s. \$50.00 CDN \$67.50
Clth, 11.25 x 11.25 in. / 60 pgs / 30 duotone.
September/Photography



Carmen Winant: My Birth

Combining text and image, *My Birth*, by Columbus, Ohio-based artist Carmen Winant (born 1983), interweaves photographs of the artist's mother giving birth to her three children with found images of other, anonymous, women undergoing the same experience. As the pictorial narrative progresses, from labor through delivery, the women's postures increasingly blend into one another, creating a collective body that strains and releases in unison. In addition to the photographic sequence, *My Birth* includes an original text by the artist exploring the shared, yet solitary, ownership of the experience of birth. *My Birth* asks: What if birth, long shrouded and parodied by popular culture, was made visible? What if a comfortable and dynamic language existed to describe it? What if, in picturing the process so many times over and insisting on its very subjectivity, we understood childbirth and its representation to be a political act?

IMAGE TEXT ITHACA/SPBH EDITIONS

9781999814441 u.s. \$50.00 CDN \$67.50

Pbk, 8.75 x 12 in. / 120 pgs / 169 color.

June/Photography

Janice Guy

Edited by Barney Kulok, Justine Kurland. Introduction by Justine Kurland. Text by Thomas Struth.

This is the first monograph on British-born photographer Janice Guy (born 1953), gathering her radical experiments in photography from the late 1970s. Made while she was a student at the Kunstakademie Düsseldorf, this selection of photographs sheds light on Guy's work as an artist before she gained international renown as a gallerist of contemporary art. The German photographer Thomas Struth, a fellow student in Germany at the time, has written a moving essay for this book about their formative years and ongoing friendship. The book also includes an introduction by American photographer Justine Kurland, which makes a compelling case for the reconsideration of these photographs today. The work presented in *Janice Guy*, much of which appears here for the first time, reverberates as never before amid the current proclivity for producing and circulating images of ourselves.

HUNTERS POINT PRESS

9780692057537

u.s. \$49.95 CDN \$67.50

Hbk, 8.75 x 11.5 in. / 72 pgs / 30 duotone.

September/Photography



Meghann Riepenhoff: Littoral Drift + Ecotone

Interview by Charlotte Cotton.

Studying the 19th-century cyanotypes of Anna Atkins, Meghann Riepenhoff (born 1979) was motivated in 2013 to get out of the darkroom and into the world to make her work. She began making cyanotypes directly in the environment, where elements like precipitation, waves, wind and sediment physically etch into the photo-chemistry. Two of Riepenhoff's cyanotype series, *Littoral Drift* and *Ecotone*, are brought together in this new publication.

Riepenhoff makes these images by placing cyanotype paper in the sea or setting it out in the rain and snow; the photosensitive chemicals simultaneously expose in the sunlight and wash in the water around them. The prints' receptivity to the environment means they are never wholly done processing, and they continue to change over time. This beautiful new publication documents Riepenhoff's fugitive cyanotypes, exploring our relationship to the landscape, the sublime, time and impermanence.

RADIUS BOOKS / YOSSI MILO GALLERY

9781942185468

u.s. \$55.00 CDN \$72.50

Hbk, 8 x 10 in. / 224 pgs / 100 color.

August/Photography



Michael Light: Lake Lahontan/ Lake Bonneville

San Francisco-based photographer Michael Light's (born 1963) fourth Radius book in his aerial series *Some Dry Space: An Inhabited West* journeys into the vast geological space and time of the Great Basin—the heart of a storied national “void” that is both actual and psychological, treasured as much for its tabula rasa possibilities as it is hated for its utter hostility to human needs.

Twelve thousand years ago most of the Great Basin was 900 feet underwater, covered by two vast and now largely evaporated Pleistocene lakes: the Great Salt Lake in Utah and the remnants comprising Pyramid Lake, Honey Lake, the Carson Sink and Walker Lake. The most famous portion of the former Lake Lahontan is the Black Rock Desert, the site of the fastest land speed record and the annual counterculture festival Burning Man. The topography now exposed by both Pleistocene lakes forms a mythic core to American Western concepts of space.

RADIUS BOOKS

9781942185420 u.s. \$60.00 CDN \$79.00
Hbk, 10.5 x 16 in. / 72 pgs / 39 duotone.
November/Photography



Jake Longstreth: Tulare

Scenes from California's Central Valley

Text by John Jeremiah Sullivan.

From 2008 to 2012, often in the dead of summer, American painter Jake Longstreth (born 1977) photographed the dusty, utilitarian Central Valley of California, a severe inland topography formerly occupied by the massive Tulare Lake. With a tonal restraint echoing the style of his own flatly realistic paintings, Longstreth's photographs capture the hazy, blinding sunlight and muted palette of this region, a topography that has been transformed from a lush, wild terrain—celebrated by John Muir in 1868 as “one smooth, continuous bed of honey-bloom”—into the monotonously fertile industrial farmland it is today. “Millions of people pass over the dry lake-bed in their cars every year, unaware of its previous existence,” Longstreth notes with ambivalent fascination. “A Taco Bell now stands roughly where the shores of Tulare Lake once were.” Accompanying the photographs is an original text by John Jeremiah Sullivan illuminating the aura of this vanished lake and its environs.

THE ICE PLANT

9780999265529 u.s. \$42.00 CDN \$55.00
Hbk, 11.5 x 10 in. / 80 pgs / 59 color.
October/Photography



David T. Hanson: Waste Land

Foreword by Wendell Berry. Text by Jimena Canales, David T. Hanson.

In 1980, more than 400,000 toxic waste sites existed across the United States. The Environmental Protection Agency declared 400 of these highly hazardous and in need of immediate attention. In just a few years, the number of these “Superfund” sites more than tripled. Though they constitute a shocking degradation of our landscape, Superfund sites are never seen by most Americans. In the course of one year (1985–86), David T. Hanson (born 1948) traveled to 45 states to make aerial photographs of 67 of them, documenting both US geography and its ravaging by industrial waste in one artistic odyssey. Hanson's *Waste Land* series, published here in its entirety for the first time, is a master photographer's meditation on the country's most dangerously polluted places. Each work in the series juxtaposes the artist's photograph with a modified topographic map and the EPA's own description of the site's history and hazards.

TAVERNER PRESS

9780692046074
u.s. \$50.00 CDN \$67.50
Clth, 11.75 x 9.75 in. / 176 pgs / 136 color.
September/Photography



Maroesjka Lavigne

This debut monograph from award-winning Belgian photographer Maroesjka Lavigne (born 1989) includes six of the artist's series: *Island*, *Land of Nothingness*, *Habitat*, *Not Seeing is a Flower*, *Animal Cabinet* and *You Are More than Beautiful*. Each of these series spans several years in the making, in which the artist traveled throughout Iceland, Korea, Japan and many parts of Africa, observing landscapes and their inhabitants. Lavigne's subjects range from stark landscapes to spare, haunting portraits and unforgettable animal images; she produces stunningly beautiful images that are tenderly attuned to their settings and subjects. As the photographer puts it: “When you take a picture in a beautiful place, you have to realize that nature isn't the background for your photograph. Rather, you are its prop.”

RADIUS BOOKS

9781942185505
u.s. \$55.00 CDN \$72.50
Hbk, 10.5 x 12 in. / 172 pgs / 80 color.
October/Photography



Armajani unites art and architecture, Persian calligraphy and abstract expressionism, American vernacular architecture and Russian constructivism

Siah Armajani: Follow This Line

Edited with text by Clare Davies, Victoria Sung. Text by Nazgol Ansarinia, Jadine Collingwood, Eric Crosby, Sam Durant, Barbad Golshiri, David Hodge, Valérie Mavridorakis, Slavs and Tatars, Hamed Yousefi, Siah Armajani.

In Tehran, children walking home from school would scrape their pencils against the walls, tracing their paths through the city and chanting “follow this line.” Siah Armajani (born 1939) recounts that this simple gesture speaks to the desire to mark one’s presence in space. *Siah Armajani: Follow This Line* asks visitors to follow the artist across a shifting terrain, first within the context of pre-revolution Iran, and later, postwar and present-day America. Though Armajani is best known today for his works of public art—bridges, gazebos, reading rooms—located across the United States and Europe, this groundbreaking exhibition argues for a thoughtful reexamination of his studio as the site of a rich and generative practice. His works engage a range of references: from Persian calligraphy to the manifesto, letter and talisman; from poetry to mathematical equations and computer programming; from the abstract expressionist canvas to American vernacular architecture, Bauhaus design and Russian constructivism. Published to accompany Armajani’s first major US retrospective, this catalog is his most comprehensive publication to date. Developed in close collaboration with the artist, it offers new scholarship on his six-decade-long career and also includes previously unpublished texts. Contributions by Nazgol Ansarinia, Sam Durant, Barbad Golshiri and Slavs and Tatars speak to Armajani’s influence on a younger generation of artists based in the United States, Europe and the Middle East.

WALKER ART CENTER/THE METROPOLITAN MUSEUM OF ART

9781935963196 u.s. \$65.00 CDN \$87.00

Cloth, 7.5 x 10.5 in. / 448 pgs / 550 color / 250 b&w.

October/Art

EXHIBITION SCHEDULE

Minneapolis, MN: Walker Art Center,

09/09/18–12/30/18

New York: The Metropolitan Museum of Art,

02/20/19–06/02/19



Artists on Bruce Nauman

Edited by Katherine Atkins, Stephen Hoban, Kelly Kivland. Text by Judith Barry, William Kentridge, David Levine, Gedi Sibony, Gary Simmons, Charline von Heyl, Mark Wallinger.

In the late 1960s, while still a recent graduate with scant means, artist Bruce Nauman (born 1941) explored a trio of interwoven subjects: the studio, the daily practice of making art and the role of the artist. He outlined the latter, for example, in a memorable neon sign, alongside more commercial counterparts affixed to the exterior of his building. The work's cool spiral letters traced the claim, at once ironic and heartfelt: "The true artist helps the world by revealing mystic truths." Questioning the role of the spectator and channeling Nauman's inquisitive attitude, this book features contributions by Judith Barry, William Kentridge, David Levine, Gedi Sibony, Gary Simmons, Charline von Heyl and Mark Wallinger.

DIA ART FOUNDATION

9780944521878

u.s. \$14.95 CDN \$21.00

Pbk, 5.25 x 7 in. / 200 pgs / 150 color.

November/Art

Artists on Andy Warhol

Edited by Katherine Atkins, Kelly Kivland. Text by Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker, James Welling.

Artists on Andy Warhol is the third installment in a series culled from Dia's Artists on Artists lectures, focused on the work of artist Andy Warhol (1928–87). This small-format paperback book delves into Warhol's oft-quoted phrase: "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." *Artists on Andy Warhol* breaks down this iconic phrase to investigate Warhol's relationship with art, culture, language and race with essays that examine the significance of halftones and shadows and look to sources such as Ralph Ellison and Jacques Lacan. Together Robert Buck, Glenn Ligon, Jorge Pardo, Kara Walker and James Welling search beyond the surface of Warhol's work, persona and legacy to better understand the invisible artist.

DIA ART FOUNDATION

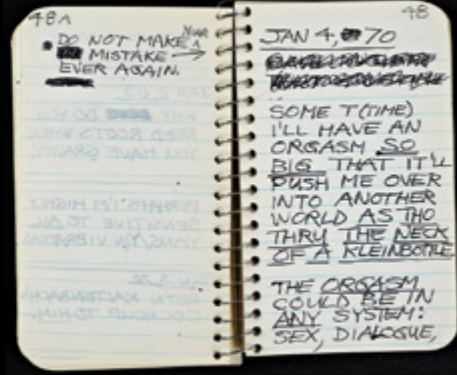
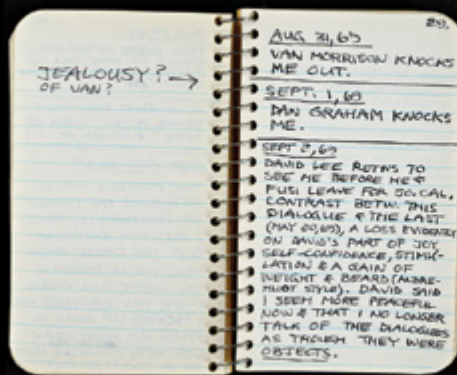
9780944521861

u.s. \$14.95 CDN \$21.00

Pbk, 5.25 x 7 in. / 136 pgs / 70 color.

August/Art





FACSIMILE EDITION

Lee Lozano: Private Book 4

This is the fourth volume in Karma's 11-volume facsimile printing of Lee Lozano's *Private Book* project. It is primarily a calendar of Lozano's personal, artistic and chemical interactions in 1969–70. A prolific writer and documenter of both her art and her relationships, the public and private, the painter Lee Lozano (1930–99) kept a series of personal journals from 1968 to 1970 while living in New York's SoHo neighborhood. In 1972 she rigorously edited these books, thus completing the project.

KARMA

9781942607960 u.s. \$25.00 CDN \$34.50
Spiral bound, 3 x 5 in. / 186 pgs / 186 b&w.
July/Artists' Books

FACSIMILE EDITION

Lee Lozano: Private Book 5

This is the fifth volume in Karma's 11-volume facsimile printing of Lee Lozano's *Private Book* project. Eleven of these private books survive, containing notes on Lozano's work, detailed interactions with artist friends and commentary on the alienations of gender politics, as well as philosophical queries into art's role in society and humorous asides from daily life.

KARMA

9781942607977 u.s. \$25.00 CDN \$34.50
Spiral bound, 3 x 5 in. / 198 pgs / 198 b&w.
September/Artists' Books



ALSO AVAILABLE

Lee Lozano: Private Book 2
9781942607687
Pbk, u.s. \$25.00 CDN \$34.50
Karma, New York

FACSIMILE EDITION

Paul Mogensen: Early 1968

Paul Mogensen (born 1941) had his first one-person exhibition at the Bykert Gallery, New York, in March 1967. A pioneering minimalist painter, Mogensen worked then—as now—on paintings guided by such ancient mathematical rules as the golden ratio. In early 1968, Mogensen boarded a rivet-plated British passenger ship in Madras (now Chennai), India, which traveled for six days to Penang Island, Malaya, off the west coast of Malaysia. He carried with him a children's notebook in which he drew a few ideas related to what he was seeing on his travels and worked on the arithmetic that continues to inform his paintings. *Paul Mogensen: Early 1968* is a facsimile of the workbook from that time. An intimate volume, offering a glimpse of how Mogensen worked out his mathematical imagery in relation to the outside world, this publication is the only book available on this key minimalist artist.



KARMA

9781942607953
u.s. \$20.00 CDN \$27.95
Hbk, 6 x 7.25 in. / 64 pgs / 64 color.
Available/Art

FACSIMILE EDITION

Ernie Stomach: Uh

Flip-Movie Dance Alphabet Peepshow Toy Enigma Boring Book

Uh is an artist's book originally published in 1971 (in a run of 500 copies) by a 21-year-old Richard Hell, and issued under the pseudonym Ernie Stomach through Hell's Genesis : Grasp Press. Stomach/Hell's aim was to create "a version of the Roman alphabet in which the glyphs correspond in their differentiations to lower case block-lettered forms, but stripped to the naked elliptical minimum ... using X-Acto Knifed mylar templates and a felt tip pen." Now, with the advent of font software, Stomach has been able to recreate the book as he would have done it at the time were such technology available. This book is a facsimile of the original, but for the improved precision and consistency of the strokes of the "alphabet peepshow." In an enclosed leaflet, Hell discusses the relationship between poetry, typography and punk aesthetics that informed the making of *Uh*.



CUNEIFORM PRESS

9780986004070
u.s. \$18.00 CDN \$25.50
Pbk, 8.5 x 5.5 in. / 60 pgs / 26 b&w.
August/Art



Milton Resnick: Paintings 1937–1987

Text by Nathan Kernan, Geoffrey Dorfman.

This catalog is published for a retrospective exhibition of paintings by Milton Resnick (1917–2004), the inaugural exhibition at the Milton Resnick and Pat Passlof Foundation exhibition space, located in Resnick's former studio building at 87 Eldridge Street in Manhattan. It is the first retrospective of his work to be held in New York City, where he made his home. The catalog doubles as a monograph on Resnick's work, documenting his over-50-year career, beginning as a member of the first generation of abstract expressionist painters in the late 1930s, and developing into a painter of thickly textured, seemingly monochromatic paintings of powerful emotional force. The exhibition is drawn largely from the Foundation's holdings, but also includes major loans from museum and private collections. The book also reproduces a half-dozen major works not included in the exhibition.

THE MILTON RESNICK AND PAT PASSLOF FOUNDATION

9781944316105

u.s. \$40.00 CDN \$54.00

Hbk, 9 x 11.75 in. / 148 pgs / 59 color / 15 b&w.

Available/Art

EXHIBITION SCHEDULE

New York: The Milton Resnick and Pat Passlof Foundation, 04/28/18–12/02/18



Pat Passlof: To Whom the Shoe Fits

Letters to Young Painters

Edited with afterword by David Jacobsen Loncle.

Pat Passlof (1928–2011) was a distinguished painter in the abstract expressionist tradition, who studied with Willem de Kooning and was active in New York's downtown art community from the 1950s to her death. Passlof was also a teacher. Passionate and opinionated, she taught at Richmond College, CUNY, Staten Island from 1972 to 1983, and at the College of Staten Island from 1983 until the year before her death in 2011. Passlof was a brilliant writer, and continued her teachings in letters to students. David Jacobsen Loncle was one of Passlof's students, and a close friend. In the course of gathering material for a book on Passlof, he assembled a group of her letters to young painters commenting on their practice, which the Milton Resnick and Pat Passlof Foundation has now published as a small clothbound book. The letters are accompanied by a group of nine drawings Passlof made in the late 1940s and early '50s.

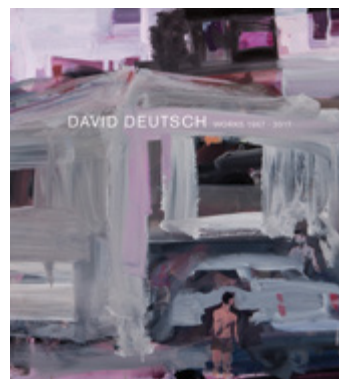
THE MILTON RESNICK AND PAT PASSLOF FOUNDATION

9780692999554

u.s. \$20.00 CDN \$27.95

Cloth, 6.25 x 8.25 in. / 62 pgs / 9 color.

July/Nonfiction Criticism



David Deutsch: Works 1967–2017

Text by Richard Milazzo.

This is the first retrospective on the paintings of New York-based artist David Deutsch (born 1943), spanning 50 years. Deutsch has used a variety of techniques—painting, sculpture, photography, drawing and mixed media—to create artwork that addresses complicated themes of the interior and exterior. From voyeuristic nighttime aerial photography to painterly abstracted landscapes, Deutsch wrestles with how we occupy our lives and the tension that exists as we navigate paths through time and memory. Most recently, Deutsch has focused primarily on painting large-scale monotypes, about which Roberta Smith of the *New York Times* notes, “Mr. Deutsch's paintings are grown-up, complex of space and surface, and rich in notions of human interaction or the lack thereof; voyeurism and solitude; and often an ambiguous ominousness.” This extensive monograph provides a thorough look at a body of work that is at once innovative, familiar and provocative.

RADIUS BOOKS

9781942185246

u.s. \$65.00 CDN \$87.00

Hbk, 11 x 12 in. / 176 pgs / 120 color.

August/Art



Marcia Hafif: A Place Apart

Edited by Rebecca McGrew, Nidhi Gandhi. Introduction and foreword by Rebecca McGrew. Text by Nidhi Gandhi, Marcia Hafif.

Influential Los Angeles– and New York–based artist Marcia Hafif (born 1929) is renowned as a painter of canvases that suggest both minimalism and process art. Highlighting the more personal and intimate side of her drawing practice, this book is the first to examine her paintings within a context of many previously unseen sketches, architectural models, photographs and texts that investigate lived spaces, drawing forms and site-specificity. By presenting Hafif's lesser-known oeuvre alongside her painting, this book demonstrates the range of innovative experiments in art-making that Hafif has explored for over five decades. *Marcia Hafif: A Place Apart* includes rarely seen drawings and photographs as well as text excerpts from Hafif's forthcoming novel.

POMONA COLLEGE MUSEUM OF ART

9780997930610

u.s. \$35.00 CDN \$47.50

Cloth, 8 x 10.25 in. / 152 pgs / 66 color / 10 b&w.

September/Art

EXHIBITION SCHEDULE

Claremont, CA: Pomona College Museum of Art, 09/04/18–12/22/18



Laura Carpenter: The Gallery Years, 1974–1996

Laura Carpenter was instrumental in bringing contemporary art to Santa Fe in the mid-1990s. She began her career as a gallerist in Dallas, Texas, showing artists such as Jean-Michel Basquiat and Martin Puryear. Upon her arrival in Santa Fe, she held solo shows for the likes of Kiki Smith, Christo and Jeanne-Claude, Juan Muñoz and Susan Rothenberg, transforming the Santa Fe art world. Ellsworth Kelly, John Chamberlain, Ed Ruscha, Joan Mitchell, Louise Bourgeois, and Marina Abramovic all had shows or came to support fellow artists. Carpenter was also a founder of SITE, helping to permanently establish Santa Fe as a premier destination for contemporary art. Through the lens of Carpenter's experience, this book presents a combination of personal anecdotes, interviews and archival material—from Carpenter as well as critics, curators, art dealers, collectors and artists—to create a historical snapshot of this pivotal time in Santa Fe.

RADIUS BOOKS

9781942185413

u.s. \$50.00 CDN \$67.50

Hbk, 8.75 x 11.5 in. / 224 pgs / 130 color.

August/Biography

Every Future Has a Price

30 Years after Infotainment

Edited with text by Elizabeth Dee. Text by Alan Belcher, Bob Nickas.

Infotainment was a legendary appraisal of the East Village gallery scene of the 1980s. Organized by Anne Livet, in collaboration with artists and cofounders of the gallery Nature Morte, Peter Nagy and Alan Belcher, it argued for a generation of artists who adhered to neither neoexpressionism nor the Pictures Generation, but who instead imbued their content with social and philosophical resonance. Inheritors of 1960s conceptualism, these artists worked with increased stylization, appropriation and subversion of authorship. Jennifer Bolande, Sarah Charlesworth, Clegg & Guttman, Peter Halley, Steven Parrino, David Robbins, Laurie Simmons and Haim Steinbach were among those included. *Every Future Has a Price: 30 Years after Infotainment* revisits the exhibition, expanding its context by including other artists such as Ashley Bickerton, Jack Goldstein, Group Material, Guerrilla Girls, Howard Halle, Walter Robinson, Cindy Sherman, James Welling and Christopher Wool.

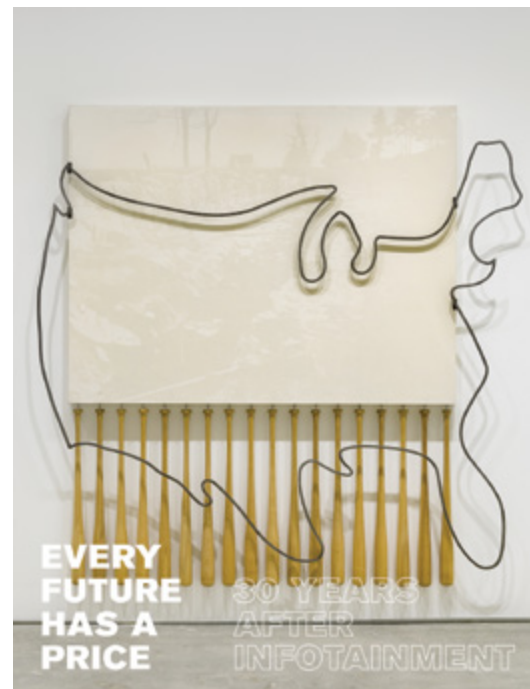
ELIZABETH DEE

9781642559200

u.s. \$30.00 CDN \$40.00

Hbk, 8 x 10.25 in. / 164 pgs / 64 color / 2 duotone.

July/Art





Terry Adkins: The Smooth, the Cut, and the Assembled

Text by Charles Gaines, Michael Brenson. Poetry by Robin Coste Lewis.

The work of American sculptor and musician Terry Adkins (1953–2014) often started with a theme or idea, illuminated by sculptural components that sometimes housed a performative element. The performative and sculptural aspects of his practice evolved in tandem, and utilized materials that had likely served another purpose, be they instruments, materials from his printmaking experiences or locally sourced items.

This catalog accompanies Lévy Gorvy's first solo exhibition of Adkins' works, exploring the materiality of his sculptures. The exhibition was curated by Charles Gaines, a celebrated artist and longtime friend and collaborator of Adkins', who contributes an essay to this publication that explores the experience of viewing Adkins' sculptures. Also included are an essay by Michael Brenson and newly commissioned poetry by Robin Coste Lewis.

LÉVY GORVY

9781944379216

u.s. \$40.00 CDN \$54.00

Hbk, 7.5 x 10.25 in. / 96 pgs / 47 color / 1 b&w.

Available/Art



Outrageous Fortune: Jay DeFeo and Surrealism

Edited by Cassandra Lozano, Kevin Choe, Anna Drozda. Text by Dana Miller.

Outrageous Fortune: Jay DeFeo and Surrealism highlights paintings, photographs, collages and works on paper by the artist that align her with Surrealist perspectives. DeFeo had a fascination with the anthropomorphic potential of mechanical objects, which can be seen in her collage work. Throughout her career, DeFeo's interest in juxtaposing forms, intermixing traditional genres and experimenting with chance reveals a personal version of a Surrealist sensibility. In this volume, art historian and scholar Dana Miller speaks of DeFeo as taking "enormous chances throughout her career by changing media, shifting styles and deviating beyond the usual bounds of scale, efficiency, practicality or propriety. Without this risk-taking, this faith in both herself and forces larger than herself, DeFeo would not have made works of such raw grandeur and heartrending tenderness. Perhaps the saying is true: fortune does indeed favor the brave."

MITCHELL-INNES & NASH

9780998631233 u.s. \$60.00 CDN \$79.00

Pbk, 9.5 x 11 in. / 116 pgs / 92 color / 1

b&w. June/Art



Mary Kelly: The Voice Remains

Works in Compressed Lint, 1999–2017

Text by Mary Kelly, Juli Carson, Rosalyn Deutsche, Hans Ulrich Obrist.

The work of Mary Kelly (born 1941), which extends over more than 40 years, touches upon questions of body, knowledge, power and history. Best known for large-scale installations such as *Post-Partum Document* (1973–79), Kelly has been a key figure in conceptual art and feminist theory.

Mary Kelly: The Voice Remains is the first monograph to document two decades' of the artist's ongoing work with compressed lint. Three recent bodies of work made with lint are spotlighted in this volume: the *Circa Trilogy* (2016), *News from Home* (2017) and *7 Days* (2016). In these works, Kelly explores her ties to the historical past, her personal history, and the everyday politics of life in large, low-relief panels. Also included in this catalogue is a conversation between the artist and Hans Ulrich Obrist, and in-depth analyses of Kelly's work by Rosalyn Deutsche and Juli Carson.

MITCHELL-INNES & NASH

9780998631226 u.s. \$80.00 CDN \$107.50

Pbk, 8.25 x 10.5 in. / 184 pgs / 73 color /

6 b&w. July/Art



Ziggurat: General Idea 1968–1994

Contributions by AA Bronson, Felix Partz, Jorge Zontal.

Canadian artists Felix Partz (1945–94), Jorge Zontal (1944–94) and AA Bronson (born 1946) worked together as the collective General Idea between 1967 and 1994. In that time, the form of the ziggurat became a pervasive signature across their work, an emblem of progress, power and success that could be repeated, coupled and combined.

Ziggurat: General Idea 1968–1994 explores this motif in the group's work. AA Bronson, the last living member of General Idea, was instrumental in the conception and design of this artist's book and exhibition catalogue, the latest in a long line of artist's books in the collective's oeuvre. In this volume, the *Ziggurat* paintings are fully illustrated in color alongside images of drawings, installations, sculptures and other works that incorporate the ziggurat form. Also included is a foreword by Bronson and an interview with Hans Ulrich Obrist.

MITCHELL-INNES & NASH

9780998631240 u.s. \$60.00 CDN \$79.00

Hbk, 11 x 10.75 in. / 80 pgs / 19 color /

51 b&w. July/Art



BAM: Next Wave Festival

Edited by Steven Serafin, Susan Yung. Introduction by Kristy Edmunds. Foreword by Katy Clark, Adam E. Max. Preface by Harvey Lichtenstein. Text by Joseph V. Melillo, Tom Sellar, Susan Yung, Wendy Perron, Roger Oliver, Mark Swed, Dan Cameron. Interviews by Anne Bogart, Karen Brooks Hopkins, Colleen Jennings-Roggensack, David Lang, Beth Morrison, José Parlá, Marianne Weems, Jawole Willa Jo Zollar.

Brooklyn Academy of Music's Next Wave Festival, founded in 1983 by impresario Harvey Lichtenstein, gathered performances in which genres mixed and traditions were upended. Events held in downtown lofts were given larger venues at BAM. Choreographers, directors, artists and musicians now had access to bigger audiences. The first festivals included New York artists Trisha Brown, Philip Glass, Bill T. Jones, Laurie Anderson, Robert Rauschenberg, Lucinda Childs and Robert Wilson. International companies were folded into the Next Wave, introducing New York viewers to Pina Bausch, Robert Lepage, Sankai Juku and Anne Teresa De Keersmaeker. During intermissions, art-world luminaries mixed with dance and theater makers. In 1999, Joseph V. Melillo took over the artistic reins of the festival. By 2012, the Fishman Space opened—a venue for smaller-scale performances—joining the Howard Gilman Opera House and the BAM Harvey Theater. This book surveys the festival's performances by genre, with photos and ephemera from BAM's archive and a chronology of performances.

PRINT MATTERS PRODUCTIONS, INC.

9780999297100 u.s. \$60.00 CDN \$79.00
Hbk, 9 x 11 in. / 336 pgs / 208 color / 37 b&w.
September/Performing Arts

The Domestic Plane: New Perspectives on Tabletop Art Objects

Text by Amy Smith-Stewart, David Adamo, Richard Klein, Dakin Hart, Elizabeth Essner.

The Domestic Plane documents the interlinked exhibition series of the same name at the Aldrich Contemporary Art Museum, a "meta-group exhibition in five chapters." Organized by five curators, and featuring the work of more than 70 artists, *The Domestic Plane* explores tabletop art objects from the 20th and 21st centuries: hundreds of intimately scaled works that shine new light on the relationship between objects and the domestic space, the human body and human behavior.

Extensively illustrated, *The Domestic Plane* documents works from each of the five exhibitions, featuring art from Janine Antoni, Anthony Caro, Melvin Edwards, David Hammons, K8 Hardy, Tetsumi Kodo, Lynn Hershman Leeson, Ron Nagle, Alice Mackler, Tony Matelli, Mika Rottenberg, Lucas Samaras, Arlene Shechet, Nari Ward, Hanna Wilke and many others. .

Major new texts introduce each interlinked exhibition and expound on the small-scale art object, from curators Amy Smith-Stewart and artist David Adamo, independent curator Elizabeth Essner, Noguchi Museum senior curator Dakin Hart and Aldrich exhibitions director Richard Klein. The catalog also includes a new eight-page project by graphic novelist Richard McGuire produced for the exhibition, sequential grids of 128 small line drawings that depict the interrelationship of small objects.

GREGORY R. MILLER & CO.

9781941366202 u.s. \$65.00 CDN \$87.00
Hbk, 9 x 12 in. / 256 pgs / 220 color.
December/Art





Linn Meyers

Washington, DC-based artist Linn Meyers (born 1968) is best known for her hand-drawn lines and tracings for large-scale installations. This book provides a comprehensive survey of her site-specific wall drawings in museums and galleries since 2000, and of Meyers' intricate preparatory drawings and plans. Requiring much stamina, these projects involve drawing in the space over the course of days, sometimes weeks, accumulating lines into dense, intricate compositions. This scale allows Meyers to respond to architectural spaces and magnifies the performativity of her process. On Meyers' Hammer Museum exhibition, Senior Curator Anne Ellegood wrote: "the sense of being present while viewing the work is also amplified at this larger scale ... to see a wall drawing is to be surrounded by it and to feel oneself to be part of the work."

RADIUS BOOKS/THE COLUMBUS MUSEUM

9781942185499
u.s. \$60.00 CDN \$79.00
Hbk, 10 x 12.5 in. / 192 pgs / 120 color.
November/Art



Asli Çavuşoğlu

Edited by Natalie Bell. Text by Mariana Castillo-Deball, Amy Zion. Interview by Natalie Bell.

Accompanying her forthcoming New Museum solo exhibition, this book surveys the recent work of Turkish artist Asli Çavuşoğlu (born 1982), who works in media, including artists books, videos, photography and installations pursuing a commitment to exposing the untold histories and politics contained in objects, images and materials. Writer and curator Amy Zion contributes a monographic essay examining the prevailing concerns of Çavuşoğlu's practice, and artist Mariana Castillo-Deball reflects on shared interests in the social and political histories of pigment and the fields of archeology and science. Natalie Bell, Associate Curator at the New Museum, contributes an interview with the artist that explores her background and probes the philosophical and conceptual threads that run through her works.

NEW MUSEUM

9780985448585
u.s. \$25.00 CDN \$34.50
Pbk, 7.25 x 9.75 in. / 128 pgs / 88 color.
October/Art

EXHIBITION SCHEDULE

New York: New Museum,
09/19/18–01/13/19



Naufus Ramírez-Figueroa

Edited by Natalie Bell, João Mourão, Luís Silva. Text by Natalie Bell, Wingston Gonzalez, Catherine Wood. Interview by João Mourão, Luís Silva.

This first major monograph on Guatemalan multimedia artist Naufus Ramírez-Figueroa (born 1978) contextualizes his works in performance, sculpture, drawing and printmaking of the past ten years. Ramírez-Figueroa's installations often combine sculpture and aspects of avant-garde theater to allude to traumatic events that have shaped the political climate of present-day Guatemala. Ramírez-Figueroa expands on references to literature, folklore, magic and childhood memories. For this catalog, Catherine Wood, Senior Curator of Performance at Tate Modern, considers the artist's work through the lens of performance art, while Guatemalan Garifuna poet Wingston Gonzalez takes up its connections to the legacy of experimental theater in Latin America. Natalie Bell, Associate Curator at the New Museum, contributes an essay surveying selected bodies of work, and Kunsthalle Lissabon directors João Mourão and Luís Silva contribute an interview with the artist.

NEW MUSEUM/KUNSTHALLE LISSABON

9780985448578
u.s. \$25.00 CDN \$34.50
Pbk, 7.5 x 9.75 in. / 150 pgs / 100 color.
October/Art

EXHIBITION SCHEDULE

New York: New Museum,
06/06/18–09/09/18



John Akomfrah

Edited by Gary Carrion-Murayari, Massimiliano Gioni. Texts by Tina Campt, T.J. Demos, Okwui Enwezor, Aram Moshayedi, Srivinas Aditya Mopadevi, Diana Nawi, Zoe Whitley. Interview by Gary Carrion-Murayari.

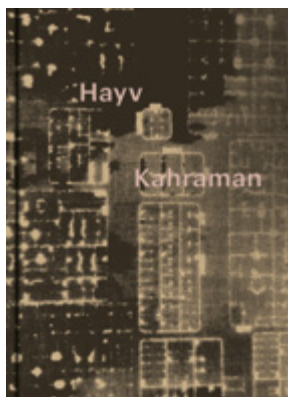
This catalog is the first monographic publication to survey the work of London-based artist John Akomfrah (born 1957) and accompanies his upcoming New Museum exhibition. Since the early 1980s, Akomfrah's moving image works have offered some of the most rigorous and expansive reflections on the culture of the black diaspora. Zoe Whitley and Aram Moshayedi survey Akomfrah's early work as part of Black Audio Film Collective. Tina Campt explores the sonic resonances of Akomfrah's installation *The Unfinished Conversation* (2012), which focuses on the life of cultural theorist Stuart Hall. Diana Nawi examines the recent work *Transfigured Night* (2013/2018), considering how Akomfrah continues to find new languages for film, representation and narrative. T.J. Demos and Okwui Enwezor look at *Vertigo Sea* (2015), Akomfrah's monumental work exploring the concept of the black Atlantic, using the work to articulate the visual and philosophical underpinnings of Akomfrah's work across his career.

NEW MUSEUM

9780915557189
u.s. \$45.00 CDN \$60.00
Pbk, 9.5 x 10.75 in. / 128 pgs / 89 color / 19 b&w.
August/Art

EXHIBITION SCHEDULE

New York: New Museum,
06/20/18–09/02/18



Hayv Kahraman

Project Series 52

Edited with text by Rebecca McGrew.
Text by Madina Tlostanova, Hayv Kahraman. Contributions by Sinan Antoon.

Los Angeles-based artist Hayv Kahraman (born 1981) creates exquisite paintings and other wall works that address diasporic cultural memory, feminine collectivity and gender identity through her personal history as an Iraqi émigré first to Europe, then to the US. This artist's book explores how her visual language merges her biography as an immigrant in a multiplicity of styles—including Persian miniatures, Japanese illustrations and Italian Renaissance paintings—creating a discourse between Eastern “otherness” and Western concepts of beauty. The key figure in the paintings represents Kahraman as a colonized woman; the repetitive nature of her work and the act of shredding and mending presents a history of displacement, loss and trauma. The book includes never-before-published images of the artist's work and her performance texts, plus new essays and poetry.

POMONA COLLEGE MUSEUM OF ART

9780997930627

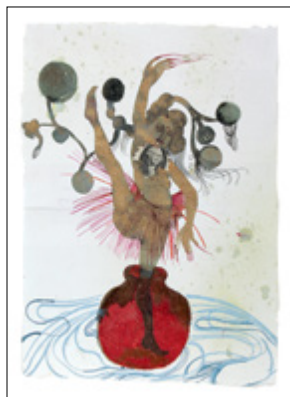
u.s. \$35.00 CDN \$47.50

Cloth, 6.5 x 9.5 in. / 96 pgs / 22 color / 15 duotone.

September/Art

EXHIBITION SCHEDULE

Claremont, CA: Pomona College Museum of Art, 09/4/2018–12/22/2018



Rina Banerjee: Make Me a Summary of the World

Text by Jodi Throckmorton, Lauren Schell Dickens, Rachel Kent, Allie Biswas.

Amid a turn toward nativist politics in the United States, the work of Indian-born, New York-based artist Rina Banerjee (born 1963) seems particularly relevant, reflecting as it does the splintered experience of identity, tradition and culture prevalent in diasporic communities. Banerjee's fanciful sculptures are made from materials sourced throughout the world—in a single work one can find African tribal jewelry, feathers, light bulbs, Murano glass and South Asian antiques.

Make Me a Summary of the World, the first in-depth examination of the artist's work, uses a selection of Banerjee's large-scale installations along with her sculptures and paintings to consider the artist's place in both American and global frameworks.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

9780943836447

u.s. \$45.00 CDN \$60.00

Hbk, 9.5 x 11 in. / 160 pgs / 100 color.

November/Art

EXHIBITION SCHEDULE

Philadelphia, PA: Pennsylvania

Academy of the Fine Arts,

10/26/18–03/31/19

San Jose, CA: San Jose Museum

of Art, 05/10/19–09/22/19



Katherine Bernhardt: Houses

Text by David Sokol.

This book collects drawings, supplemented by her own photographs, by artist Katherine Bernhardt (born 1975), of midcentury modern houses in the Hamptons, Fire Island and Martha's Vineyard. Bernhardt spent the summer of 2017 living at Elaine de Kooning House in East Hampton. She and her son embarked on bike rides around the area, and Bernhardt became fascinated by, as she writes, “huge and small wonderful wood and glass masterpieces, some with crazy window shapes, some A-frames, some with concrete, all interesting designs ... I started making fast black ink *sumi-e*-like drawings of the houses, breaking down the houses to their basic forms of line.” Featuring an introductory text by the artist and a historical overview by David Sokol of architecture in the Hamptons, *Katherine Bernhardt: Houses* offers a unique, personal account of the forms and structures of modernist vacation homes.

KARMA

9781942607885

u.s. \$40.00 CDN \$54.00

Pbk, 10.5 x 11 in. / 172 pgs / 24 color /

100 b&w.

Available/Art



Cynthia Daignault: Light Atlas

Text by David Company, Alexander Nemerov, Cynthia Daignault.

In 2014, American painter Cynthia Daignault (born 1978) traveled around the entire outside border of the USA, stopping roughly every 25 miles to paint the view before her. The resulting monumental work, *Light Atlas*, is a grand portrait of America in 360 canvases that reveal slow shifts in hue, atmosphere, depth, industry and economy.

This catalog reproduces every painting of *Light Atlas* at 1:1 scale, in a filmic retelling of her journey and of the country she circled. Daignault weaves a dense narrative, intercutting parallel stories of the journey, the creation of the work and the grander fiction of America itself. New essays were commissioned for the book by celebrated historians and writers Alexander Nemerov and David Company, approaching the piece both in its relationship to the history of painting and photography.

GREGORY R. MILLER & CO.

9781941366189

u.s. \$55.00 CDN \$72.50

Cloth, 11.5 x 9.25 in. / 216 pgs / 360 color.

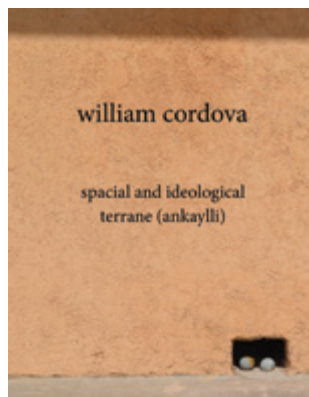
October/Art

EXHIBITION SCHEDULE

Bentonville, AR: Crystal Bridges

Museum of American Art,

05/24/18–09/08/18



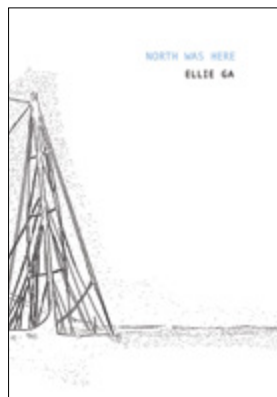
William Cordova: Spatial and Ideological Terrane (Ankaylli)

Edited by Kate Green, Karen Kelly, Barbara Schroeder. Text by Kate Green, Candice Hopkins.

Taking William Cordova's (born 1971) exhibition *ankaylli: spatial and ideological terrain* at Marfa Contemporary as a point of departure, this publication highlights the way the artist (who was born in Lima and is based in Miami) layers referents and histories across cultures. Bringing together a constellation of Cordova's artworks in a wide variety of medium—sculptures, collages, Polaroids, a video, objects around town, a free newspaper and a website—in which Pre-Columbian traditions, modern art and architecture, and spiritualism overlap, the exhibition stages these objects in the fitting home of Marfa, a town equally known for Native American history, minimalism and star-gazing. This book includes references to all three: stepped pyramid patterns, geometric concrete forms and symbols of the cosmos.

MARFA CONTEMPORARY/DANCING FOXES PRESS

9780998632650
u.s. \$24.95 CDN \$33.95
Pbk, 6 x 8 in. / 112 pgs / 80 color.
October/Art



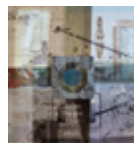
Ellie Ga: North Was Here

After a 2006 residency at the Explorers Club in New York, artist and writer Ellie Ga (born 1976) became the sole artist-in-residence aboard *The Tara*—a research vessel lodged in the ice of the Arctic Ocean, and the second boat in history built to drift indefinitely in pack ice, where it collected scientific data on Arctic ice conditions. From this extraordinary adventure arose Ga's acclaimed performance lecture *The Fortunetellers*, which she has delivered at the Kitchen, the Guggenheim Museum and the New Museum, among other venues.

North Was Here is the first publication based on Ga's polar residency. It includes three arctic booklets made during the continuous polar night as the boat was drifting, as well as a new piece that juxtaposes Polaroids and documentary footage stills that the artist used for a related video piece, *At the Beginning North Was Here*.

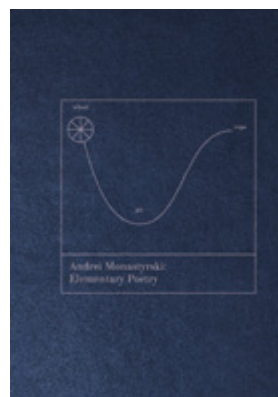
UGLY DUCKLING PRESSE

9781946433145
u.s. \$25.00 CDN \$34.50
Pbk, 5.25 x 7.5 in. / 96 pgs / 48 color / 3
duotone / 32 b&w.
November/Art



ALSO AVAILABLE

Ellie Ga: Square
Octagon Circle
9781938221187
Pbk, u.s. \$36.00
CDN \$47.50
Siglio



Andrei Monastyrski: Elementary Poetry

Edited with translation by Brian Droitcour, Yelena Kalinsky. Introduction by Boris Groys.

Russian poet, author, artist and art theorist Andrei Monastyrski (born 1949) is, along with Ilya Kabakov, one of the founders of conceptualism in Russia, and a protagonist of Collective Actions, a group of artists who have organized participatory actions on the outskirts of Moscow since 1976. Though his poetry is less well known, poetry is where he began. After writing in the manner of the Russian modernists (who were newly available to Soviet readers during Khrushchev's thaw), Monastyrski's interest in John Cage and ideas about consciousness from Western and Eastern philosophical traditions led him to conduct experiments with sound, form and the creation of artistic situations involving constructed objects that required viewer engagement to complete. *Elementary Poetry* collects poems, books and action objects from the '70s and '80s, tracing a genealogy of the art action in poetry.

**UGLY DUCKLING PRESSE/
SOBERSCOVE PRESS**

9781937027681
u.s. \$28.00 CDN \$38.50
Pbk, 5.75 x 8.25 in. / 224 pgs / 6 color /
30 b&w.
November/Fiction & Poetry



With the Eyes of Others

**Hungarian Artists of the
Sixties and Seventies**

Edited with text by András Szántó. Text by Emese Kürti, Dávid Fehér. Interviews with Imre Bak, Laszlo Beke, Dora Maurer, Istvan Nadler, Sandor Pinczehelyi, Tamas Szentjóbó.

With the Eyes of Others presents more than 100 works by 30 artists active in the Hungarian neo-avant-garde in the latter half of the 20th century. Against the backdrop of an authoritarian system, this group of artists found inventive ways in which to encrypt and express powerful messages while operating inside the confines of a one-party state in which open dissent was not tolerated. Among the artists featured in *With the Eyes of Others* are Gábor Attalai, Imre Bak, László Beke, Miklós Erdély, Ferenc Ficzek, Tibor Gáyor, Gyula Gulyás, Tibor Hajas, Károly Halász, István Haraszty, Tamás Hencze, György Jovánovics, Ilona Keserű Ilona, Károly Kismányoky, Katalin Ladik, László Lakner, Dóra Maurer, János Megyik, László Méhes, István Nádler, Gyula Pauer, Pécs Workshop, Géza Perneckzy, Sándor Pinczehelyi and Tamás Szentjóbó.

**ELIZABETH DEE/MINISTRY OF
FOREIGN AFFAIRS AND TRADE OF
HUNGARY/BALASSI INSTITUTE**

9789637038631
u.s. \$30.00 CDN \$40.00
Hbk, 8 x 10.25 in. / 186 pgs / 166 color /
5 duotone / 5 b&w.
July/Art



Alexis Rockman: New Mexico Field Drawings

Preface by Irene Hofmann. Text by Lucy Lippard.

New Mexico Field Drawings is the outcome of a 2017 residency by New York-based artist Alexis Rockman (born 1962) at SITE Santa Fe, and accompanies a 2017–18 presentation of the work at SITE Santa Fe.

SITE SANTA FE

9780985660260 u.s. \$35.00 CDN \$47.50

Pbk, 7 x 11 in. / 72 pgs / 76 color.

Available/Art



Mathew Cerletty: Shelf Life

Text by Nicole Rudick.

Shelf Life provides the first comprehensive look at the paintings, drawings and notes of Brooklyn-based artist Mathew Cerletty (born 1980). His surrealist works torque the recognition of common objects such as Diet Coke logos, fish, foliage and planets.

KARMA

9781942607892 u.s. \$50.00 CDN \$67.50

Hbk, 10 x 11 in. / 232 pgs / 160 color.

June/Art



Matthew Wong

Text by Kate Sutton. Poem by Mei-mei Berssenbrugge.

Published on the occasion of his first solo exhibition in New York, this book provides an overview of Hong Kong-based Canadian self-taught painter Matthew Wong's (born 1984) drawings and paintings of lush, colorful invented landscapes in watercolor, gouache and oil.

KARMA

9781942607922 u.s. \$30.00 CDN \$40.00

Hbk, 8.25 x 10.25 in. / 120 pgs / 80 color.

Available/Art



Todd James: We Are One

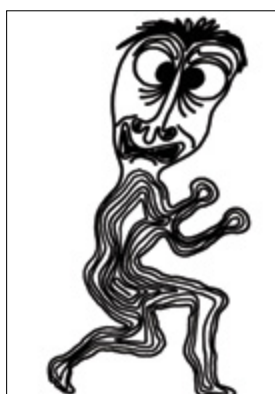
New York-based painter Todd James (born 1969) creates energetic and surreal worlds inhabited by vibrantly colored geometric forms and figures. *We Are One* features 35 paintings on paper created between 2009 and 2016, documented for the first time in this publication.

TESTIFY BOOKS

9781732062900 u.s. \$40.00 CDN \$54.00

Pbk, 10 x 12 in. / 64 pgs / 35 color.

September/Art



Joshua Abelow: Drawings Drawings

This book documents 96 drawings made by New York-based artist and curator Joshua Abelow (born 1976) from 2004 through 2017. His paintings and drawings, which he makes in extensive series, use cartoon figuration to elaborate his diaristic thoughts and ideas.

FREDDY

9780692620212 u.s. \$30.00 CDN \$40.00

Hbk, 8.25 x 10 in. / 192 pgs / 96 b&w.

Available/Art



C-A-T Spells Murder

Edited by Alex Da Corte, Sam McKinness. Text by Alissa Bennett, Francesca Gavin, Bob Nickas, Sarah Nicole Prickett, Collier Schorr, Jia Tolentino, et al.

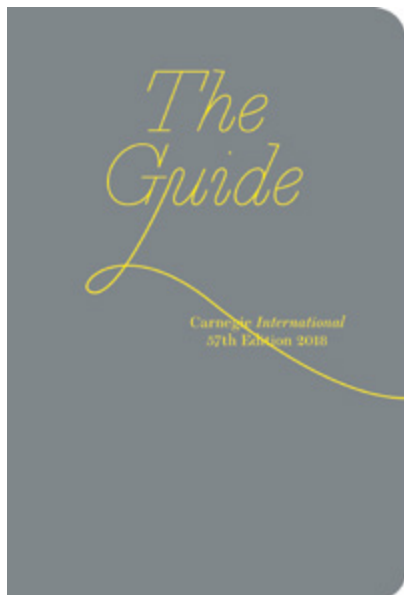
Artist Alex Da Corte (born 1980) worked with writer and artist Sam McKinness to compile this book of 24 stories and fictional essays on the themes of the Telephone, Paranoia, Romance in the Night, Suburbia, the Moon, Superstitions, Ghosts and Monsters. The writers for the book include Jia Tolentino, Francesca Gavin, Collier Schorr, George Pendle and David Rimanelli.

KARMA

9781942607908 u.s. \$25.00 CDN \$34.50

Pbk, 6.5 x 9.25 in. / 272 pgs / 12 color / 24 b&w.

Available/Fiction & Poetry



Carnegie International, 57th Edition: The Guide

Edited with text by Ingrid Schaffner.

Text by Emmanuel Iduma, Pico Iyer, Maira Kalman, Liz Park, Marcus Rediker.

Carnegie Museum of Art has presented its International since 1896—just a year after the first Venice Biennale. Inaugurated by museum founder, Andrew Carnegie, to inspire local audiences and artists, the exhibition was intended to position Pittsburgh as a center of not only industry but modern culture. The 57th iteration of the exhibition is organized by Ingrid Schaffner, a curatorial innovator—and Pittsburgh native—known for her intensely researched and widely accessible exhibitions.

The *Guide* imparts rich and varied information for traveling through the exhibition, the museum and the city of Pittsburgh through both fact and legend. A series of five commissioned travelogues opens the process of Schaffner's research for the exhibition as she embarked with her curatorial companions on journeys across the globe.

CARNEGIE MUSEUM OF ART

9780880390637

u.s. \$15.00 CDN \$21.50

Flexi, 4.5 x 6.5 in. / 236 pgs / 50 color / 10 b&w.

September/Art

EXHIBITION SCHEDULE

Pittsburgh, PA: Carnegie Museum of Art,
10/13/18–03/25/19

Carnegie International, 57th Edition: The Dispatch

Edited with introduction by Ingrid Schaffner. Text by Koyo Kouoh,

Jennifer Burris. Interview by Sophia Marisa Lucas, Larissa Harris.

The Dispatch is the second of two publications accompanying the 2018 Carnegie International, 57th Edition. Intended as a missive that sends the exhibition out into the world, this slim scholarly volume stands as a document of the show, through photographs and a checklist of the exhibition and its programs. In addition, it reflects forward, by presenting a series of studies on the relevance of an international exhibition today. Local, national and global perspectives are surveyed here, as well as artists' thoughts on the role of recurring international exhibitions for their work. It includes an introduction by Ingrid Schaffner, contributions by Koyo Kouoh and Jennifer Burris, conversations with Queens International curator Sophia Marisa Lucas and Queens Museum curator Larissa Harris.

CARNEGIE MUSEUM OF ART

9780880390644

u.s. \$32.50 CDN \$42.50

Pbk, 9.25 x 11 in. / 176 pgs / 100 color.

July/Art

EXHIBITION SCHEDULE

Pittsburgh, PA: Carnegie Museum of Art,
10/13/18–03/25/19



An American City: Eleven Cultural Exercises

Cleveland Triennial for Contemporary Art

Edited by Michelle Grabner. Text by Daniel Baumann, Mary Jane Jacob, Dieter Roelstraete, Hamza Walker, Dan Byers, David Getsy, Tina Kukielski, et al.

Published for the inaugural exhibition of the Cleveland Triennial, this book features essays and conversations by leading curators and critics of biennials who investigate what it means to stage a large-scale biennial today, in an American Midwestern city. Richly illustrated with all exhibitions and outdoor site-specific projects included.

The first edition of *FRONT* is an expansive program of 11 interconnected "Cultural Exercises" that address aesthetics in relation to political change and societal uncertainty. The exhibition interweaves critical approaches to museum exhibitions, public and educational programs, residencies, publications and research strategies in a multi venue presentation unfolding across Cleveland and its surroundings.

FRONT/CLEVELAND MUSEUM OF ART

9781935294665

u.s. \$30.00 CDN \$40.00

Flexi, 9 x 11.5 in. / 160 pgs / 300 color.

September/Art

EXHIBITION SCHEDULE

Cleveland, Akron, Oberlin, OH: various venues,
07/14/18–09/30/18



Futurefarmers: Out of Place, in Place

Edited by Lucía Sanromán, Susie Kantor. Foreword by Deborah Cullinan.

Text by Lucía Sanromán, Albert Colman, Michael Taussig, Elizabeth Thomas, Cooley Windsor.

Futurefarmers propose a collective, playful, inquiry-based approach to art-making that spans multiple disciplines and ways of inhabiting the world, from sailing and farming to environmental design and DIY scientific experimentation. Working in the tradition of social sculpture and participatory art, the coalition of artists, farmers, scientists and designers have called San Francisco and the Bay Area their hub since 1995.

Futurefarmers: Out of Place, in Place surveys their practice, with a focus on the creation of a new speculative fog-harvesting machine for today's Bay Area. This richly illustrated catalog includes essays by biologist Albert Colman, anthropologist Michael Taussig, curator and writer Elizabeth Thomas, novelist and critic Cooley Windsor and exhibition curator Lucia Sanroman.

YERBA BUENA CENTER FOR THE ARTS

9780999739402

u.s. \$25.00 CDN \$34.50

Pbk, 6.5 x 9 in. / 200 pgs / 50 color.

September/Art

EXHIBITION SCHEDULE

San Francisco, CA: Yerba Buena Center for the Arts

04/20/18–08/12/18

Dimensions of Citizenship

Foreword by Bill Brown. Preface by Jonathan Solomon. Introduction by Niall Atkinson, Ann Lui, Mimi Zeiger. Essays by Ingrid Burrington, Dan Handel, Ana María León, Nicholas de Monchaux, Jennifer Scappettone, Imre Szeman.

Globalization, technology and politics have altered the definition and expectations of citizenship and the right to place. *Dimensions of Citizenship* documents contributions from the seven firms selected to represent the United States in the 2018 Venice Architecture Biennale. This highly readable, visually led paperback volume profiles and illustrates each of the US Pavilion contributions and contextualizes them in terms of scale.

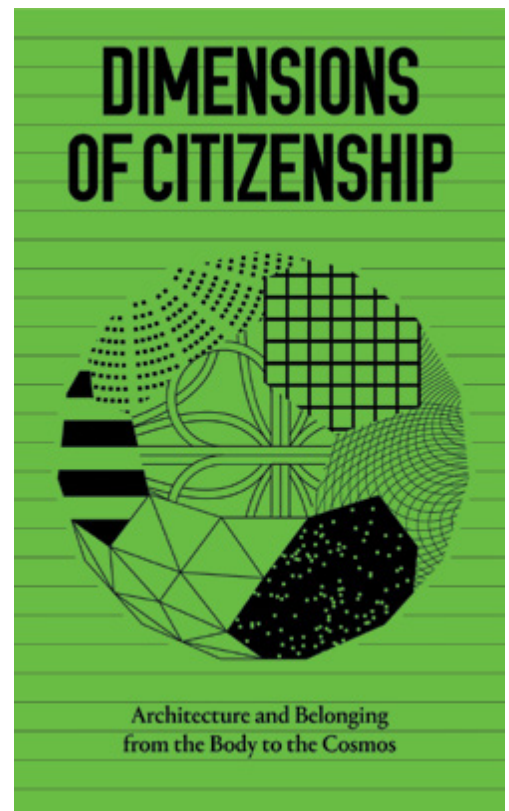
Drawing inspiration from the Eames' *Power of Ten*, *Dimensions of Citizenship* provides a view of belonging across seven stages starting with the individual (Citizen), then the collective (Civic, Region, Nation) and expanding to include all phases of contemporary society, real and projected (Globe, Network, Cosmos). With contributions by Amanda Williams and Andres L. Hernandez in collaboration with Shani Crowe; Design Earth; Diller Scofidio + Renfro, Laura Kurgan and Robert Pietrusko, with Columbia Center for Spatial Research; Estudio Teddy Cruz + Fonna Forman; Keller Easterling; SCAPE; Studio Gang; exhibition curators Niall Atkinson, Ann Lui, Mimi Zeiger; and others. The book is published with seven different covers.

INVENTORY PRESS

9781941753194 u.s. \$25.00 CDN \$34.50

Pbk, 4.25 x 7 in. / 264 pgs / 40 color / 50 duotone / 50 b&w.

July/Architecture & Urban





A Vision of Place: The Work of Curtis & Windham Architects

By William Curtis, Russell Windham.
Introduction by Stephen Fox.

Since the beginnings of their practice in 1992, Houston-based architects William Curtis and Russell Windham have dedicated their work to the principle that classical architecture, in its best sense, should embody the same rigor, the same attention to surroundings and the same thoughtful approach to design theory that fuels the most forward-looking styles and movements. In this beautifully produced book, Curtis and Windham reflect on more than two decades of the practice of classical contemporary architecture, providing an expansive view of eighteen representative projects. Opening with an introduction by esteemed architectural historian Stephen Fox, *A Vision of Place* documents the authors' quiet assertion that carefully considered work performed along traditional lines can be groundbreaking. Curtis and Windham demonstrate the versatility of classical ideals and methods for instilling a contemporary resonance of place.

CURTIS & WINDHAM

9780692099841
u.s. \$50.00 CDN \$67.50
Hbk, 11.25 x 13.5 in. / 300 pgs / 189 color.
July/Architecture & Urban



Felipe Uribe: A Sectional View

Foreword by Miquel Adrià. Introduction by Teodoro Fernández Larrañaga. Text by Camilo Restrepo, et al.

This is the first monograph on the work of Colombian architect Felipe Uribe, who, in 1990, founded UdeB Arquitectos and has since constructed public projects for four municipalities that have contributed to the urban development and social recovery of his hometown of Medellín.

ARQUINE

9786079489366 u.s. \$40.00 CDN \$54.00
Pbk, 7 x 9.5 in. / 200 pgs / 186 color.
July/Architecture & Urban



Pavillon de l'Esprit Nouveau A 21st Century Show Home

Edited by Felix Burrichter, Simon Castets, Karen Marta. Text by Carson Chan, Trish Goff, Marc Matchak, et al.

Inspired by Le Corbusier's 1925 Pavillon de l'Esprit Nouveau, the second exhibition in Swiss Institute's annual Architecture and Design series presents a prototype for the 21st-century home, simulating a living environment where the house moves beyond its physical confines and into the digital realm.

SWISS INSTITUTE/KARMA, NEW YORK

9780999505915 u.s. \$25.00 CDN \$34.50 **FLAT40** Hbk, 6 x 8.75 in. / 120 pgs / 81 color / 4 b&w. August/Architecture & Urban



Legorreta Guide

Introduction by Miquel Adrià.

An icon of Mexican architecture alongside Luis Barragán, Ricardo Legorreta (1931–2011) founded Legorreta Arquitectos in the 1960s, creating what Kenneth Frampton called a "critical regionalism," expressed in the revival of colonial typologies and intensive use of color. This book offers a guide to his main achievements.

ARQUINE

9786077784081 u.s. \$30.00 CDN \$40.00
Hbk, 4.75 x 6.5 in. / 144 pgs / 96 color / 60 b&w.
July/Architecture & Urban



Fin de Siècle

Edited by Karen Marta. Introduction by Simon Castets. Text by Andreas Angelidakis. Interviews by Andreas Angelidakis, Beatrice Galilee, Alessandro Bava, Aaron Taylor Harvey, Sean Monahan, Rachael Yu.

Fin de Siècle offers a fantastical and idiosyncratic narrative of design after modernism. Inspired by Ionesco's play, author Andreas Angelidakis reanimates a number of important chairs from design history and popular culture, casting them in dramatic roles.

SWISS INSTITUTE/KARMA, NEW YORK

9780999505908 u.s. \$25.00 CDN \$34.50
Hbk, 6 x 8.75 in. / 184 pgs / 91 color.
June/Art



Specialty Books

Anton Henning, *Flower
Still Life with Fruit No. 102*,
2017. From *Anton Henning:
Even More Modern*,
published by Kerber.
See page 187.



Martial Raysse: VISAGES

Text by Jane Livingston, Martial Raysse.
Poetry by Leopoldine Core.

Focusing on the recent portraiture of Nouveaux Réaliste protagonist Martial Raysse (born 1936), this volume includes an essay by art historian and curator Jane Livingston, a poem by Leopoldine Core, plus three texts by the artist and an illustrated chronology.

LÉVY GORVY

9781944379230 u.s. \$50.00 CDN \$67.50
FLAT40 Hbk, 9 x 11.75 in. / 120 pgs / 66 color / 9 b&w. Available/Art



Rolf Nesch

Text by Eivind Otto Hjelle.

Norwegian journalist Eivind Otto Hjelle (born 1927) tells the story of his friend, German printmaker Rolf Nesch (1893–1975), who fled Nazi Germany in 1933. The scenery, working life and artists such as Edvard Munch in his adopted home of Norway inspired Nesch's expressionist works.

FORLAGET PRESS

9788232801756 u.s. \$65.00 CDN \$87.00
FLAT40 Hbk, 6.75 x 9 in. / 300 pgs / 150 color. November/Art



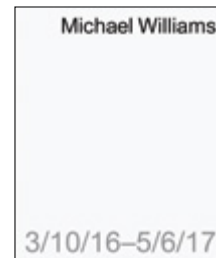
David Kimball Anderson: Works 1969–2017

Text by MaLin Wilson-Powell.

Spanning nearly four decades of work by Santa Cruz–based sculptor David Kimball Anderson (born 1946), this monograph presents a chronology of Anderson's works, which balance the industrial and the delicate through such materials as steel, fiberglass and wood.

RADIUS BOOKS

9781942185536 u.s. \$60.00 CDN \$79.00
FLAT40 Hbk, 10.25 x 12.5 in. / 164 pgs / 73 color. Available/Art



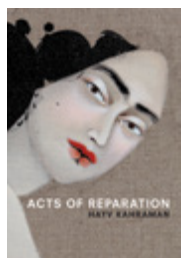
Michael Williams

Text by Richard Shiff.

This book covers the last three years of work by Los Angeles–based painter Michael Williams (born 1978), focusing on exhibitions in New York, Zurich and Brussels. For Williams, reinventing the formalism of painting is a vehicle for understanding his experience in the world.

**GLADSTONE GALLERY/GALERIE EVA
PRESENHUBER**

9780692091029 u.s. \$35.00 CDN \$47.50
FLAT40 Pbk, 10 x 12 in. / 180 pgs / 72 color. August/Art



Hayv Kahraman: Acts of Reparation

Edited by Melissa Duffes. Introduction by Wassan Al-Khudhairi. Foreword by Lisa Melandri. Text by Wassan Al-Khudhairi, Hayv Kahraman, Brooke L. McGowan.

Published for the first museum exhibition of Los Angeles–based Iraqi artist Hayv Kahraman (born 1981), this catalog includes reproductions of her paintings in which the female body is pictured in various sequences and activities, fueled by her experience as an Iraqi immigrant.

**CONTEMPORARY ART MUSEUM ST.
LOUIS**

9780988997080 u.s. \$25.00 CDN \$34.50
FLAT40 Pbk, 7.25 x 10.5 in. / 56 pgs / 37 color / 4 b&w. Available/Art



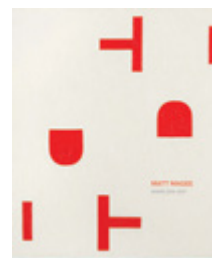
Joan Watts: bodhi

Text by Michaela Kahn.

bodhi presents a series of 20 paintings by Santa Fe–based painter Joan Watts—half 12-square-inch panels and another half 24-square-inch canvases. Reproductions of these monochromatic studies are printed on French fold sheets, echoing the delicacy and strength of Watts' work in the book design itself.

RADIUS BOOKS

9781942185475 u.s. \$50.00 CDN \$67.50
FLAT40 Hbk, 9.5 x 9.5 in. / 84 pgs / 30 color. August/Art



Matt Magee: Works 2012–2018

This book covers American painter Matt Magee's (born 1961) transition from New York City to Phoenix, Arizona, where he currently lives and works. Inspired by childhood expeditions through the American West, Magee's works from this period continue his exploration of materiality, surface and sequence.

RADIUS BOOKS

9781942185444 u.s. \$60.00 CDN \$79.00
FLAT40 Hbk, 9.75 x 12 in. / 176 pgs / 80 color. November/Art



Susan Hefuna: Drawing Everything

Edited with foreword by Brett Littman. Text by Alexis Lowry, Ruba Katrib, Vassilis Oikonomopoulos.

Drawing Everything presents a catalog of nearly 300 drawings by German Egyptian multimedia artist Susan Hefuna (born 1962), which have been the foundation of her diverse practice for three decades. Newly commissioned texts by scholars accompany a chronology of drawings made since 1988.

THE DRAWING CENTER

9780942324372 u.s. \$45.00 CDN \$60.00
FLAT40 Hbk, 7.25 x 10.5 in. / 176 pgs / 280 color. October/Art



Maryam Monalisa Gharavi: Bio

Bio documents a 365-day project by US-based artist, poet and theorist Maryam Monalisa Gharavi, during which she updated the biography section of her Twitter account, the only untraceable and non-archived part of the program's superstructure, raising questions of power, self-deletion and visibility in the internet era.

INVENTORY PRESS

9781941753200 u.s. \$40.00 CDN \$54.00
FLAT40 Pbk, 5 x 6.75 in. / 738 pgs.
 Available/Artists' Books



Amy Conway: Oracles

In 2014, New York-based artist Amy Conway began sculpting clay figures she dubbed *Oracles*. Each figure took on a unique meaning, and they eventually served as Conway's drawing models. This book combines photographs of the three-dimensional works, as well as reproductions of the drawings and Conway's related notes and writings.

AMY CONWAY

9780692060094 u.s. \$50.00 CDN \$67.50
FLAT40 Hbk, 8.5 x 9.5 in. / 332 pgs / 120 duotone. July/Art



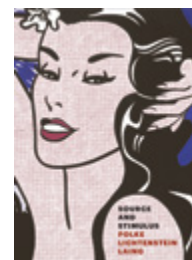
Mary Chomenko Hinckley: Material Evolution

Foreword by Brian Ferriso. Text by Paul J. Karlstrom, Linda Tesner, Ashley Stull Meyers, Marit Berning.

Portland-based artist Mary Chomenko Hinckley (born 1951) creates works in bronze, resin, glass, paint and paper that explore the intersection of the natural world and urban life. This monograph spans 40 years of Hinckley's career, presenting over 150 of her three-dimensional animals and geometric works on paper.

LUCIA|MARQUAND

9780692844113 u.s. \$60.00 CDN \$79.00
FLAT40 Hbk, 10 x 12 in. / 208 pgs / 175 color. October/Art



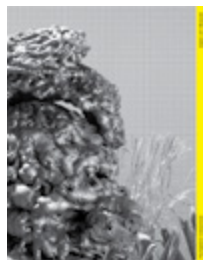
Source and Stimulus: Polke, Lichtenstein, Laing

Text by Marco Livingstone, David E. Brauer, Jeanette Joslin Russell.

United in their desire to create images "absolutely of the moment," Polke, Lichtenstein and Laing—three artists on separate but interrelated artistic journeys—turned their attention in the early 1960s toward the Ben-Day dot. Featuring works inspired by this printing method, *Source and Stimulus* connects these artists on this basis.

LÉVY GORVY PUBLICATIONS

9781944379223 u.s. \$60.00 CDN \$79.00
FLAT40 Hbk, 9.75 x 13.25 in. / 136 pgs / 75 color / 22 b&w. July/Art



Permanent Collection: Issue V

In the fifth issue of the Aspen Art Museum's biannual *Permanent Collection*, artists, writers, authors and curators (many of whom have worked with the museum directly) address themes of dreaming, being and doing. With work by George Baker, JG Ballard, Lynda Benglis, Paul Chan, Sam Falls, David Foster Wallace, Isa Genzken, Renée Green, Jay Heikes, Eva Hesse, Sol LeWitt, Hélio Oiticica, Catherine Opie and Paul Thek.

ASPEN ART PRESS

9780934324847 u.s. \$15.00 CDN \$21.50
FLAT40 Pbk, 8.5 x 11 in. / 156 pgs / 28 color / 10 b&w. September/Art



Jo Ann Walters: Wood River Blue Pool

Text by Laura Wexler.

Wood River Blue Pool is the first monograph by Jo Ann Walters (born 1952). Photographing along the Mississippi River in the mid-1980s, Walters found herself drawn to the white working-class women and girls she encountered. The ensuing portraits, made between 1985 and 2015, in towns from Minnesota to Mississippi, populate this extraordinary book.

IMAGE TEXT ITHACA

9780996735162 u.s. \$50.00 CDN \$67.50
FLAT40 Clth, 10.75 x 11.25 in. / 120 pgs / 60 color. August/Photography



Rune Johansen: My Last Pictures

Introduction by David Company

My Last Pictures presents photographs from Norwegian photographer Rune Johansen (born 1957), whose beloved Hasselblad camera was stolen in 2014. The snapshots of Norwegian life captured by that camera are presented in this monograph, marking the end of an era in his career.

FORLAGET PRESS

9788232800858 u.s. \$65.00 CDN \$87.00
FLAT40 Clth, 11.5 x 12.5 in. / 256 pgs / 150 color. November/Photography