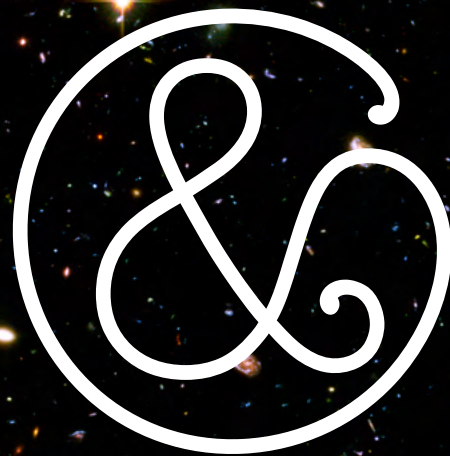


EU/UK



artbook

THE D.A.P. INTERNATIONAL CATALOGUE | FALL 2020



artbook &

distributed art publishers

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ABOVE:

B. Wurtz, various pan paintings. From *B. Wurtz: Pan Paintings*, published by Hunters Point Press. See page 39.

FRONT COVER:

Hubble Ultra Deep Field infrared view of galaxies billions of light years away. From *Beyond the Earth*, published by Atelier Éditions. See page 11.

BACK COVER:

Feliciano Centurión, *Estoy vivo*, 1994. From *Feliciano Centurión*, published by Americas Society. See page 39.

FRONT COVER: Courtesy of NASA and ESA. PAGE 2: (Upper) Ilse Bing, *Self-Portrait with Leica*, 1931. Gelatin silver print, Michael Mattis and Judith Hochberg. (Lower left) Galina Sanko, *During an Attack*, 1943. Gelatin silver print, printed c. 1960s, Robert Koch Gallery. (Lower right) Frances McLaughlin-Gill, *Untitled*, 1946. Gelatin silver print (outtake from "Young Suit Look—Junior Fashions," *Vogue*, September 1, 1946), National Gallery of Art, Washington, R. K. Mellon Family Foundation. PAGE 13: Anna Barna, *Onlooker*, 1930s. National Gallery of Art, Washington, Robert B. Menschel and the Vital Projects Fund. PAGE 4: (Upper) Bradley Walker Tomlin. *No. 4, 1952–53*, 1952–53. Oil on canvas. 59 7/8 x 48". The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York. Gift of Mrs. John D. Rockefeller 3rd (Blanchette Hooker, class of 1931) (1955.6.8) © Vassar College, Frances Lehman Loeb Art Center, 2011. (Lower) Willem de Kooning, *Zot*, 1949. Oil on paper mounted on wood, 18 x 20 1/4". The Metropolitan Museum of Art, New York. From the Collection of Thomas B. Hess, Purchase, Rogers, Louis V. Bell and Harris Brisbane Dick Funds and Joseph Pulitzer Bequest, and Gift of the heirs of Thomas B. Hess, 1984 (1984.611) © 2019 Copyright imagen, The Metropolitan Museum of Art/Art Resource/Scala, Florencia © The Willem de Kooning Foundation, Nueva York, VEGAP, 2019. PAGE 7: Lisa Yuskavage, *Tragic Land*, 2009. Oil on linen, 60 x 48"; Private collection. Lisa Yuskavage, *Garden*, 2002. Oil on linen, 70 x 63". PAGE 8: Lorraine O'Grady, *Art Is. . .*, 1983/2009. C-prints, 40 parts, 16 x 20". Courtesy Alexander Gray Associates, New York © Lorraine O'Grady/ Artists Rights Society (ARS), New York. PAGE 9: Jae Jarrell, *Frock You*, 1994. Wool, wood, mixed media, 73 1/4 x 48 1/2 x 6". The Rennie Collection, Vancouver. PAGE 24: Jacques Henri Lartigue, *Zissou in the wash of Amerigo's propeller, Buc*, 1911. Jacques Henri Lartigue, *Florette's hands*, 1961.

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✚ Plus sign indicates that a title is listed on Edelweiss



We are delighted to announce a partnership with DelMonico Books
Publishing award-winning books on art, photography, design and culture in close collaboration with artists and museums

The New Woman Behind the Camera

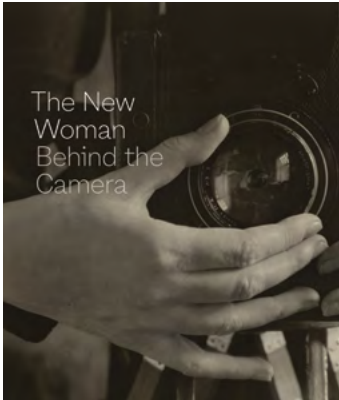
An in-depth look at the many ways women around the world helped shape modern photography from the 1920s to the 1950s as they captured images of a radically changing world

During the 1920s the New Woman was easy to recognize but hard to define. Hair bobbed and fashionably dressed, this iconic figure of modernity was everywhere, splashed across magazine pages or projected on the silver screen. A global phenomenon, she embodied an ideal of female empowerment based on real women making revolutionary changes in life and art—including photography. This groundbreaking, richly illustrated book looks at those “new women” who embraced the camera as a mode of expression and made a profound impact on the medium from the 1920s to the 1950s. Thematic chapters explore how women emerged as a driving force in modern photography, bringing their own perspective to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography and photojournalism. Featuring work by 120 photographers, this volume expands the history of photography by critically examining an international array of canonical and less well-known women photographers, from Berenice Abbott, Dorothea Lange and Lola Álvarez Bravo to Germain Krull, Tsuneko Sasamoto and Homai Vyarawalla. Against the odds, these women produced invaluable visual testimony that reflects both their personal experiences and the extraordinary social and political transformations of the era.

NATIONAL GALLERY OF ART AVAILABLE THROUGH DELMONICO BOOKS

Edited with text by Andrea Nelson. Foreword by Kaywin Feldman. Preface by Andrea Nelson & Mia Fineman. Text by Elizabeth Cronin, Mila Kaneva, Kristen Gresh, Elizabeth Otto, Kim Sichel.

ISBN 9781942884743 U.S. \$60.00 GBP £48.00
Hbk, 9.75 x 11.75 in. / 280 pgs / 8 color / 269 b&w.
August/Photography
Territory: WORLD/🌐



EXHIBITION SCHEDULE:
Washington, DC: National Gallery of Art, Winter/Spring 2021
New York, NY: The Metropolitan Museum of Art, Summer/Fall 2021



The Irascibles: Painters Against the Museum (New York, 1950)

The first documentation of the legendary 1950 showdown between 18 leading abstract expressionists and the Metropolitan Museum of Art

In 1950, 18 American abstract painters signed an open letter addressed to the president of the Metropolitan Museum of Art to express their intense disapproval of the museum's contemporaneous exhibit *American Painting Today: 1950*. The artists were William Baziotes, James Brooks, Fritz Bultman, Jimmy Ernst, Adolph Gottlieb, Hans Hofmann, Weldon Kees, Willem de Kooning, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Ad Reinhardt, Mark Rothko, Theodoros Stamos, Hedda Sterne, Clyfford Still and Bradley Walker Tomlin. This artistic coalition, which included many members of the New York School and is now considered a watershed movement in mid-20th-century American art history, challenged the museum's policies for their narrow understanding of what made certain art worth exhibiting. Though they resisted being labeled as a collective, media coverage of the museum boycott, which included a now-famous group portrait in *Life* magazine taken by photographer Nina Leen, ultimately contributed to the success of the 18 "irascibles" in what became known as the abstract expressionist movement. This publication collects 18 paintings by the artists, images from Leen's photoshoot and extensive documentation of the letter-writing process with relevant catalogs and magazines. Featuring more than 230 illustrations alongside original essays by several art historians and curators that examine the complex history of the New York School, this volume serves as a time capsule of the exciting period of early abstract expressionism in the United States.

FUNDACIÓN JUAN MARCH

Text by Daniel Belasco, Bradford R. Collins, Beatriz Cordero, Charles H. Duncan, Horacio Fernández, Manuel Fontán del Junco, Sanford Hirsch, Frauke V. Josenhans, Marin R. Sullivan, María Toledo, Inés Vallejo.

ISBN 9788470756658 U.S. \$55.00 GBP £50.00
Hbk, 9 x 11.5 in. / 304 pgs / 137 color / 102 b&w.
June/Art
Territory: WORLD Except Spain/🇪🇸

EXHIBITION SCHEDULE:
Madrid, Spain: Fundación Juan March, 03/06/20–06/07/20



Josef Albers in Mexico

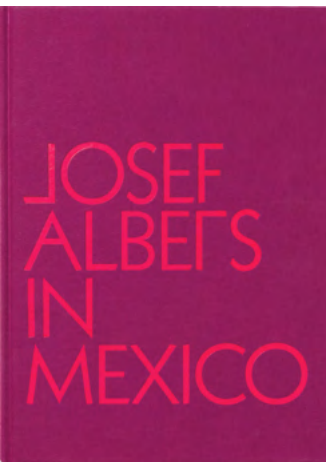
Albers in “the promised land of abstract art”: the little-known influence of Mexico

“Mexico is truly the promised land of abstract art,” Josef Albers wrote to his former Bauhaus colleague Vasily Kandinsky in 1936. *Josef Albers in Mexico* reveals the profound link between the art and architecture of ancient Mesoamerica and Albers' abstract works on canvas and paper. With his wife, the artist Anni Albers, Albers toured pre-Columbian archeological sites and monuments during his 12 or more trips to Mexico and other Latin American countries between 1935 and 1968. On each visit, Albers took black-and-white photographs of pyramids, shrines, sanctuaries and landscapes, which he later assembled into rarely seen photo collages. The resulting works demonstrate Albers' continued formal experimentation with geometry, this time accentuating a pre-Columbian aesthetic. *Josef Albers in Mexico* brings together photographs, photo collages, prints and significant paintings from the *Variants/Adobe* (1946–66) and *Homage to the Square* (1950–76) series from the collections of the Solomon R. Guggenheim Museum and the Anni and Josef Albers Foundation. Two scholarly essays, an illustrated map and vivid color reproductions of paintings and works on paper illuminate this little-known period in the influential artist's practice.

GUGGENHEIM MUSEUM PUBLICATIONS

By Lauren Hinkson. Text by Joaquin Barriendos.

Back In Stock
ISBN 9780892075362 U.S. \$49.95 GBP £40.00
Hbk, 8 x 10 in. / 128 pgs / 110 color.
Available/Art
Territory: WORLD/🇪🇸





Lisa Yuskavage: Wilderness

A new focus on the sublime landscapes in Lisa Yuskavage's voluptuous figure paintings

Though she is arguably best known for the voluptuous female nudes that populate her paintings, Lisa Yuskavage's work is just as focused on the ethereal settings in which these subjects appear. Yuskavage creates finely detailed landscapes that blur the line between the fantastical and the familiar, melding abstraction with realism to depict self-contained worlds. These outdoor scenes defy conventions of landscape painting with surreal color palettes of lush greens and delicate pinks, cast in a gauzy light quality that highlights the almost magical nature of her paintings. Published in conjunction with a joint exhibition between the Aspen Art Museum in Colorado and the Baltimore Museum of Art in Maryland, this volume includes color reproductions of Yuskavage's paintings and watercolors from the early 1990s to the present, as well as an interview between Yuskavage and fellow artist Mary Weatherford. Based in New York City, American artist **Lisa Yuskavage** (born 1962) received her MFA from the Yale School of Art in 1986. In the years since, her signature style of figure painting has developed something of a cult following for its attention to art historical tradition and a decidedly contemporary, pop culture-based approach to the representation of the female form. Her work has been in solo exhibitions around the world. Yuskavage is represented by David Zwirner.

GREGORY R. MILLER & CO.

Text by Christopher Bedford, Helen Molesworth, Heidi Zuckerman. Interview by Mary Weatherford.

ISBN 9781941366271 U.S. \$55.00 GBP £50.00

Hbk, 11 x 10 in. / 160 pgs / 53 color.

August/Art

Territory: WORLD/🌐

EXHIBITION SCHEDULE:

Aspen, Colorado: Aspen Art Museum, dates TBC

Baltimore, Maryland: Baltimore Museum of Art, dates TBC



50 Artists: Highlights of The Broad Collection

Assembling the voices of cultural leaders and curators, this book shares their insights on some of The Broad collection's most celebrated artists and works

For decades, art patrons and philanthropists Eli and Edythe Broad have sought to foster public appreciation of postwar and contemporary art. Before founding The Broad museum in Los Angeles, their collection was made accessible by loaning artworks to institutions around the world through The Broad Art Foundation. Since 1984, more than 8,600 loans from The Broad collection have been made to over 500 museums and galleries. In 2015, The Broad collection found a permanent home when The Broad museum opened on Grand Avenue in downtown Los Angeles in a now iconic building designed by Diller Scofidio + Renfro. The Broad's permanent collection boasts works from artists such as John Baldessari, Jean-Michel Basquiat, Jeff Koons, Damien Hirst, Barbara Kruger, Roy Lichtenstein, Julie Mehretu, Cindy Sherman and Andy Warhol, among others. In this book, writers and curators give an overview of the very best of The Broad's vast collection, including in-depth essays on five works that have come to define the experience of visiting the museum. This book enriches our understanding of The Broad's art and architecture while also provoking, inspiring and fostering appreciation of art of our time.

DELMONICO BOOKS/THE BROAD

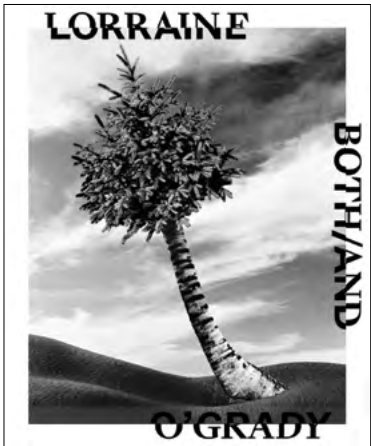
Text by Joanne Heyler, Jeff Chang, Roxane Gay, Sarah Loyer, Norman Rosenthal, Ed Schad.

ISBN 9781942884729 U.S. \$24.95 GBP £22.00

Hbk, 8 x 10 in. / 160 pgs / 95 color.

September/Art

Territory: WORLD/🌐



EXHIBITION SCHEDULE:
Brooklyn, NY: Brooklyn Museum,
Spring 2021

Lorraine O'Grady: Both/And

Four decades of multimedia exploits in race, art politics and subjectivity: a long-overdue survey on conceptual performance artist Lorraine O'Grady

Conceptual performance artist Lorraine O'Grady burst into the contemporary art world in 1980 dressed in a gown made of 180 pairs of white gloves and wielding a chrysanthemum-studded whip. For the next three years, O'Grady documented her exploits as this incendiary fictional persona, visiting gallery openings and providing critiques of the racial politics at play in the New York art scene. The resulting series, *Mlle Bourgeoise Noire*, was merely the beginning of a long career of avant-garde work that would continue to build upon O'Grady's conceptions of self and subjectivity as seen from the perspective of a Black woman artist. This survey of O'Grady's work spans four decades of her career and features nearly all of her major projects, as well as *Announcement*, the opening series of a new performance piece seven years in the making. Contextualized by an extensive timeline with letters, journal entries and interviews, *Both/And* provides a long-overdue close examination of O'Grady's artistic and intellectual ambitions.

Before she became an artist at the age of 45, **Lorraine O'Grady** (born 1934) worked as an intelligence analyst for the United States government, a translator, and a rock music critic for the *Village Voice* and *Rolling Stone*. O'Grady's unique life experiences, as well as her identity as a diasporic subject, have informed her multidisciplinary practice across live performance, video, photomontage, public art and cultural criticism. She is represented by Alexander Gray Associates, New York.

DANCING FOXES PRESS/BROOKLYN MUSEUM

Edited with text by Catherine Morris, Aruna D'Souza. Preface by Ann Pasternak. Text by Harry Burke, Malik Gaines, Zoe Whitley, Stephanie Sparling Williams. Timeline by A.L. Ricard. Interview by Catherine Lord.

ISBN 9780872731868 U.S. \$40.00 GBP £35.00
Hbk, 8.5 x 10.25 in. / 204 pgs / 120 color / 20 b&w.
October/Art/African American Art & Culture
Territory: WORLD/🇺🇸

AFRICOBRA: Messages to the People

A psychedelic cornucopia on the revolutionary art collective that defined a new Black aesthetic in late 1960s Chicago

AFRICOBRA (African Commune of Bad Relevant Artists) was founded on the South Side of Chicago in 1968 by a collective of young Black artists, whose interest in Transnational Black Aesthetics led them to create one of the most distinctive visual voices in 20th-century American art. The key characteristics of what we now consider the classic AFRICOBRA look—vibrant, “cool-ade” colors, bold text, shine and positive images of Black people—were essential to everyday life in the community from which this movement emerged. It is a movement with roots in the soil, streets, classrooms, studios and living rooms of the South Side of Chicago, yet its influence has extended around the world.

This survey represents the first major appraisal of AFRICOBRA’s work in Europe and builds on the exhibition *AFRICOBRA: Messages to the People*, which premiered at MOCA North Miami during Art Basel Miami 2018.

Artists include: Jeff Donaldson, Jae Jarrell, Wadsworth Jarrell, Barbara Jones-Hogu, Napoleon Jones-Henderson, Nelson Stevens and Gerald Williams.

GREGORY R. MILLER & CO.

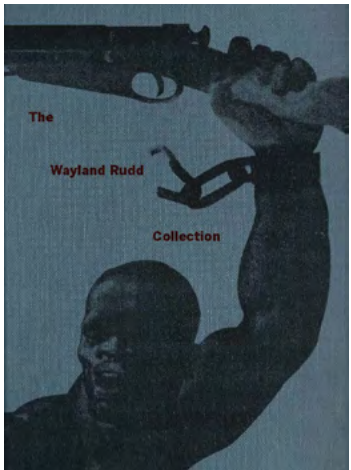
Introduction by Chana Sheldon. Text by Leslie Guy, Jeffreen Hayes.

ISBN 9781941366301
u.s. \$49.95 GBP £44.99
Hbk, 9.25 x 11 in. / 176 pgs / 100 color.
October/Art/African American Art & Culture
Territory: WORLD/🇺🇸



"It's NATION TIME and we are searching. Our guidelines are our people—the whole family of African people, the African family tree... Our people are our standard for excellence."

—JEFF DONALDSON COFOUNDER, AFRICOBRA



The Wayland Rudd Collection

Exploring Racial Imaginaries in Soviet Visual Culture

The Soviet image of the African American, in posters, media and art, from the unique collection of the actor Wayland Rudd

Wayland Rudd (1900–52) was an African American actor who moved to the Soviet Union in 1932 and lived there until his death in 1952. He appeared in numerous Soviet films and theatrical performances, and served as a model for paintings, drawings and propaganda posters. Using Rudd's personal story as a springboard, *The Wayland Rudd Collection* combines over 200 Soviet images (paintings, movie stills, posters, graphics, etc.) of Africans and African Americans produced between 1920 and 1980 with responses from contemporary artists, writers and scholars. Bringing together American, postcolonial, and post-Soviet perspectives on race and Communism, the book maps the complicated and often contradictory intersection of race and Communism in the Soviet context, exposing the interweaving of internationalism, solidarity, humanism and Communist ideals with practices of othering, exoticization and racist stereotyping.

UGLY DUCKLING PRESSE

Edited with introduction by Yevgeniy Fiks. Text by Kate Baldwin, Joy Gleason Carew, Jonathan Flatley, Lewis Gordon, Raquel Greene, Harmony Holiday, Christina Kiaer, Maxim Matusevich, Vladimir Paperny, Meredith Roman, Jonathan Shandell, Marina Temkina, et al.

ISBN 9781946433275 U.S. \$40.00 GBP £35.00

Cloth, 7 x 9.5 in. / 160 pgs / 70 color / 100 b&w.

January/Performing Arts/African American Art & Culture/Political Science

Territory: WORLD/🌍

Beyond the Earth

An Anthology of Human Messages into Deep Space and Cosmic Time

A visual ethnography of humanity's traces in deep space

From the dawn of the Space Age, humans have purposefully transmitted signals and ephemera to other stellar systems, created space-time capsules that intend to speak for Earth, deposited collections of space oddities upon satellites and planets, and sought to permanently memorialize human legacies into the deep-time narrative of the solar system. Such messages are the consequence of age-old customs and material-ritual practices using modern aerospace technologies; projecting old narratives of human experience and attitudes into the higher frontier for imagined audiences or as gestures to eternity. How do we ourselves begin then to interpret such a purposeful and idiosyncratic archaeological legacy? What does such autobiographical media reveal about our transforming minds and generations, set against the unfolding backdrop of our planetary history?

Beyond the Earth: An Anthology of Human Messages into Deep Space and Cosmic Time catalogs humanity's changing relations and behaviors as illustrated by these fragments accumulated beyond our atmosphere. Within a series of interdisciplinary essays, alongside a vast visual ethnography, authors Paul Quast, Klara Anna Capova, John Traphagan, Kelly Smith and Chris Gillespie examine the complex narratives, ideologies and assumptions that represent ourselves, and our ever-transforming world, in the cosmos.

ATELIER ÉDITIONS

Edited by David Dunér, Morwenna Loughman, Paul Quast. Foreword by Alice Gorman. Text by Klara Anna Capova, Christopher Gillespie, Paul Quast, Kelly Smith, John Traphagan. Afterword by Cornelius Holtorf.

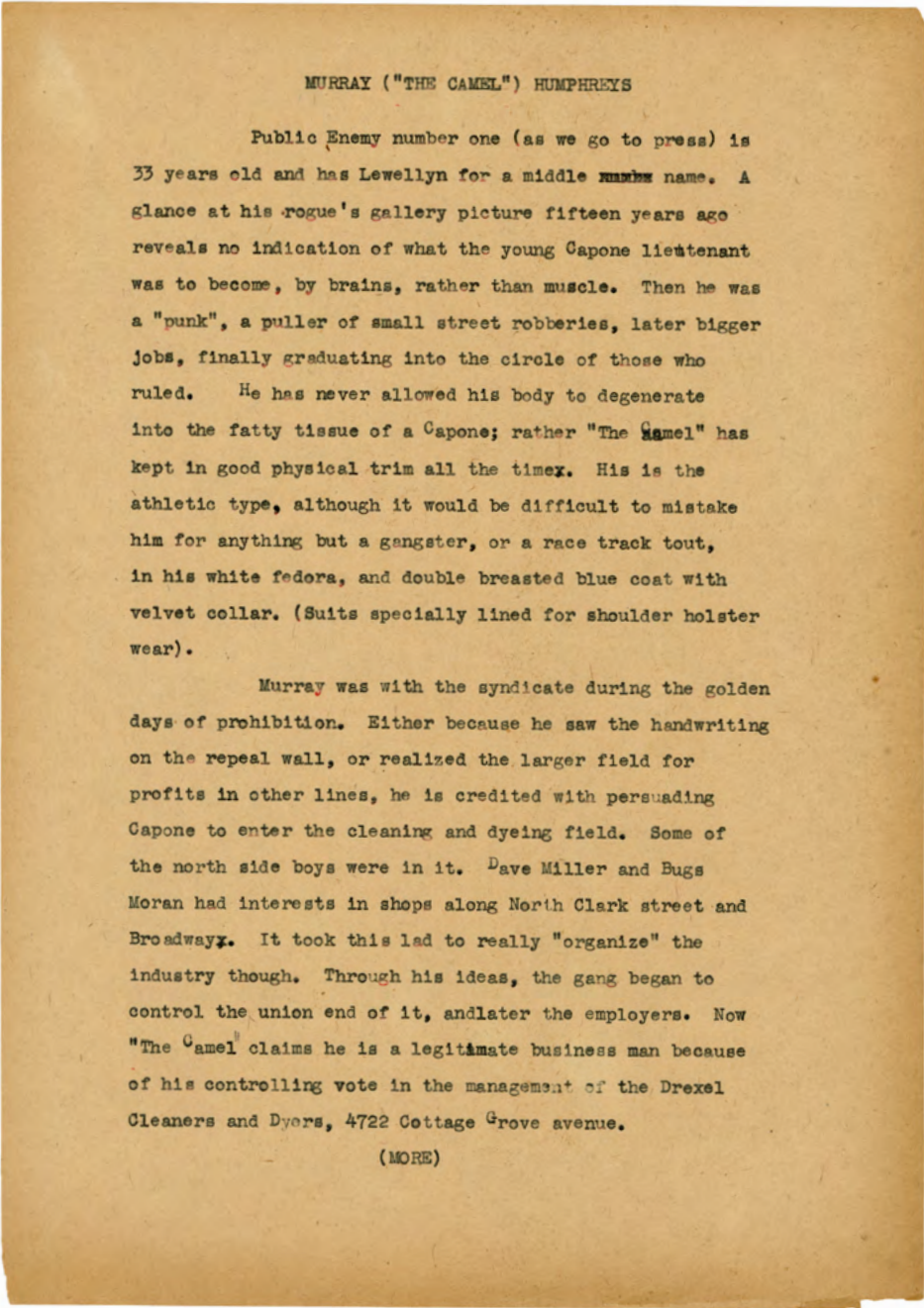
ISBN 9781733622035 U.S. \$35.00 GBP £30.00

Pbk, 7 x 9.25 in. / 304 pgs / 40 color / 20 duotone / 200 b&w.

October/Nonfiction Criticism

Territory: WORLD/🌍





“Over the last ten years I’ve returned periodically to this peculiar document in search of any clue that might identify its author. There’s precious little to go on.... Whoever it was, they were willing to risk assembling 140 Mafiosi sketches. Naming names. And nicknames. But more—the writer did not stick to made men. The characters here include some who are typically left out of hood-lore—the African-American runners, the women behind the scenes, the Jewish businessmen and bookkeepers...” —JOHN CORBETT, FROM THE INTRODUCTION

Bullets for Dead Hoods

An Encyclopedia of Chicago Mobsters, 1933

This haunting dossier—anonously assembled and found in a thrift store—gives an unprecedented and intimate lowdown on the Chicago mafia

In the early 2000s, Chicago author, curator and gallerist John Corbett struck thrifter’s gold in a going-out-of-business Chicago junk shop when he stumbled onto a 1933 manuscript intimately documenting the Chicago Mafia. The tone of the browned and brittle pages immediately grabbed him—sensationalistic and funny, they read like an embellished police blotter as they named names, gave addresses, and detailed crimes. Presented here in facsimile in order to capture the physicality of the typewritten and annotated document, *Bullets for Dead Hoods: An Encyclopedia of Chicago Mobsters, c. 1933* offers an expanded overview of the Chicago Outfit through 140 character sketches that range from the infamous—Al Capone, Big Jim Colosimo, the Everleigh Sisters—to their lesser-known aiders and abettors. Whoever dared to put this testament together was clearly someone with access to information—a cop? a detective? a newspaperman? a bitter mafioso?—but who would’ve risked sharing this information, and why, is a mystery that will most likely never be solved. What is left for us is a concise introduction to a particularly gripping chapter in American history that, through its details, knits Chicago together in a new way. In addition to the 1933 manuscript in facsimile (approximately 185 pages), the book includes an introduction by John Corbett; a compilation of the 500+ locations referenced in the manuscript; and a map featuring those street addresses in Chicago.

SOBERSCOVE PRESS

Introduction by John Corbett.

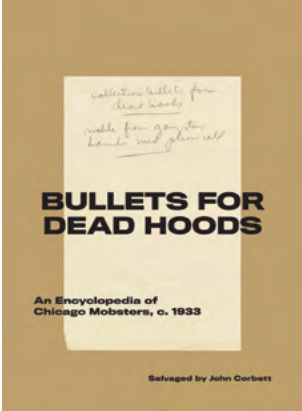
Facsimile Edition

ISBN 9781940190266 U.S. \$35.00 GBP £30.00

Pbk, 8.75 x 11.75 in. / 224 pgs / 196 color.

September/Popular Culture

Territory: WORLD/🌐



Karlheinz Weinberger: Photographs

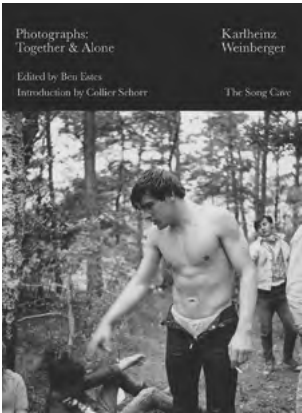
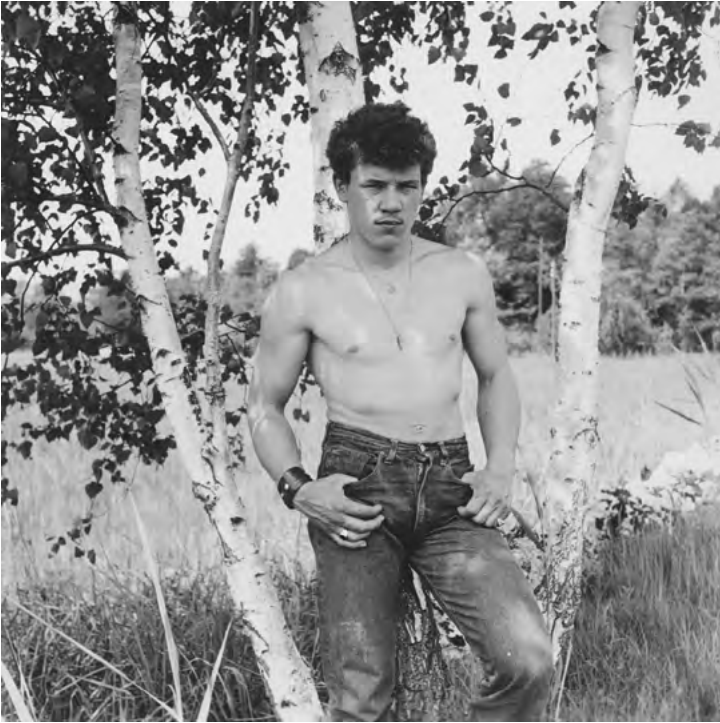
Together & Alone

Unseen photos of rebels, outsiders, construction workers and more: celebrating the distinctive gay male gaze of Karlheinz Weinberger

This landmark entry in the lifework of Zürich photographer Karlheinz Weinberger gathers more than 200 never-before-published vintage photographic prints that were rediscovered in 2017. This unique collection pairs images of Weinberger’s most famous subjects, the “Halbstarke”—a loosely organized group of Swiss “rebels” in the late 1950s and early 1960s, carousing at local carnivals and on a camping trip—with a much more private side of Weinberger’s oeuvre: solo portraits of men from the late 1950s through the mid-1970s, whom he invited into his makeshift studio in the rooms of the apartment he shared with his mother.

The men in these portraits—construction workers, street vendors, bicycle messengers, outsiders—span a spectrum of fully clothed, arms-crossed poses to campy and flirtatious, fully nude and reclined, while others mimic art historical postures. All of these images, though, reveal a palpable tenderness between photographer and subject, offering an expansive, uncritical take on the male form in an era when being photographed was not the casual, ubiquitous record it is today. Though not a professional photographer (he worked as a warehouse stock manager), Weinberger captured his subjects with a distinctly gay male gaze, both carnal and artistic, and this collection is certain to earn his work a larger following and appreciation.

Born in 1921, **Karlheinz Weinberger** was a Swiss photographer whose work predominantly explored outsider cultures. Between 1943 and 1967 Weinberger published photos of male workers, sportsmen and bikers in the gay magazine *Der Kreis* under the pseudonym of “Jim.” In the late ‘50s and early ‘60s he concentrated on Swiss rock ‘n’ roll youth, whom he photographed with both tenderness and a hint of irony. Weinberger placed little emphasis on exhibiting his work; his first comprehensive show took place only in 2000, six years before his death.



THE SONG CAVE

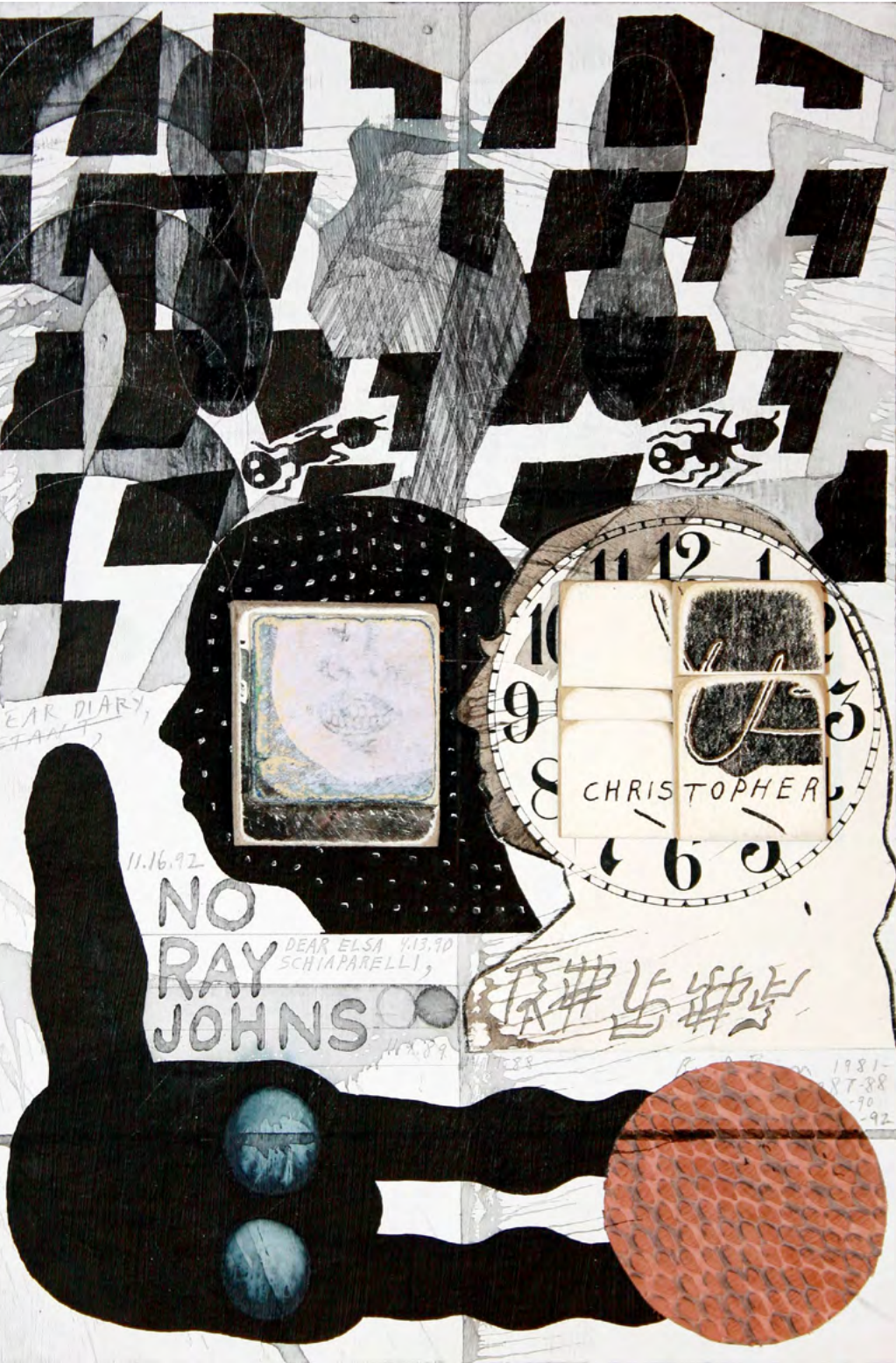
Edited by Ben Estes. Introduction by Collier Schorr.

ISBN 9781734035117 U.S. \$29.95 GBP £22.00

Pbk, 5.5 x 7.5 in. / 230 pgs / 215 b&w.

November/Photography/Erotica/LGBTQ

Territory: WORLD/🌐



ALSO AVAILABLE
Ray Johnson: The Paper Snake
9781938221033
Hbk, u.s. \$34.70 GBP £30.00
Siglio
Territory: WORLD/🌐



Not Nothing: Selected Writings
by Ray Johnson 1954-1994
9781938221040
Pbk, u.s. \$45.00 GBP £40.00
Siglio
Territory: WORLD/🌐

Ray Johnson and William S. Wilson: Frog Pond Splash

Collages by Ray Johnson with Texts by William S. Wilson

This gemlike Ray Johnson book celebrates his friendship with writer and logophile William S. Wilson in pictures and words

Dubbed “Ray Johnson’s Boswell,” writer, poet and logophile William S. Wilson was one of legendary artist Ray Johnson’s closest friends and biggest champions. He was also perhaps Johnson’s most trusted poetic muse and synthesizer of referents and references. The influence was mutual: throughout their lifelong friendship, begun when both men were in their twenties, writer and artist challenged and enriched one another’s work. Published on the occasion of the exhibition of Ray Johnson works from Wilson’s archive at the Art Institute of Chicago, *Frog Pond Splash* embodies the energy, expansiveness and motion of their work and their friendship. Editor Elizabeth Zuba has selected short, perspicacious texts by Wilson (from both published and unpublished writings) and collage works by Johnson to create juxtapositions that do not explicate or illustrate; rather, they form a loose collage-like letter of works and writings that are less bound than assembled, allowing the reader to put the pieces together, to respond, to add to and return to the way Johnson required of his correspondents and fellow travelers. Taking its title from Wilson’s haiku equivalence of Johnson’s process, *Frog Pond Splash* is a small book but many things: a collage-like homage to their friendship, a treasure chest of prismatic “correspondances,” as well as an unusual portrait of the disappearing, fractured Johnson through Wilson’s words. Zuba’s nuanced selection and arrangement of images and texts in this sumptuous little volume honors Johnson’s “open system” (which rejected closed and consistent meanings, codes and symbols) in its open, associative, and intimate playfulness.

SIGLIO

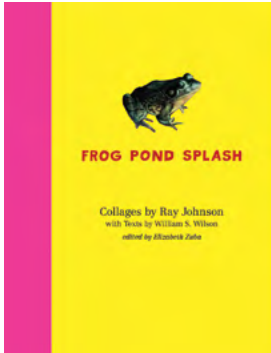
Edited by Elizabeth Zuba. Text by William S. Wilson.

ISBN 9781938221279 u.s. \$29.95 GBP £27.00

Hbk, 5.5 x 7.25 in. / 80 pgs / 37 color.

January/Art

Territory: WORLD/🌐



Felix Gonzalez-Torres: Photostats

Felix Gonzalez-Torres’ text reveries on the intersections of the historical and the personal, gathered for the first time in this elegant clothbound volume

Felix Gonzalez-Torres (1957–96) is one of the most significant artists to have emerged in the 1980s. An artist whose beautiful, restrained and often mutable works are abundant in compelling contradictions, Gonzalez-Torres was committed to a democratic form of art informed as much by the aesthetic and conceptual as by politics. His work challenges authority and our obeisance to it, dissolves the delineations between public and private, and creates a rich, open field into which the viewer is invited to complete works with her own inferences, imagination, and actions.

The photostats are a series of fixed works with white text on black fields framed behind glass to create a reflective surface bringing the viewers’ reflection into the work. Made at the height of the AIDS crisis, these profoundly suggestive lists of political, cultural, and historical references disrupt hierarchies of information and linear chronology, asking how we receive and prioritize information, how we remember and forget, and how we continuously create new meaning. The photostats also recall the screens (the television, and now the computer) which furiously deliver information from which we must parse substance from surface and choose what to assimilate and what to reject. This elegant volume is a discrete space in which to closely read the photostats with sustained attention: it opens from both sides, reproducing the framed photostats as objects on one, and from the other, details of the texts can be read as writing. In between the two, original writings by Mónica de la Torre, Lewis Hyde and Ann Lauterbach, explore adjacent territories, signaling the multiple entry points for understanding the works.

SIGLIO

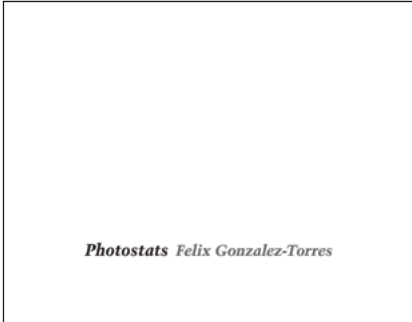
Edited by Lisa Pearson, Richard Kraft. Text by Mónica de la Torre, Lewis Hyde, Ann Lauterbach.

ISBN 9781938221262 u.s. \$36.00 GBP £32.00

Cloth, 8.25 x 6.5 in. / 96 pgs / 26 b&w.

January/Art/LGBTQ

Territory: WORLD/🌐



Shapes From Outta Nowhere: Towards Abstraction in Clay 1890–2018

The Robert A. Ellison Jr. Collection

Adventures in abstract ceramics, from George E. Ohr and Ken Price to Kathy Butterly

A comprehensive overview of 20th-century non-representational ceramics from the earliest years of the modernist revolution to the postwar period through to the present, *Shapes From Outta Nowhere* features an unparalleled gathering of over 150 works from New York City-based collector Robert Ellison. It explores the featured artists’ rejection of symmetrical, utilitarian forms in clay in favor of the sculptural and abstract, and challenges the boundaries between function, non-function, design, drawing, painting, sculpture and architecture. Built over a period of 40 years, this singular collection reflects the personal and discerning eye of a collector focused on the exploration of shape and form.

Ellison’s introduction to abstraction in clay was the work of George E. Ohr, whose late 19th-century creations represent the first seismic shift in a challenge to form itself. Ohr was the catalyst for this new direction in clay, and his vision foreshadows 20th-century postwar experimentation in fine art. The book showcases the sculptures by Ohr along with artists from the second half of the 20th century to the present, including seminal works by Axel Salto, Ken Price and Peter Voulkos, the progenitor of the American studio movement.

Shapes From Outta Nowhere tells this important story through the work of these key figures, but also introduces lesser known artists who transformed—and continue to push—the possibilities of the medium, including Kathy Butterly, Elisa D’Arrigo, Anne Marie Laureys and Aneta Regel. This transformative collection will be given to the Metropolitan Museum of Art in New York in 2021 in honor of the museum’s 150th anniversary, and this lavishly illustrated book will serve as both an exhibition catalog and as a document of the gift to the museum.

B>Artists include: Robert Arneson, Rudy Autio, F. Carlton Ball, Lynda Benglis, Kate Blacklock, Nina Borgia-Aberle, Alison Britton, Kathy Butterly, Peter Callas, Syd Carpenter, Christina Carver, Katherine Choy, Dieter Crumbiegel, Elisa D’Arrigo, Harris Deller, Richard DeVore, Kim Dickey, Gary DiPasquale, Ruth Duckworth, Raymon Elozua, Gary Erickson, Ken Ferguson, Amara Geffen, John Gill, Chris Gustin, Babs Haenen, Ewen Henderson, Wayne Higby, Margaret Israel, Howard Kottler, Anne Marie Laureys, Gareth Mason, John Mason, Leza McVey, Jim Melchert, Ursula Morley Price, Gertrud Natzler, Otto Natzler, Win Ng, William Parry, Ken Price, Aneta Regel, Mary Rogers, Stanley Rosen, Axel Salto, Paul Soldner, Rudolf Staffel, Chris Staley, Susanna Stephenson, Toshiko Takaezu, Kyoto Tonegawa, Robert Turner, Peter Voulkos, Frans Wildenhain, Marguerite Wildenhain, Betty Woodman, William Wyman and Arnold Zimmerman.

AUGUST EDITIONS

Introduction by Adrienne Spinozzi. Text by Glenn Adamson, Robert A. Ellison, Jr.

ISBN 9781947359062 U.S. \$69.95 GBP £61.99

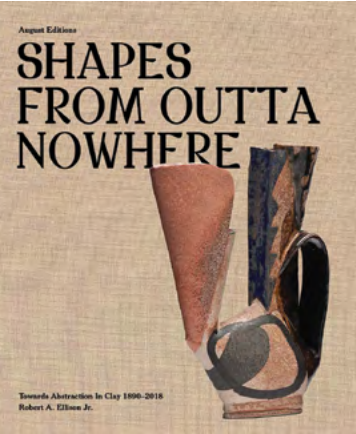
Clth, 10 x 12 in. / 272 pgs / 275 color.

January/Art

Territory: WORLD/🌐

EXHIBITION SCHEDULE:

New York, NY: The Metropolitan Museum of Art, 02/08/21–08/01/21



Rembrandt and Amsterdam Portraiture, 1590–1670

A beautiful clothbound volume situating Rembrandt among the Dutch Golden Age’s most celebrated portraitists

Having inspired fervent study for centuries, Rembrandt and his Dutch Golden Age contemporaries are admired especially for their portraiture, with Rembrandt in particular having captured a liveliness in his subjects that continues to inspire artists today. In the 17th century, there was a significant market demand for portraits among Amsterdam’s upper class; like Rembrandt, painters such as Thomas de Keyser (c. 1596–1667), Frans Hals (c. 1582–1666) and later Bartholomeus van der Helst (1613–70) relied on these commissions for a critical portion of their income and thus created a wealth of paintings depicting various sitters. Helmed by Amsterdam Museum curator Norbert Middelkoop, this 2020 Museo Nacional Thyssen-Bornemisza exhibit presents 20 painted portraits and 20 engravings by Rembrandt and some 60 pieces by his contemporaries in a comprehensive survey that reveals the everlasting quality of these works.

This clothbound volume accompanies the exhibit and includes color reproductions of key pieces as well as research into the stories behind the paintings’ subjects: married couples, craftsmen at work, children, scholars, businessmen, the artists themselves and important group portraits.

Rembrandt Harmenszoon van Rijn (1606–69), better known by the mononym Rembrandt, was a draftsman, printmaker, art collector and painter whose tremendous output of work helped define the Dutch Golden Age. Although he died in near poverty, Rembrandt is now widely understood as one of the greatest and most-studied artists in the Western canon.

MUSEO NACIONAL THYSSEN-BORNEMISZA

Text by Norbert Middelkoop, Dolores Delgado, Claire van den Donk, Sebastien Dudok van Heel, Rudi Ekkart, Maarten Hell, Patrick Larsen, Charles MacKay, Volker Manuth, Tom van der Molen, Judith Noormann, Leonore van Sloten, Marieke de Winkel.

ISBN 9788417173418 U.S. \$70.00 GBP £62.00

Clth, 9.5 x 10.5 in. / 264 pgs / 208 color / 2 b&w.

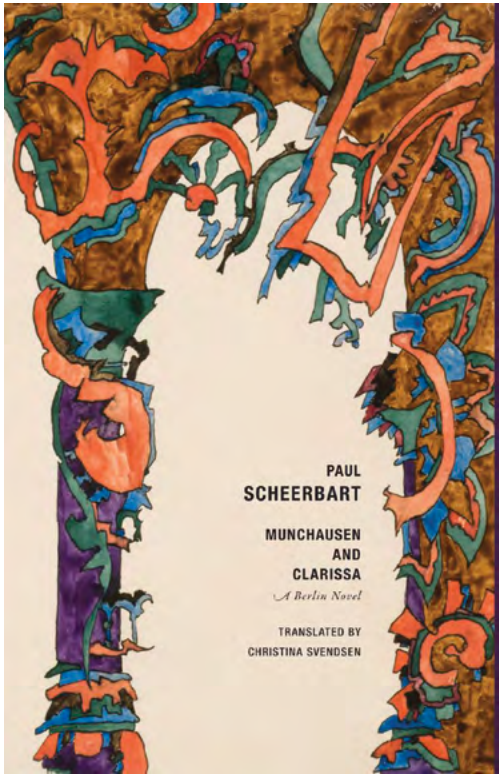
May/Art

Territory: WORLD Except Spain/🌐



EXHIBITION SCHEDULE:

Madrid, Spain: Museo Nacional Thyssen-Bornemisza, 02/18/20–05/24/20



Munchausen and Clarissa

A Berlin Novel

By Paul Scheerbart.

Baron Munchausen returns with visions of mobile architecture and journeys to sausage moons, in this previously untranslated novel from Paul Scheerbart

It is 1905 and a raging stupidity is holding sway over Europe. As an 18-year-old Clarissa and her family take refuge on the icy shores of Lake Wannsee, the legendary Baron Munchausen makes an unexpected appearance at their door. Returning to German society after a century of absence at the ripe age of 180, the Baron is cajoled into presenting his impressions of the World Fair in Melbourne, Australia, to a select gathering of Berlin celebrities. Over the course of a week, the sprightly Baron arrives nightly by sleighmobile to combat the dreary days with a series of fantastical visions and theories: he discusses mobile architecture, the role of technology in the arts and the need for art to ignore nature in its quest to discover new planetary organs and senses; the new household miracles of vacuum tubes for cleaning and potato-peeling machines; the repressive function of sexuality; and the need for progressive taxation. His tales of Melbourne eventually take his audience from a restaurant in the ocean depths to the dwellings of mineral giants in mountain caverns, before culminating in a spiritual voyage to outer space among sausage moons and sun-skins. **Paul Scheerbart** (1863–1915) was a novelist, playwright, poet, critic, draftsman, visionary, proponent of glass architecture and would-be inventor of perpetual motion. Dubbed the “wise clown” by his contemporaries, he opposed the naturalism of his day with fantastical fables and interplanetary satires that would influence Expressionist authors and the German Dada movement, and which helped found German science fiction.

WAKEFIELD PRESS

Introduction and translation by Christina Svendsen.

ISBN 9781939663511 U.S. \$14.95 GBP £12.99

Pbk, 4.5 x 7 in. / 152 pgs / 9 b&w.

January/Fiction & Poetry

Territory: WORLD/🌐



ALSO AVAILABLE

Rakkóx the Billionaire &

The Great Race

9781939663122

Pbk, U.S. \$13.95 GBP £12.50

Wakefield Press

Territory: WORLD/🌐

Brief Lives of Idiots

By Ermanno Cavazzoni.

A blissful and baneful litany of human stupidity, from Italian fantastical absurdist Ermanno Cavazzoni

A parody of the medieval *Lives of the Saints*, Ermanno Cavazzoni’s *Brief Lives of Idiots* offers us a perfect month of portraits of idiots drawn from real life, from overly realist writers to fringe-belief obsessives, punctuated every seventh day with a litany of suicides—failed, foolish or fatal to others. This roll call extends the ridiculous to melancholic extremes, introducing us to such exemplary fools as the father and husband unable to recognize his own family, the Marxist convinced that Christ was an extraterrestrial, the would-be saint who finds a private martyrdom through the torturous confinement of a pair of ill-fitting leather oxfords and the man who failed to realize that he had spent two years in a concentration camp. This is a display of myriad idiocy, discovered and achieved by hook or by crook, be it through paranoia, misapplied methodology, religious hallucination or relentless diarrhea. But Cavazzoni engages in neither finger pointing nor celebration. If saints can be counted, idiots cannot: idiocy is ultimately the human condition.

Ermanno Cavazzoni (born 1947) is the award-winning author of many fantastic and absurd tales. He is a professor at the University of Bologna and a member of the literary group OpLePo, an Italian spin-off of the OuLiPo.

WAKEFIELD PRESS

Introduction and translation by Jamie Richards.

ISBN 9781939663535 U.S. \$14.95 GBP £12.99

Pbk, 4.5 x 7 in. / 192 pgs.

February/Fiction & Poetry

Territory: WORLD/🌐



ALSO AVAILABLE

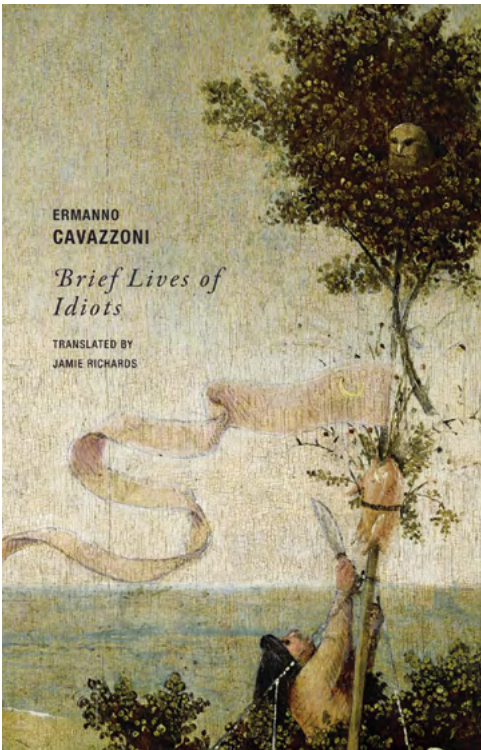
Odd Jobs

ISBN 9781939663290

Pbk, U.S. \$11.95 GBP £12.50

Wakefield Press

Territory: WORLD/🌐



Lesabéndio

An Asteroid Novel

By Paul Scheerbart.

“The serene and gentle amazement with which [Scheerbart] tells of the strange natural laws of other worlds . . . makes him one of those humorists who, like Lichtenberg or Jean Paul, seem never to forget that the earth is a heavenly body.” — Walter Benjamin

First published in German in 1913 and widely considered to be Paul Scheerbart’s masterpiece, *Lesabéndio* is an intergalactic utopian novel that describes life on the planetoid Pallas, where rubbery suction-footed life forms with telescopic eyes smoke bubble-weed in mushroom meadows under violet skies and green stars. Amid the conveyor-belt highways and lighthouses weaving together the mountains and valleys, a visionary named Lesabéndio hatches a plan to build a 44-mile-high tower and employ architecture to connect the two halves of their double star. A cosmic ecological fable, Scheerbart’s novel was admired by such architects as Bruno Taut and Walter Gropius, and such thinkers as Walter Benjamin and Gershom Scholem (whose wedding present to Benjamin was a copy of *Lesabéndio*). Benjamin had intended to devote the concluding section of his lost manuscript “The True Politician” with a discussion of the positive political possibilities embedded in Scheerbart’s “Asteroid Novel.” As translator Christina Svendsen writes in her introduction, “*Lesabéndio* helps us imagine an ecological politics more daring than the conservative politics of preservation, even as it reminds us that we are part of a larger galactic set of interrelationships.” This volume includes Alfred Kubin’s illustrations from the original German edition.

WAKEFIELD PRESS

Back In Stock

ISBN 9780984115594 U.S. \$17.95 GBP £14.99

Pbk, 6 x 9 in. / 257 pgs / 16 b&w.

Available/Literature

Territory: WORLD/🌐



ALSO AVAILABLE

The Stairway to the Sun & Dance of the Comets

9781939663214

Pbk, U.S. \$13.95 GBP £12.50

Wakefield Press

Territory: WORLD/🌐

On the Origin of Species and Other Stories

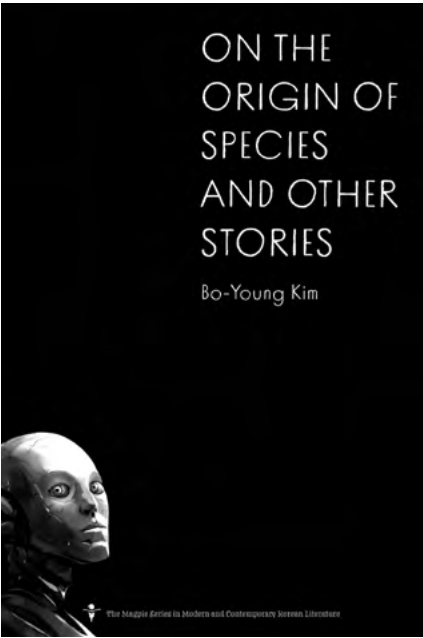
By Bo-Young Kim.

The debut English-language collection of one of South Korea’s most distinctive and accomplished sci-fi authors

Straddling science fiction, fantasy and myth, the writings of award-winning author Bo-Young Kim have garnered a cult following in South Korea, where she is widely acknowledged as a pioneer and inspiration. *On the Origin of Species* makes available for the first time in English some of Kim’s most acclaimed stories, as well as an essay on science fiction. Her strikingly original, thought-provoking work teems with human and non-human beings, all of whom are striving to survive through evolution, whether biologically, technologically or socially. Kim’s literature of ideas offers some of the most rigorous and surprisingly poignant reflections on posthuman existence being written today.

Bo-Young Kim (born 1975) won the inaugural Korean Science & Technology Creative Writing Award with her first published novella in 2004 and has gone on to win the annual South Korean SF Novel Award three times. In addition to writing, she regularly serves as a lecturer, juror and editor of sci-fi anthologies, and served as a consultant to *Parasite* director Bong Joon Ho’s earlier sci-fi film *Snowpiercer*. She has novellas forthcoming from HarperCollins in 2021. She lives in Gangwon Province, South Korea, with her family.

KAYA PRESS
Edited with afterword by Sunyoung Park. Translated by Sora Kim-Russell, Joungmin Lee Comfort.
ISBN 9781885030719 U.S. \$19.95 GBP £17.50
Pbk, 5 x 7.5 in. / 224 pgs / 5 b&w.
July/Fiction & Poetry/Asian Art & Culture
Territory: WORLD/🌐



I Guess All We Have Is Freedom

Selected Short Stories

By Genpei Akasegawa.

Gravestones hatch political critiques and tomatoes resist being eaten in the wildly surreal and funny stories of Genpei Akasagawa, a giant of the Japanese avant-garde

There is a small but potent club of authors—Miranda July and Patti Smith are both members—who were renowned artists long before they became writers. Genpei Akasagawa was already a giant of the Japanese contemporary art world when he began writing these stories, which earned him Japan’s two most prestigious book awards. In these stories, ostensibly quiet tales of a single dad in 1970s Tokyo, a doorknob practices radical politics, a peeled tomato smarts in pain, raw oysters tick like time bombs and gravestones provide a critique of capitalism. After reading *I Guess All We Have Is Freedom*, you will never be able to look at a sliding door, a rubber band or a plastic gutter the same way again. In spite of their suburban settings, the stories here are more radical than the most cosmopolitan contemporary art. Or as the protagonist puts it: “The whole art thing is a little played out at this point. Nowadays, it’s all about buying gutters. Going out to buy a gutter on a sunny day.” **Genpei Akasegawa** (1937–2014) was a rare phenomenon, an artist who successfully transitioned from the avant-garde to the larger realm of popular culture. Akasegawa emerged on the Japanese art scene around 1960, starting in the radical Anti-Art movement and becoming a member of the seminal artist collectives Neo Dada and Hi Red Center. The epic piece *Model 1,000-Yen Note Incident* (1963–74), which involved a real-life police investigation and trial, cemented his place as an inspired conceptualist. *Hyperart: Thomasson* (Kaya Press, 2010), a collection of musings on art that the city itself makes, marks a crucial turning point in his metamorphosis from subculture to pop-culture status. Also an accomplished author writing under the penname Katsuhiko Otsuji, in 1981 he won Japan’s most prestigious literary award, the Akutagawa Prize, for his story “Dad’s Gone,” translated into English here for the first time in this volume.

KAYA PRESS
Translated by Matthew Fargo.
ISBN 9781885030726 U.S. \$19.95 GBP £17.50
Pbk, 5.5 x 6.5 in. / 240 pgs / 6 b&w.
August/Fiction & Poetry/Asian Art & Culture
Territory: WORLD/🌐



EXCERPT FROM “SQUIRMING HOUSES”

“Moving is really radical,” I venture.

“Huh...” Mamori considers this. “You mean ‘radical’ in the sense of ‘extremist’ radical?”

“Yeah. I mean, there’s something really radical about the idea of a house.”

“A house...” he echoes. “There’s something radical about the idea of a house...”

“I mean, a house is landed property. You can’t move a house—that’s the whole point.”

“Real estate, okay.”

“Yeah, it’s stuck in the ground like a thumbtack. Everybody walks around dragging a long string behind them, and the other end of this string is nailed to the ground by this gigantic thumbtack. A house is basically just a thumbtack.”

“Thumbtacks are pretty radical.”

“And then you have to move your thumbtack! You pop it out and it goes rolling around on the floor. And thumbtacks are dangerous when they’re uprooted like that.”

“You might step on one. Get stabbed.”

“Yeah, the fundamental desire of a thumbtack is to stab something.”



EXCERPT FROM “BETWEEN ZERO AND ONE”

“I don’t want to go to school. The teachers are like people from another time. All they care about is college entrance exams. They teach obsolete physics like Newtonian mechanics, and world history and Korean history are still taught the way they were in the 1970s. We spend five hours a day learning languages and math using out-dated methods. The teachers tell us that we don’t need friends before college. Those who came from the 1970s aren’t the worst, by the way. Some took refuge here during the Korean War. They still despise communism and North Korea, even though we reunified ages ago. Some teachers even came from the colonial era or from the Joseon era. Some have even had to occupy other people’s bodies to be here, which is immoral.”

ALSO AVAILABLE FROM KAYA PRESS

Last of Her Name
9781885030610
Pbk, U.S. \$16.95 GBP £14.99
Territory: NA LA EUR ASIA AU/NZ
AFR ME /🌐

Readymade Bodhisattva
9781885030573
Pbk, U.S. \$25.95 GBP £22.99
Territory: WORLD/🌐

Rolling the R's
ISBN 9781885030511
Pbk, U.S. \$16.95 GBP £14.99
Territory: WORLD/🌐



Fall Highlights

Gladys Nilsson, *Dipped Dick: Adam and Eve after Cranach [detail]*, 1971. From *Gladys Nilsson: Honk! Fifty Years of Painting*, published by Matthew Marks Gallery/Garth Greenan Gallery. See page 30.



Jacques Henri Lartigue: The Invention of Happiness Photographs

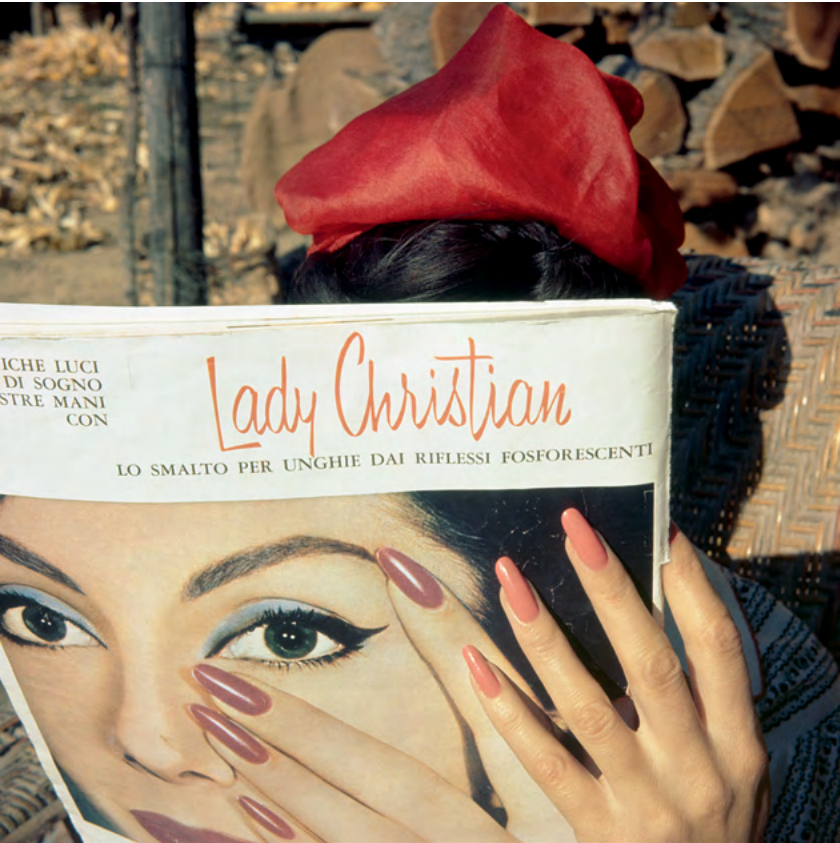
A charming portrait of early-20th-century European society through the lens of Lartigue, with 55 unpublished photographs

Despite becoming interested in photography when he was barely in double digits, French artist Jacques Henri Lartigue (1894–1986) didn’t achieve mainstream recognition until he was nearly 70 years old. A 1963 exhibition of his boyhood photography at the Museum of Modern Art in New York prompted new appreciation for his pictures, which bore a clear affinity with the street photography of the great humanist photographer Henri Cartier-Bresson. Though he mainly supported himself as a painter later on in life, Lartigue was devoted to the art of photography and continued to capture the world around him until he was in his 90s, beginning with domestic candid shots in his childhood and later depicting the upper crust of European society. With their motion-blur and frequently grinning, unposed subjects, Lartigue’s images convey the photographer’s genuine passion for life and a consistent interest in everyday moments. The book presents 120 images from Lartigue’s numerous personal photo albums, including 55 pictures that have never been published before.

MARSILIO

Edited with text by Denis Curti, Marion Perceval, Charles-Antoine Revol.

ISBN 9788829705276 U.S. \$45.00 GBP £40.00
Hbk, 8.5 x 11 in. / 208 pgs / 150 duotone.
June/Photography
Territory: WORLD/🇬🇧



Ralph Gibson: Sacred Land Israel before and after Time

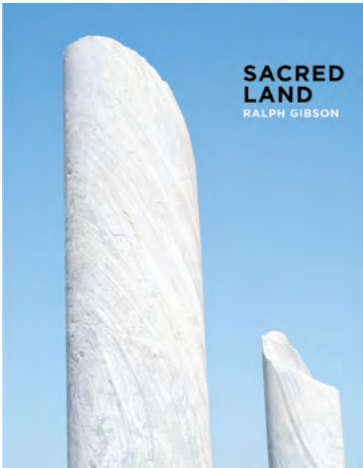
Ralph Gibson’s diptych portrayal of Israel, a land at once deeply modern and incredibly ancient

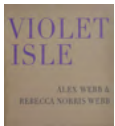
The American photographer Ralph Gibson traveled throughout Israel and the surrounding region to create a portrait of a land where the past is vividly part of the present. He contrasts these in two-page spreads in which color and black-and-white images face one another: ancient language in a visual dialogue with contemporary human experience. As architect Moshe Safdie writes in his accompanying text: “This is the promise and paradox of Israel, a new country in an ancient land, modernity next to regression, with abundant and creative energy and cultural output. The high-tech world of invention next to Torah studies. It is still a young country, not even yet past its Centennial. With an optimistic eye, one sees the promise yet to be.” For this project, Gibson visited many of the well-known sites of the Holy Land, including the ancient city of Petra in Jordan as well as Masada and the Sea of Galilee flowing into the River Jordan. *Sacred Land* is a sumptuous study in the aesthetics of time. **Ralph Gibson** was born in Los Angeles in 1939. In 1956 he enlisted in the navy, where he began studying photography. Since he published his first photobook *The Somnambulist* in 1970, his work has been the subject of over 40 monographs. His work is widely exhibited and held in public collections around the world, such as the Stedelijk Museum, Amsterdam, and the Museum of Modern Art, New York. He lives and works in New York.

LUSTRUM PRESS

Foreword by Martin Cohen. Preface by Ralph Gibson. Afterword by Moshe Safdi, Rabbi David Ellenson.

ISBN 9781942884699 U.S. \$49.95 GBP £44.99
Clth, 9.25 x 12.25 in. / 216 pgs / 88 color / 100 duotone / 100 b&w.
November/Photography/Middle Eastern Art & Culture
Territory: WORLD/🇬🇧





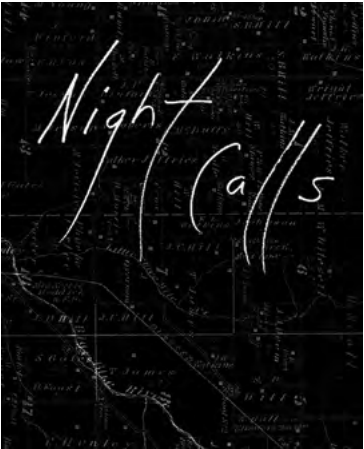
ALSO AVAILABLE
Alex Webb & Rebecca Norris Webb:
Violet Isle
9781942185376
Pbk, u.s. \$60.00 GBP £53.00
Radius Books
Territory: WORLD/🌐

Rebecca Norris Webb: Night Calls

Rebecca Norris Webb's meditation on fathers and daughters, one's first landscape, caretaking of the land and its inhabitants, and on history that divides us as much as heals us

Rebecca Norris Webb (born 1956) first came across W. Eugene Smith's "Country Doctor," his famous *Life* magazine photo essay, while studying at the International Center of Photography in New York. She was immediately drawn to the subject of Smith's essay, Dr Ernest Ceriani, a Colorado country doctor who was just a few years older than her father. She wondered: How would a woman tell this story, especially if she happened to be the doctor's daughter? In light of this, for the past six years Norris Webb has retraced the route of her 99-year-old father's house calls through Rush County, Indiana, the rural county where they both were born. Following his work rhythms, she photographed often at night and in the early morning, when many people arrive into the world—her father delivered some one thousand babies—and when many people leave it. Accompanying the photographs, lyrical text pieces addressed to her father create a series of handwritten letters told at a slant.

RADIUS BOOKS
Text by Rebecca Norris Webb.
ISBN 9781942185772
u.s. \$50.00 GBP £45.00
Hbk, 8.5 x 9.75 in. / 128 pgs / 61 color.
November/Photography
Territory: WORLD/🌐



American Geography

Drawing from the vast photography collection at the San Francisco Museum of Modern Art, *American Geography* charts a visual history of land use in the United States

From the earliest photographic records of human habitation to the latest aerial and digital pictures, from almost uninhabited desert and isolated mountainous territories to suburban sprawl and densely populated cities, this compilation offers an increasingly nuanced perspective on the American landscape. Divided by region, these photographs address ways in which different histories and traditions of land use have given rise to different cultural transitions: from the Midwestern prairies and agricultural traditions of the South, to the riverine systems in the Northeast, and the environmental challenges and riches of the far West. *American Geography* also looks at the evidence of older habitation from the adobe dwellings and ancient cultures of the Southwest to the Midwestern mounds, many of them prehistoric. SFMOMA's last photography exhibition to consider land use, *Crossing the Frontier* (1996), examined only the American West. At the time, this focus offered a different way to think about landscape, and a useful way to reconsider pictures of the region. *American Geography* expands upon the groundwork laid by *Crossing the Frontier*, providing a complex, thought-provoking survey. **Photographers include:** Carleton E. Watkins, Barbara Bosworth, Lee Friedlander, Stephen Shore, Debbie Fleming Caffery, Mitch Epstein, An-My Lê, William Eggleston, Alec Soth, Mishka Henner, Trevor Paglen, Victoria Sambunaris, Emmet Gowin, Robert Adams, Terry Evans, Dorothea Lange and Mark Ruwedel, among others.

RADIUS BOOKS/SFMOMA
Edited by Sandra S. Phillips with Sally Martin Katz. Text by Beverly Dahlen, Hilary Green, Barry Lopez, Jenny Reardon, Richard White, Richard B. Woodward.
ISBN 9781942185796 u.s. \$60.00 GBP £53.00
Hbk, 10 x 12 in. / 224 pgs / 71 color.
November/Photography
Territory: WORLD/🌐



EXHIBITION SCHEDULE:
San Francisco, CA: San Francisco Museum of Modern Art, Summer 2020



Lucas Blalock: Oar Or Ore

A new form of still life: the first full survey of Lucas Blalock’s humorous and mesmerizing manipulated photographs

The acclaimed New York–based photographer Lucas Blalock (born 1978) creates surreal still lifes, often digitally manipulated. From bundles of raw hot dogs to watermelons smothered by plastic wrap to cactus leaves duplicated many times over, Blalock’s eye-catching tableaux reveal more bizarre details the longer one looks. The intentionally ham-fisted photographic manipulations are created in Photoshop after Blalock shoots with a large-format camera on film and then scans the images. The result is a layered network of colorful visual references, careening from the tragicomic to the absurd as they depict everyday objects in unfamiliar contexts. Underlying all of his work is Blalock’s eagerness to revel in the inherent failure connected to any attempt to revive the avant-garde. The artist’s first full survey, this publication accompanies a solo exhibition at the Museum Kurhaus Kleve in Germany. The exhibit’s curator, Susanne Figner, provides commentary alongside essays by professor Russell Ferguson, Institute of Contemporary Art LA curator Jamillah James and Museum of Modern Art curatorial assistant Phil Taylor. The book is available in three different colors.

MUSEUM KURHAUS KLEVE

Text by Russell Ferguson, Susanne Figner, Jamillah James, Phil Taylor.

ISBN 9781942884682 U.S. \$55.00 GBP £50.00
Hbk, 9.25 x 11 in. / 152 pgs / 120 color.
October/Photography
Territory: WORLD/🌐



Moyra Davey: I Confess

Moyra Davey’s artist’s book meditation on late 20th-century Quebec, through the lens of James Baldwin and others

Over the past 40 years, Canadian artist Moyra Davey (born 1958) has perfected a unique synthesis of photography, film and text to critically engage with the past, present and future of the world around her. Based on Davey’s eponymous 2019 film, *I Confess* unites three main sources in a chronicle of late 20th-century Quebec, shaped by themes of race, poverty, language and nationalism. Using American writer James Baldwin’s 1962 novel *Another Country* as its point of departure, Davey’s film also focuses on the life and work of Québécois revolutionary Pierre Vallières and Ottawa-based political philosopher Dalie Giroux. Published to accompany the exhibition *Moyra Davey: The Faithful* at the National Gallery of Canada, this deeply personal and highly political book seeks to examine an unresolved chapter of Québécois history from a uniquely interdisciplinary perspective that draws attention to contemporary issues of separatism, while reflecting the artist’s understanding of photography and text as unique corollaries. This publication features writings by the artist, Dalie Giroux and National Gallery of Canada’s Associate Curator Andrea Kunard, and a poster insert.

DANCING FOXES PRESS/NATIONAL GALLERY OF CANADA

Text by Moyra Davey, Dalie Giroux, Andrea Kunard.

ISBN 9780888849960 U.S. \$29.95 GBP £27.00
Pbk, 6.75 x 9.5 in. / 168 pgs / 70 color / 21 b&w.
October/Art
Territory: WORLD/🌐

EXHIBITION SCHEDULE:
Ottawa, Canada: National Gallery of Canada, Fall 2020



Matthew Beck: Event

A cultural history of the sublime first image of a black hole, in photographs and documents

“Peering into Light’s Graveyard: The First Image of the Black Hole,” read the *New York Times*’ April 11 cover story. The headline, like many others that day, was accompanied by an image of a glowing celestial ring framed by infinite blackness: the first image of a black hole. In his first book, New York photographer Matthew Beck (born 1986) focuses on the unveiling of this previously unseeable image by following it into the depths of the New York City subway. The book suggests the notion that the cosmos is not something to simply be observed from our vantage point as humans, but more a system that we are intrinsically a part of; and the true nature of the black hole seems to be as elusive as the answer to humanity’s most pressing question of “why.”

J&L BOOKS

ISBN 9780999365540
U.S. \$45.00 GBP £40.00
Hbk, 10.5 x 8 in. / 112 pgs / 100 color.
November/Photography
Territory: WORLD/🌐



Hannah Whitaker: Ursula

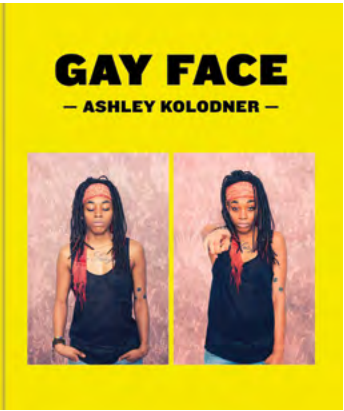
These beautiful, unsettling and playful photographs show how certain sci-fi tropes—from digital servants to sex robots—have been consistently gendered as female

The latest photobook from Brooklyn-based photographer Hannah Whitaker (born 1980) imagines the embodied forms of personified technology which have long been central to sci-fi narratives: digital servants, sex robots, machine-learning projects. *Ursula* addresses the consistency with which these figures are gendered as female, subservient and sexualized, and slyly points to our society’s insidious failures to fully see women without imposing such roles and distinctions. Immersed in techno-futuristic design tropes, Whitaker’s photographs—at once playful, maximalist and estranging—are accompanied by texts by David Levine and Dawn Chan.

IMAGE TEXT ITHACA PRESS

Edited by Nicholas Muellner, Catherine Taylor. Text by Dawn Chan, David Levine.

ISBN 9781733497114
U.S. \$45.00 GBP £40.00
Hbk, 7 x 10.5 in. / 98 pgs / 44 color.
November/Photography
Territory: WORLD/🌐



Ashley Kolodner: Gayface

These photographic diptychs of LGBTQIA+ people in America express the acute vulnerability of coming out

From 2011 to 2015, Brooklyn-based photographer Ashley Kolodner (born 1987) traveled across the United States photographing hundreds of LGBTQIA+ individuals of all ages. She made two consecutive portraits of each of her subjects, photographing them twice during the same sitting: once with eyes closed and then with eyes open. These diptychs symbolize the vulnerability many have felt at the outset of discovering their personal identities, and then the realization and self-actualization manifest in the intimate and profound process of coming out. Through more than 180 color portraits, along with subject interviews and contributing texts by filmmaker Kimberly Peirce and Tony award-winning producer Jordan Roth, *Gayface* reflects the beauty, intimacy and sometimes the pain of a community kept in the shadows for decades. Ultimately these pictures and this handsome volume represent a revelatory statement on the profound humanity we all share.

LUCIA|MARQUAND

Foreword by Jordan Roth. Interview by Kimberly Peirce.

ISBN 9781646570041
U.S. \$50.00 GBP £45.00
Hbk, 9.5 x 11.25 in. / 180 pgs / 150 color.
February/Photography/LGBTQ
Territory: WORLD/🌐



OSMOS Magazine: Issue 21

Rare drawings by Fumio Yoshimura, paintings by Erik Schmidt and more, in the latest OSMOS

Founder and editor of *OSMOS Magazine* Cay Sophie Rabinowitz (formerly of *Parkett* and *Fantom*) describes the publication as “an art magazine about the use and abuse of photography.” The magazine is divided into thematic sections—some traditional, and others more idiosyncratic. *OSMOS Magazine* issue 21 features an essay about the rare series of pen-and-ink drawings that Fumio Yoshimura created for a legal defense fundraiser he and Kate Millet organized when Peggy Dobbins was arrested at the 1968 Miss America pageant protest. The reportage is by Chris Jordan. Also included is a portfolio of recent paintings by Berlin-based artist Erik Schmidt; Drew Sawyer writes on Oren Pinhassi; and the cover features a detail from Camel Collective’s 2018 exhibition titled *Grip*.

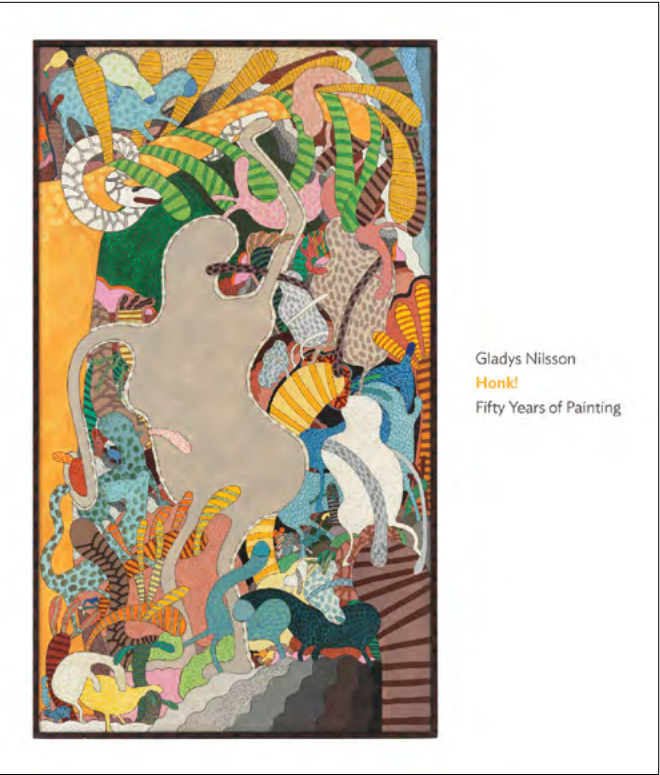
OSMOS

Edited by Cay Sophie Rabinowitz. Text by Drew Sawyer, Kenta Murakami, Christian Rattemeyer, Carter Mull.

ISBN 9780990698081
U.S. \$25.00 GBP £22.00
Pbk, 8.5 x 11 in. / 96 pgs.
October/Journal/Photography
Territory: WORLD/🌐



ALSO AVAILABLE
OSMOS Magazine: Issue 20
9780991660841
Pbk, U.S. \$25.00 GBP £22.00
OSMOS
Territory: WORLD/🌐



Gladys Nilsson: Honk! Fifty Years of Painting

A riotous tribute to the singular path of Hairy Who pioneer Gladys Nilsson

Covering five decades and featuring 100 full-color plates, this beautiful volume is Chicago painter Gladys Nilsson's (born 1940) most comprehensive monograph to date. Though Nilsson is better known for the watercolors she began exhibiting in the mid-1960s as an original member of the Hairy Who, she has dedicated much of her career to painting in acrylic. This monograph begins with her 1960s paintings on panel and Plexiglas, then considers her 1970s paintings on canvas, including the seven-foot-high *Dipped Dick: Adam and Eve after Cranach*, whose title characters are surrounded by a menagerie of cavorting plants and animals. The book finishes with her vivid recent paintings, which are jam-packed with characters. As Nilsson describes her approach, "I would draw a big figure, but that figure always needed another figure, and then those two figures needed a third to interact with. And then, before I knew it, the whole place would be teeming."

MATTHEW MARKS GALLERY/GARTH GREENAN GALLERY

Text by Marcia Tucker. **Interview by** Alison M. Gingeras.

ISBN 9781944929275 U.S. \$55.00 GBP £50.00
Clth, 9 x 10.5 in. / 176 pgs / 107 color / 5 b&w.
October/Art
Territory: WORLD/🌐

Nicole Eisenman: Sturm und Drang

The first appraisal of Nicole Eisenman's recent turn to sculpture

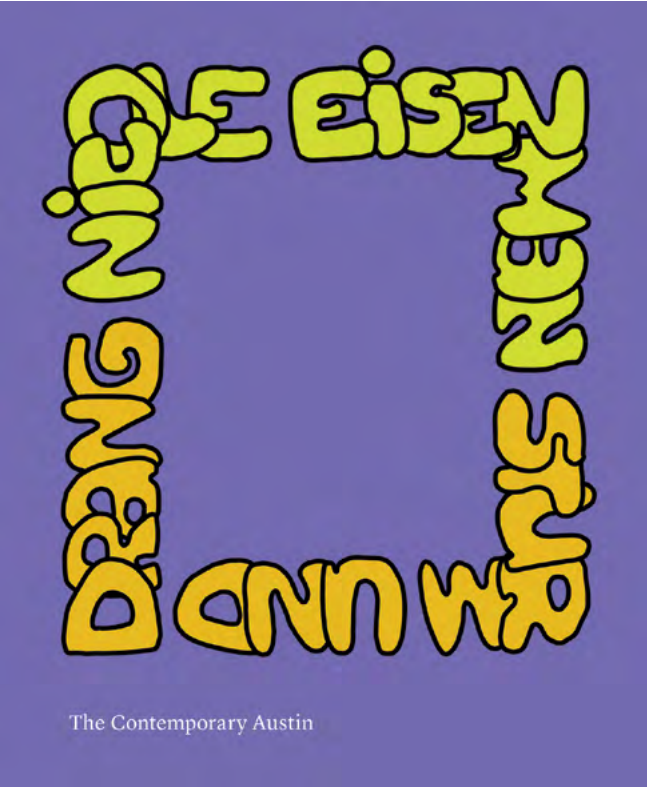
The work of New York-based artist Nicole Eisenman (born 1965) blends influences from Western art history and traditional figurative art with elements of punk, feminist activism, queer identity and humor in profoundly unique works. Published in conjunction with the 2020 Suzanne Deal Booth / FLAG Art Foundation Prize exhibitions—*Nicole Eisenman: Sturm und Drang*, presented at the Contemporary Austin, and *Nicole Eisenman and Keith Boadwee*, presented at the FLAG Art Foundation in New York—this project represents the first in-depth exploration of Eisenman's sculptural practice. The catalog features full-color illustrations and original texts by Heather Pesanti, Stephanie Roach and Jonathan Rider, Alhena Katsof, Litia Pertá, and Nicole Eisenman, as well as a conversation between artists Eisenman and Boadwee. The book reflects on various aspects of these two exhibitions, with a focus on Eisenman's recent shift toward sculpture as both a new focus and always-present undercurrent in her work brought to the surface.

RADIUS BOOKS/THE CONTEMPORARY AUSTIN/THE FLAG ART FOUNDATION

Text by Nicole Eisenman, Heather Pesanti, Stephanie Roach, Jonathan Rider, Litia Pertá, Alhena Katsof. **Interview by** Keith Boadwee.

ISBN 9781942185741 U.S. \$60.00 GBP £53.00
Pbk, 10.25 x 12.5 in. / 208 pgs / 120 color.
November/Art
Territory: WORLD/🌐

EXHIBITION SCHEDULE:
Austin, TX: The Contemporary Austin, 02/27/20–08/16/20



Ellen Harvey: New York Beautification Project

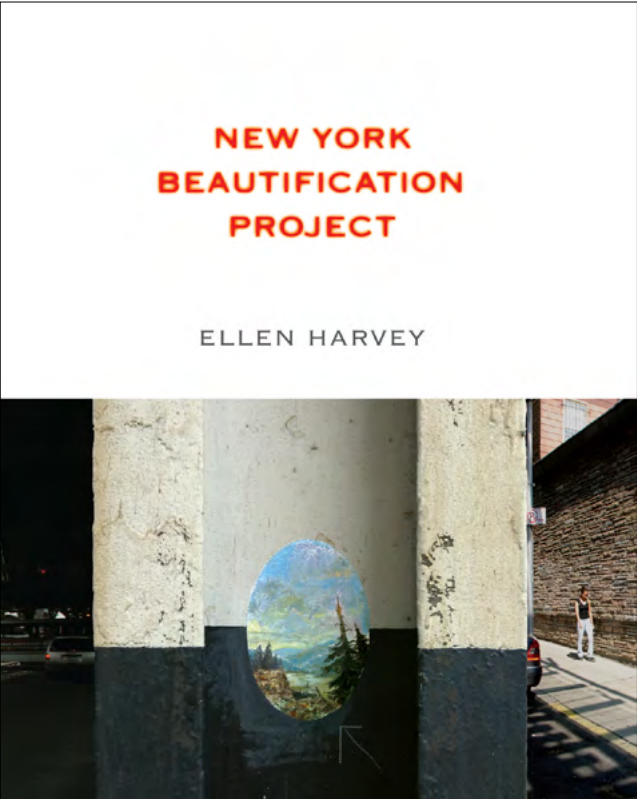
Ellen Harvey's inspiring guerilla art project feels fresher and more relevant than ever

Between 1999 and 2001, small old-fashioned landscapes painstakingly executed in oil started to appear on graffiti sites across New York City. The paintings were the work of the well-known Brooklyn-based artist Ellen Harvey (born 1967). Documented in this reprint of the sold-out first edition are both the works themselves and Harvey's diaristic accounts of painting illegally throughout the city. The narrative of her "beautification project" is both provocative and hilarious. It touches on such issues as who is allowed to make art in our society, and what distinguishes art from graffiti, while never losing touch with the frequently comical reality of creating a contemporary art project on the streets of New York.

GREGORY R. MILLER & CO.

Text by Ellen Harvey.

Now In Paperback
ISBN 9781941366394 U.S. \$25.00 GBP £22.00
Pbk, 9 x 12 in. / 100 pgs / 80 color.
October/Art
Territory: WORLD/🌐



Jordan Casteel: Within Reach

Published for Jordan Casteel's major New Museum show, *Within Reach* surveys her paintings exploring the nuances of Black subjectivity

In her large-scale oil paintings, New York-based artist Jordan Casteel (born 1989) takes up questions of Black subjectivity and representation by examining the gestures, spaces and forms of nonverbal communication that underpin portraiture. "There is a certain amount of mindfulness that it requires ... to be present with someone in a moment," she explains. "I've always had an inclination towards seeing people who might be easily be unseen." Published for Casteel's first solo museum exhibition in New York, this volume brings together 40 large-scale paintings from throughout her career, including works from the celebrated series *Visible Man* (2013–14) and *Nights in Harlem* (2017), along with recent cropped "subway paintings" and portraits of her students at Rutgers University-Newark. Whether depicting former classmates from Yale, nude and in serene repose; street vendors near her home in Harlem; anonymous New Yorkers huddled on the subway; or her own students, posed largely in domestic interiors among their personal belongings, she explores how both public and private spheres can serve as frames for an inner life. This generously illustrated, oversized publication honors the larger-than-life scale of the artist's work. It is the first comprehensive monographic publication on Casteel's work and includes texts by Dawoud Bey, Amanda Hunt and Lauren Haynes, and conversations conducted with the artist by Massimiliano Gioni and Thelma Golden.

NEW MUSEUM

Edited by Massimiliano Gioni. **Foreword by** Lisa Phillips. **Text by** Dawoud Bey, Lauren Haynes, Amanda Hunt. **Interviews by** Massimiliano Gioni, Thelma Golden.

ISBN 9780915557233 U.S. \$45.00 GBP £40.00
Pbk, 11 x 14.5 in. / 140 pgs / 70 color.
June/Art/African American Art & Culture
Territory: WORLD/🌐

EXHIBITION SCHEDULE:
New York, NY: New Museum, 02/19/20–05/24/20



EXHIBITION SCHEDULE:
St. Louis, MO: Pulitzer Arts Foundation,
03/13/20–02/07/21

Terry Adkins: Resounding

From sound art to sculpture, an appraisal of the multimedia art of Terry Adkins, featuring items from his own collection

This publication highlights the work of prolific American sculptor and performance artist Terry Adkins (1953–2014), who synthesized a deep interest in history with an improvisational approach to art-making, producing an expansive body of work that often reflects on the legacies of unsung figures in American culture. *Terry Adkins: Resounding* traces the artist’s development over his more than three-decade career with nearly 50 works across a variety of mediums including sound, sculpture, video and printmaking. The book includes rarely shown examples from Adkins’s early work alongside some of his most celebrated pieces, bringing together selections from several acclaimed installations for the first time since their debuts. In addition, the catalog presents a range of items that the artist collected, including books, musical instruments and objects from various artistic traditions. This collection gives new insight into the breadth of Adkins’ literary, musical and visual influences.

PULITZER ARTS FOUNDATION

Edited with text by Stephanie Weissberg. Text by Lowery Stokes Sims, Clifford Owens.

ISBN 9781646570058 U.S. \$40.00 GBP £35.00
Hbk, 10 x 11 in. / 136 pgs / 77 color.
October/Art
Territory: WORLD/🌐

Alison Saar: Of Aether and Earthe

The first extended monograph on Saar, featuring older and more recent works, gorgeously bound in cloth with embossed details

Drawing inspiration from the imagery of African, Caribbean and Latin American folk art as well as found objects and her own upbringing in a multiracial artist family, Los Angeles artist Alison Saar (born 1956) creates works that reflect on the duality of body and spirit within the context of a larger cultural setting, focusing in particular on black womanhood. In life-size wooden sculptures and mixed-media portraits, Saar crafts complex narratives about diasporic identity. This publication accompanies an exhibition co-organized by the Benton Museum of Art at Pomona College in Claremont, California and the Armory Center for the Arts in Pasadena, California. Alongside photographic reproductions of Saar’s work, the clothbound catalog contains an interview between Saar and the exhibit’s co-curator, never-before-published photographs from the artist’s childhood and poetry by Camille Dungy, Harryette Mullen and Evie Shockley.

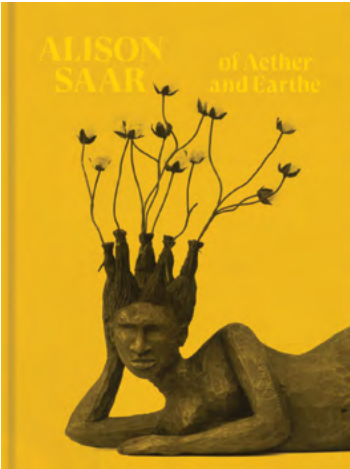
BENTON MUSEUM OF ART AT POMONA COLLEGE

Edited with text by Rebecca McGrew, Irene Tsatsos. Text by Camille Dungy, Harryette Mullen, Alison Saar, Christina Sharpe, Evie Shockley. Interview by Irene Tsatsos.

ISBN 9780997930634 U.S. \$45.00 GBP £40.00
Clth, 9.25 x 12.5 in. / 164 pgs / 60 color / 18 b&w.
November/Art/African American Art & Culture
Territory: WORLD/🌐

EXHIBITION SCHEDULE:

Claremont, CA: Benton Museum of Art
at Pomona College, 09/01/20–12/19/20
Pasadena, CA: Armory Center for the
Art, 09/14/20–02/14/21



Christine Corday: Works

Sculpture as states of matter: Christine Corday’s ingenious adaptations of natural processes

This monograph covers the past 20 years of New York–based artist Christine Corday’s (born 1970) practice. Corday combines her interests in the sciences and fine arts to paint, sculpt, draw and design. Her artistic approach consists of manipulation of matter into different states, producing massive sculptures that viewers are meant to experience through touch, leaving memories on the surface of her work. Her most recent work includes the “Sans Titre”/ITER project, which includes Corday’s sculptures within the world’s first star built on earth; the *Protoist Series*, a group of metal alloy sculptures designed to change and rust with human interaction (the first was displayed under the High Line in New York City and subject of a solo exhibition at Los Angeles County Museum of Art); the black iron oxide color selected to cover the National September 11 Memorial; abstract charcoal drawings; and abstract synthetic polymer and pigment paintings. The term “protoist,” coined by the artist, is meant to describe forms in and out of a solid state.

RADIUS BOOKS

Text by Miwon Kwon.

ISBN 9781942185512 U.S. \$60.00 GBP £53.00
Hbk, 10.25 x 12.25 in. / 184 pgs / 120 color.
January/Art
Territory: WORLD/🌐



Carolina Caycedo

Themes of social and environmental justice in the multimedia artworks of renowned Colombian artist Carolina Caycedo

Carolina Caycedo’s (born 1978) immense geographic photographs, lively artist’s books, colorful hanging sculptures and other works are not merely art objects, but gateways into larger discussions about how we treat each other and the world around us. She confronts topics such as the privatization of rivers and other bodies of water, territorial rights of Indigenous groups, the use of violence by police and the environmental, economic and social impacts of dams on local communities. This book showcases Caycedo’s process with lavish illustrations of her work, including stills from her video *Apariciones / Apparitions* (2018), selections from her book *Serpent River Book* (2017) and images of her celebrated *Cosmotarrayas* series.

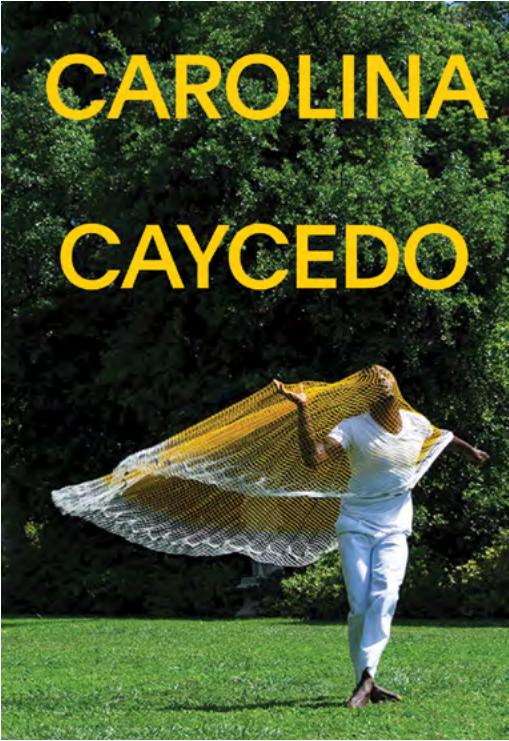
DELMONICO BOOKS/MUSEUM OF CONTEMPORARY ART CHICAGO

Edited with text by Carla Acevedo-Yates. Text by David Hernández-Palmar, Pilar Tompkins Rivas.

ISBN 9781942884736 U.S. \$25.00 GBP £22.00
Pbk, 7.5 x 11 in. / 128 pgs / 65 color.
November/Art
Territory: WORLD/🌐

EXHIBITION SCHEDULE:

Chicago, IL: Museum of Contemporary Art Chicago, 12/05/20–3/21/21



Lee Lozano: Drawings 1958–64

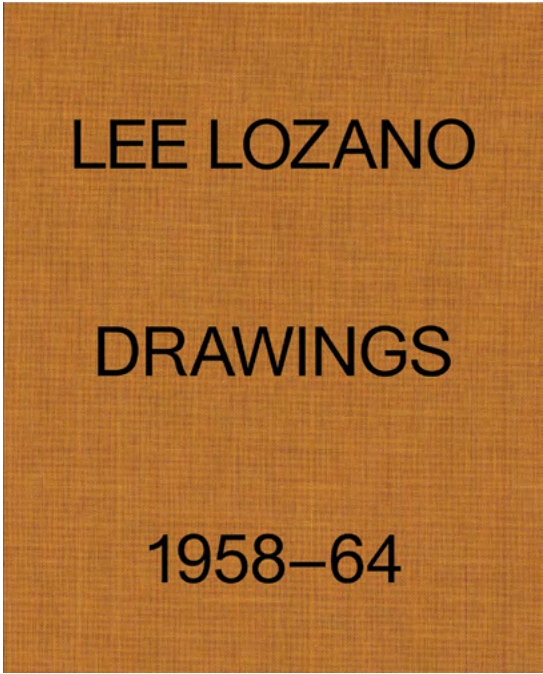
A handsome and hefty clothbound compendium of Lozano’s explorations of gender through drawing

This 640-page volume comprises drawings from a critical six-year period in the development of American painter and conceptual artist Lee Lozano’s (1930–99) practice. Her daring, facetious sketches investigate issues of gender and the body through the erogenous anthropomorphization of tools. *Lee Lozano: Drawings 1958–64* includes two newly commissioned essays by Helen Molesworth and Tamar Garb. “What I love about Lozano—besides the crazy, ham-fisted quality of her drawn line, pictures made with pencils that appear to have been held with a fist—is how her demonstration of the word ‘connection’ is not bound to any of the anodyne ways we currently use it,” writes Molesworth. “There’s nothing about ‘listening’ or ‘building community’ or ‘empathy’ in any of these drawings. For Lozano, connection is fraught and hairy. Connection is dangerous.”

KARMA BOOKS, NEW YORK

Text by Tamar Garb, Helen Molesworth.

ISBN 9781949172409 U.S. \$75.00 GBP £65.00
Hbk, 7.25 x 9 in. / 640 pgs / 568 color.
June/Art
Territory: WORLD/🌐



ALSO AVAILABLE FROM KARMA BOOKS, NEW YORK



Lee Lozano:
Private Book 1
9781949172072
Spiral bound,
U.S. \$25.00 GBP £22.00
Territory: WORLD/🌐



Lee Lozano:
Private Book 4
9781942607960
Spiral bound,
U.S. \$25.00 GBP £22.00
Territory: WORLD/🌐



Lee Lozano:
Private Book 5
9781942607977
Spiral bound,
U.S. \$25.00 GBP £22.00
Territory: WORLD/🌐



Lee Lozano:
Private Book 6
9781949172102
Spiral bound,
U.S. \$25.00 GBP £22.00
Territory: WORLD/🌐



Lee Lozano:
Private Book 7
9781949172119
Spiral bound,
U.S. \$25.00 GBP £22.00
Territory: WORLD/🌐



EXHIBITION SCHEDULE:
São Paulo, Brazil: MASP, 03/20/20–09/27/20
Rio de Janeiro, Brazil: MAM Rio, Winter 2020–21

Hélio Oiticica: Dance in My Experience

How Hélio Oiticica led Brazilian art’s transition from abstract art to performable sculpture

One of the most radical and joyful artists of the 20th century, Hélio Oiticica (1937–80) helped lead the charge in Brazilian art’s unique transition from abstract concrete art to performative objects and collective performance. As MoMA’s 2019 exhibition *Sur Moderno* demonstrated, one of Oiticica’s most revolutionary projects was the *Parangolé*, wearable sculptures made from fabric, plastic or paper. The *Parangolé* is meant to be worn, inhabited and danced by a participant, lending a physical spontaneity to the piece that entirely blurs the boundaries between the art object and those who experience it. *Dance in My Experience* traces the genealogy of this theme within the artist’s oeuvre, identifying rhythmic, choreographic and dance elements throughout his trajectory, from his first *Metaesquemas* through the *Spatial Reliefs*, *Nuclei* and *Bóldes*, culminating in the *Parangolés*. It includes texts by Oiticica and contributions by numerous scholars.

MUSEU DE ARTE DE SÃO PAULO

Edited with text by Adriano Pedrosa, Tomás Toledo. Text by Adrian Anagnost, Cristina Ricupero, Evan Moffitt, Fernanda Lopes, Fernando Cocchiarella, Sérgio Delgado Moya, Tania Rivera, Vivian A. Crockett, Hélio Oiticica.

ISBN 9788531000850 U.S. \$60.00 GBP £53.00
Hbk, 8 x 10.75 in. / 328 pgs / 295 color.
November/Art/Latin American/Caribbean Art & Culture
Territory: WORLD Except Brazil/🇧🇷

Anna Bella Geiger: Native Brazil /Alien Brazil

A long-needed appraisal of the abstractions, mail art and conceptual work of Anna Bella Geiger, one of postwar Brazil’s unsung pioneers

Brazilian artist Anna Bella Geiger (born 1933) was one of the first artists to engage in abstract art in Brazil, participating in the historic exhibition of Brazilian abstract art held in Rio de Janeiro in 1953. Since the 1970s she has also worked with video, conceptual art and mail art. *Native Brazil/Alien Brazil*, named after her provocative political postcard series from 1976, covers the artist’s entire seven-decade career from the 1950s to the present, providing an overview of the extraordinary scope and diversity of Geiger’s work and themes, including informal abstraction, self-portraits, maps, landscapes and equations, as well as the artist’s interest in the interior of the human body, and her critiques of art systems and analyses of political and historical issues of Brazil.

MUSEU DE ARTE DE SÃO PAULO/STEDELIJK MUSEUM VOOR ACTUELE KUNST/MUSEU DE ARTE MODERNA DO RIO JANEIRO

Edited with text by Adriano Pedrosa, Tomás Toledo. Text by Bernardo Mosqueira, Estrella de Diego, Gabriela de Launrentiis, Philippe Van Cauteren, Zanna Gilbert.

ISBN 9788531000812 U.S. \$55.00 GBP £50.00
Pbk, 8 x 10.75 in. / 288 pgs / 370 color.
November/Art/Latin American/Caribbean Art & Culture
Territory: WORLD Except Brazil/🇧🇷



Burnt Offerings: Ant Farm and the Making of an Image

A detailed account of Ant Farm’s 1975 *Media Burn* performance, a legendary act of consumerist critique

This book examines the complex set of cultural references and art-making strategies informing Ant Farm’s seminal 1975 performance *Media Burn* in which a customized Cadillac, dubbed the Phantom Dream Car, was driven through a wall of burning television sets. Originally conceived as a conceptual architectural practice, Ant Farm evolved into a full-service art collaborative, culminating in such notable works as *House of the Century* (1971–73), *Cadillac Ranch* (1974) and *The Eternal Frame* (1975). In *Media Burn* the artists flourished in a rich tumult of ideas that engaged contemporary media theory, an oddly complicated aesthetic spectacle, textual appropriation and an all-encompassing branding effort. Written by Steve Seid (Berkeley Art Museum/Pacific Film Archive), and drawing upon a rich visual documentation, this book delves into the little-known critical backstory to this influential performance (and video work) involving a massive effort to mount a subversive critique of media hegemony while continually re-imagining the crux of the performance itself.

INVENTORY PRESS/RITE EDITIONS

Text by Steve Seid.

ISBN 9781941753354 U.S. \$35.00 GBP £30.00
Pbk, 9 x 12 in. / 128 pgs / 150 color.
October/Art
Territory: WORLD/🇺🇸

Tetsumi Kudo: Cultivation

The eerily prescient work of a near-forgotten Japanese artist, whose 1960s and ’70s sculptures anticipate contemporary ecological anxieties

Contemplating Japanese artist Tetsumi Kudo’s (1935–90) work in the 21st century provokes a sense of the uncanny on multiple levels: grotesquely beautiful on their own, his abject sculptures seem to foretell today’s environmental concerns with their depictions of ecological decay. Born in Osaka, Kudo’s life was greatly impacted by the aftermath of the atomic bomb in 1945; this trauma compounded by the Vietnam War’s ever-present atmosphere of destruction led to a consistent focus on dystopia and decomposition in his work. Kudo’s fluorescent birdcages and blacklight terrariums are furnished with an assortment of sculptures and found objects: melted plastic flowers, colorful phallic chrysalises and dismembered resin body parts come together to convey a distinctly modern anxiety in regard to our ailing world. Kudo’s work does not intend to provide comfort in the midst of crisis; rather, his pieces urge viewers to reflect on how we may or may not continue to survive in a world that we ourselves have ruined through pollution and consumerism. As the artist’s work reaches a peak of topicality, this volume presents a focused selection of Kudo’s pieces from the 1960s and 1970s that demonstrate a postwar awareness of the atomic bomb’s effect on reproduction and the environment.

LOUISIANA MUSEUM OF MODERN ART

Edited by Lærke Rydal Jørgensen, Tine Colstrup. Text by Tetsumi Kudo, Joshua Mack.

ISBN 9788793659315 U.S. \$30.00 GBP £27.00
Pbk, 7.5 x 11 in. / 120 pgs / 40 color / 20 b&w.
June/Art/Asian Art & Culture
Territory: WORLD/🇯🇵



EXHIBITION SCHEDULE:
Humleløk, Denmark: Louisiana Museum of Modern Art, 06/01/20–12/01/20

Chung Sang-Hwa: Excavations, 1964–78

A leading figure of the Korean avant-garde Dansaekhwa group in dialogue with European abstraction

Chung Sang-Hwa (born 1932) is a central figure of Dansaekhwa (also known as Tansaekhwa), an artistic movement in postwar Korea that offered a fundamentally different approach to modernist abstraction. Though the term translates literally to “monochrome painting,” Dansaekhwa is rather characterized by its labor-intensive processes, repetitive gestures and reductionist aesthetics. Over his nearly six-decades-long career, Chung has developed a singular, meditative process of repetitively applying and removing paint from his canvases, resulting in multilayered, tactile monochromatic surfaces. *Chung Sang-Hwa: Excavations, 1964–78* highlights a critical period in the artist’s career in which he was immersed in the international avant-garde movements of both Asia and Europe. This fully illustrated volume includes an essay by critic Barry Schwabsky, a translated excerpt from the writings of Shin Young-Bok by Harvard professor David McCann, and an interview with Chung Sang-Hwa by Bona Yoo.

LÉVY GORVY

Text by Barry Schwabsky, Shin Young-Bok. Interview by Bona Yoo.

ISBN 9781944379339 U.S. \$40.00 GBP £35.00
Hbk, 8 x 10.25 in. / 76 pgs / 30 color / 10 b&w.
October/Art/Asian Art & Culture
Territory: WORLD/🇯🇵

Pierre Soulages: A Century

Featuring a printed Plexiglas cover, this gorgeous volume celebrates the 100th birthday of “the painter of black”

This fully illustrated volume reproduces works by French painter Pierre Soulages (born 1919) from the 1950s to the present, illustrating his enduring role in the dialogue between European and American painting and inviting viewers to consider an oeuvre that has injected profound poetry into abstraction through its adherence to a single material: black paint. With a Plexiglas cover in honor of Soulages’ stained-glass windows at the Abbey Church of Sainte-Foy in Conques, the book is published in both English and Chinese. An essay by Alfred Pacquement, who also cocurated the Louvre’s 2019 Soulages exhibition, reflects on the critical reception of Soulages’ work internationally. An essay by Brooks Adams charts Soulages’ engagement with architecture throughout his career. Poetry by Sy Hoahwah and Virginie Poitrasson responds to Soulages’ life story and his work, while a chronology of the artist’s life includes numerous excerpts from Soulages’ writings appearing here for the first time in English.

LÉVY GORVY

Text by Alfred Pacquement, Virginie Poitrasson, Mary Reilly, Courtney Fiske, Sy Hoahwah, Brooks Adams.

ISBN 9781944379315 U.S. \$75.00 GBP £65.00
Hbk, 9.25 x 11.5 in. / 188 pgs / 40 color / 10 b&w.
October/Art
Territory: WORLD/🇫🇷





N.E. Thing Co.: Companies Act (Volume 1)

A long-scarce compendium of the art and ideas of the Canadian conceptualist collective N.E. Thing Co., now in a facsimile edition

Described by cofounder Iain Baxter as a “compendium of company ideas,” *Companies Act* is perhaps the most crucial bookwork by the seminal, Vancouver-based conceptual art group, N.E. Thing Co. Assembled by Jean-Christophe Ammann of Kunsthalle Basel, it comprised a near-complete visual archive of the unparalleled creative practice of Iain and Ingrid Baxter as the N.E. Thing Company. N.E. Thing Co. was a Vancouver-based conceptual art group run by copresidents Iain and Ingrid Baxter. The “company” acted as a vehicle that interrogated art, domestic systems, corporate strategies and everyday life through the use of photography, information technology and installation-based works. Due to N.E. Thing Co.’s small runs, this work is particularly scarce. Originally published in an edition of 500, this facsimile second edition makes *Companies Act* accessible for the first time in over 40 years.

BRICK PRESS

Introduction by Jean-Christophe Ammann, Iain Baxter. Foreword by Ryan Smith.

Facsimile Edition
ISBN 9780994838605 u.s. \$35.00 GBP £30.00
Pbk, 10.75 x 8.25 in. / 365 pgs / 365 b&w.
November/Art/Artists’ Books
Territory: WORLD/🌐

General Idea: P Is for Poodle

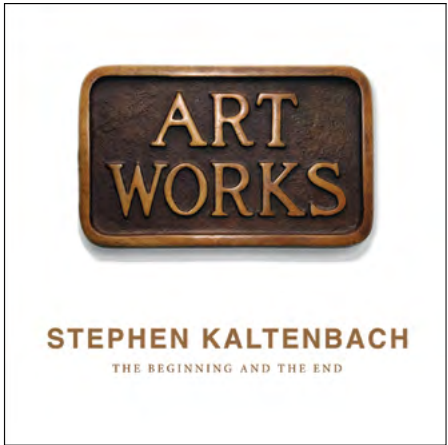
The poodle as emblem in the subversive multimedia works of the influential Canadian collective

Founded in Toronto in 1969 by AA Bronson, Felix Partz and Jorge Zontal, General Idea implemented media critique and queer theory in paintings, posters, photographs, installations, videos, magazines and other multiples. Known for “its wit, pampered presence and ornamental physique,” the poodle arrived into the visual lexicon of General Idea in the early 1980s and quickly became a vehicle by which the group addressed issues ranging from sexual stereotypes to the commodification of contemporary art. However, beyond its use as an agent of subtle yet substantive political and social critique, the poodle also served as a kind of heraldic device—an emblem for the mythology of General Idea and its processes of mythmaking. Through its various incarnations of the poodle, General Idea strived for a metanarrative that skirted the boundaries between artifact and artifice; history and fantasy; truth and fiction.

MITCHELL-INNES & NASH

Foreword by AA Bronson.

ISBN 9780998631295 u.s. \$60.00 GBP £53.00
Hbk, 10.75 x 10.75 in. / 84 pgs / 64 color.
September/Art
Territory: WORLD/🌐



Stephen Kaltenbach: The Beginning and The End

The first comprehensive monograph on a lost veteran of American conceptualism

A pioneering figure in the history of conceptual art, Sacramento-based artist and author Stephen Kaltenbach (born 1940) is long overdue for scholarly treatment; in the past decade and a half there has been a resurgence of interest in his work, but this is the first major publication dedicated to him and his unique contribution to art post-1960. Alongside reproductions of works, essays by the principle authors, exhibition co-curators Constance Lewallen and Ted Mann, explore, respectively, Kaltenbach’s dialectic of concealment and exposure, and his enduring interest in the nature of artistic influence and authorship. Contributing essays by Gwen Allen, Sarah Lehrer-Graiwer and Lawrence Rinder focus on more specific works or bodies of work: Kaltenbach’s seminal *Artforum Ads* of 1968–69; his series of *Life-Dramas*; and his monumental painting *Portrait of My Father* (1972–79). The book also includes an exhibition history and bibliography.

JAN SHREM AND MARIA MANETTI SHREM MUSEUM OF ART

Introduction by Constance M. Lewallen, Ted Mann. Foreword by Rachel Teagle. Text by Constance M. Lewallen, Gwen L. Allen, Sarah Lehrer-Graiwer, Lawrence Rinder, Kathy L. Borgogno, Jenna Hebert.

ISBN 9780578635705 u.s. \$50.00 GBP £45.00
Hbk, 10.5 x 10.5 in. / 150 pgs / 50 color / 25 b&w.
November/Art
Territory: WORLD/🌐



SONNET(S)

By Ulises Carrión.

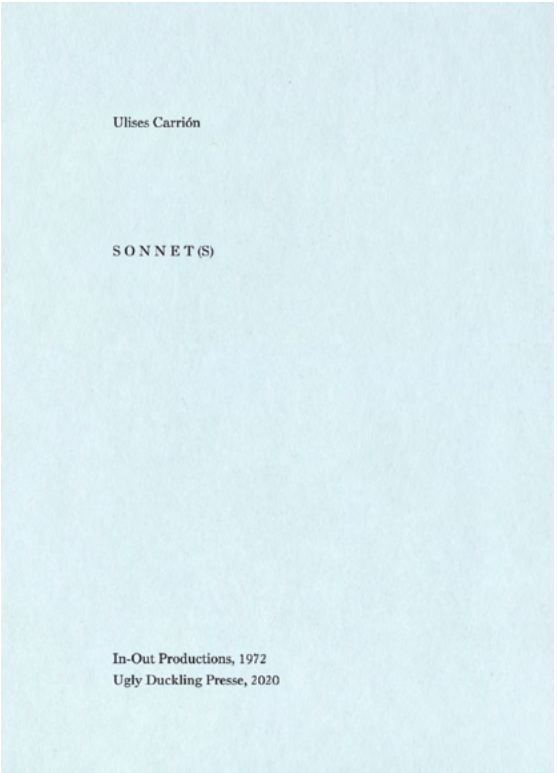
A lost gem of permutational conceptualism from a key figure in artist’s book culture, available again

Known internationally as one of Mexico’s most important conceptual artists, Ulises Carrión (1941–89) played a decisive role in defining and conceptualizing the genre of the artists’ book through his manifesto, “The New Art of Making Books” (1975), which he wrote soon after the 1972 publication of *SONNET(S)* and his move from Mexico City to Amsterdam, where he opened the legendary bookshop gallery, Other Books and So, the first space dedicated exclusively to artists’ publications and an important precursor to such artists’ book hubs as Printed Matter. One of Carrión’s earliest “bookworks,” *SONNET(S)* represents a landmark shift in the artist’s output from poetry to artists’ books. Here, Carrión takes a single poem by Dante Gabriel Rossetti through 50 typographic and procedural permutations. This republication is supplemented by new essays on Carrión’s bookworks by contemporary artists, writers, and scholars from Mexico, Europe and the US.

UGLY DUCKLING PRESSE

Text by Verónica Gerber Bicecci, Mónica de la Torre, Annette Gilbert, India Johnson, Michalis Pichler, Heriberto Yépez.

New Revised Edition
ISBN 9781946433589 u.s. \$20.00 GBP £17.50
Pbk, 4.5 x 7.5 in. / 124 pgs / 15 b&w.
January/Art
Territory: WORLD/🌐



Trisha Brown: Choreographing Life

A comprehensive tribute to one of the central figures of postmodern dance in America

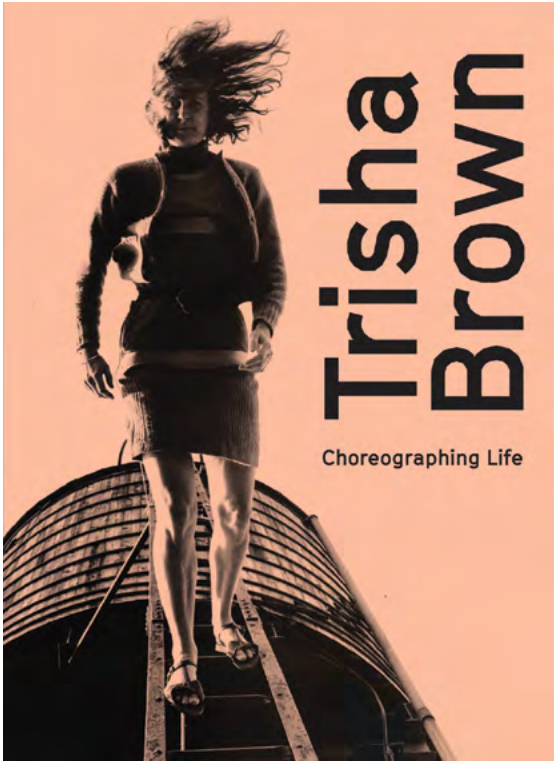
A founding member of the legendary Judson Dance Theater, American choreographer and dancer Trisha Brown (1936–2017) helped build the tenets of postmodern dance and is now considered one of the most influential figures in American choreography. *Trisha Brown: Choreographing Life* presents a sizable archive of Brown’s career, with photographs, drawings and video stills that illustrate her lifelong contributions to the world of contemporary dance. Brown established her own dance company in 1970 and continued to dance until 2008, during which time she created over 100 dances and six operas. One of her most famous pieces was the product of a creative partnership with artists Laurie Anderson and Robert Rauschenberg; after the 1983 premiere of *Set and Reset* at the Brooklyn Academy of Music’s NextWave Festival, Brown was launched into international acclaim. Brown’s choreography demonstrates an unparalleled cognizance of space and visuality, as indicated by the artistic process apparent in the drawings and diagrams included in this publication. Her work conveys the extent to which movement is an artistic language reflective of the complex relationship between body and mind.

MUSEU DE ARTE DE SÃO PAULO

Edited with text by André Mesquita. Text by Adriana Banana, David M. Sperling, Susan Rosenberg, Babette Mangolte, Yvonne Rainer, Trisha Brown.

ISBN 9788531000836 u.s. \$50.00 GBP £45.00
Hbk, 7 x 10 in. / 240 pgs / 12 color / 117 b&w.
November/Performing Arts
Territory: WORLD Except Brazil/🌐

EXHIBITION SCHEDULE:
São Paulo, Brazil: MASP, 03/20/20–10/04/20





Gustavo Ojeda: An Excess of Quiet

Selected Sketches 1979–1989

A revelatory trove of Gustavo Ojeda’s previously unseen 1980s drawings of New Yorkers in motion

Cuban American painter Gustavo Ojeda (1958–89) was known primarily for his lush and meditative urban nightscapes, which brought him notoriety in the 1980s downtown New York art scene. He exhibited alongside artists such as Jean-Michel Basquiat, Keith Haring and David Wojnarowicz, before dying from AIDS-related complications in 1989, just two weeks shy of his 31st birthday. Ojeda’s paintings were notably unpopulated; in his private sketches, however, Ojeda fixated on the people of New York, filling thousands of pages with disembodied faces, the bodies of sleeping people riding public transportation and on the street. In the margins of his sketchbooks, Ojeda often wrote that he felt anxious about his productivity, shaming himself for not being able to paint more. *An Excess of Quiet* answers Ojeda’s worries with the recovery of what was always right in front of him, his most obsessive and tender practice.

SOBERSCOVE PRESS

Edited by Gabriel Ojeda-Sagué & Erich Kessel Jr. Introduction by Gabriel Ojeda-Sagué.

ISBN 9781940190273 U.S. \$20.00 GBP £17.50
Pbk, 5.5 x 8 in. / 224 pgs / 4 color / 200 b&w.
January/Art/Latin American/Caribbean Art & Culture/LGBTQ
Territory: WORLD/🌐

Thomas Nozkowski: The Last Paintings

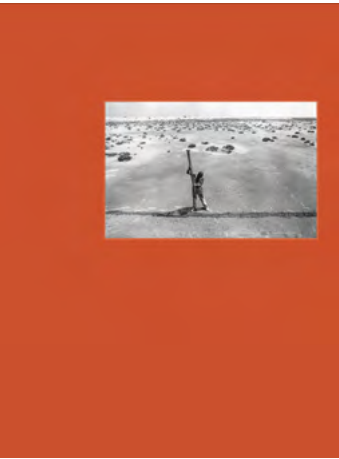
Thomas Nozkowski’s final adventures in intimate abstraction

With a new text by Marc Mayer, this exhibition catalog honors the life and work of New York–based painter Thomas Nozkowski (1944–2019), featuring the artist’s final works. The 15 paintings featured here continue Nozkowski’s use of rich color and his abstract visual language that related to personal memories or experiences of the world. Mayer recounts his own personal experiences with the work and details Nozkowski’s approach to pictorial abstraction, one that involved the nuances of feeling rather than confident identification to achieve his oeuvre, or what the writer calls “a record of creative thought.” The catalog also includes a eulogy for Nozkowski written by Peter Schjeldahl, which was delivered at a memorial for the artist at MoMA in February 2020. Photographs of the artist in his studio and in nature illuminate his process of creating these vibrant and important works.

PACE GALLERY

Text by Marc Mayer and Peter Schjeldahl.

ISBN 9781948701310 U.S. \$45.00 GBP £40.00
Hbk, 8.5 x 10.5 in. / 52 pgs / 15 color.
January/Art
Territory: WORLD/🌐



Günther Uecker: Notations

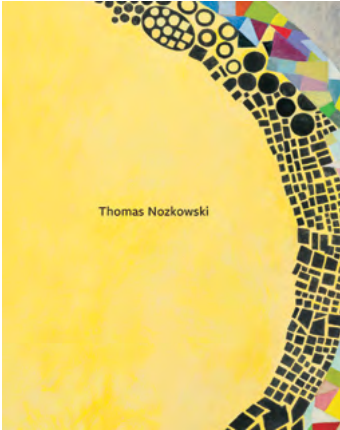
Iconic nail paintings and watercolors from Günther Uecker, famed for his participation in Group ZERO

Featuring both the nail paintings for which Günther Uecker (born 1930) is best known, plus watercolors made during his many travels, *Notations* provides an unusual dual-take on the German sculptor, op artist and installation artist. Made in collaboration with Uecker, the publication includes poems that Uecker wrote during his journeys, and excerpts from a day-long conversation and studio visit with Uecker by Hans Ulrich Obrist. To create his signature nail paintings, Uecker works a mixture of white paint and carpenter’s glue into a dense, visceral surface, then hammers nails into the panels, varying their placement and groupings intuitively to form undulating painted reliefs that cast shadows in constant motion. Uecker’s watercolors reveal a wholly different aspect of the artist’s oeuvre. These watercolors are made spontaneously on the road, during travels across Australia, Brazil, Egypt, Germany, Israel, Japan, the United States and Vietnam.

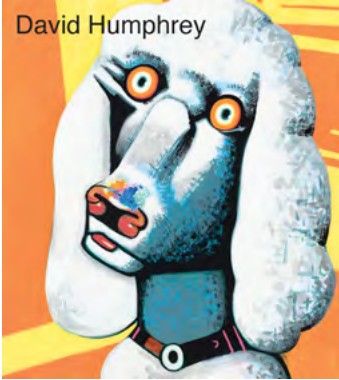
LÉVY GORVY

Interview by Hans Ulrich Obrist. Poetry by Günther Uecker.

ISBN 9781944379292 U.S. \$65.00 GBP £57.00
Hbk, 9.25 x 11.5 in. / 192 pgs / 60 color / 10 b&w.
October/Art
Territory: WORLD/🌐



EXHIBITION SCHEDULE:
New York, NY: Pace Gallery,
09/11/20–10/24/20



David Humphrey

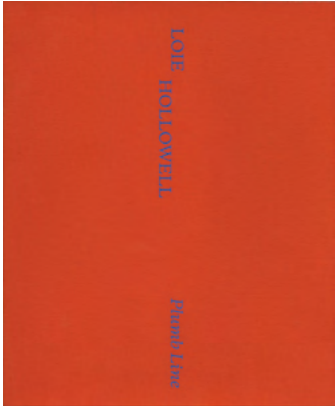
The first monograph on the heterogeneous postmodernist painting of David Humphrey, blending figuration and abstraction, pop and expressionism

The acclaimed American painter David Humphrey (born 1955) has been exhibiting his work internationally since the 1980s when he first burst upon the New York art scene. His compositions often feature human figures, animals and objects interwoven into abstract passages to create complex narratives that reckon with the dynamics of human relationships, gender, the environment and race, all while resisting any one interpretation. This is the first comprehensive monograph surveying the totality of the artist’s 40-year career. Edited by Davy Lauterbach in close collaboration with the artist, it includes over 200 full-color reproductions of Humphrey’s painting and sculptural work from the early 1980s to today. The plates are complemented by a selection of archival and detail photographs, and essays by Lauterbach, Wayne Koestenbaum and Lytle Shaw, plus a lively and far-reaching conversation between Humphrey and the painter Jennifer Coates, his frequent artistic collaborator.

FREDERICKS & FREISER

Edited with text by Davy Lauterbach. Text by Lytle Shaw, Wayne Koestenbaum. Conversation with Jennifer Coates.

ISBN 9781942884668
U.S. \$50.00 GBP £45.00
Hbk, 9.25 x 10.5 in. / 288 pgs / 256 color / 2 b&w.
March/Art
Territory: WORLD/🌐



Loie Hollowell: Plumb Line

Radiant and energetic abstractions of the human figure in the latest works from acclaimed painter Loie Hollowell

New York–based painter Loie Hollowell (born 1983) has evolved a dynamic vocabulary of dimensionality, color and geometric shape. Abstracting the human figure, Hollowell’s paintings explore the dualities of light, and volume and scale, blurring the lines between the illusory and the real. In particular, her latest body of work explores her relationship to different stages of her pregnancy from conception to birth to motherhood. Nonetheless, subject matter in Hollowell’s work often emerges through phenomenological encounter rather than narrative content, tapping the depth of the artist’s embodied experience. This catalog for Hollowell’s exhibition *Plumb Line*, an inaugural show at Pace Gallery’s new headquarters in New York, features nine large-scale paintings, as well as installation shots, and deploys die-cut colored pages as a compositional element. An essay by Emma Enderby and a conversation between the artist and Elissa Auther contextualize the work, and are complemented by poetry by Iris Cushing.

PACE GALLERY

Text by Emma Enderby. Interview by Elissa Auther. Poetry by Iris Cushing.

ISBN 9781948701228
U.S. \$55.00 GBP £50.00
Clth, 9 x 11 in. / 197 pgs / 98 color / 14 b&w.
August/Art
Territory: WORLD/🌐



B. Wurtz: Pan Paintings

Gorgeous abstractions on roasting pans and takeout containers from a beloved figure of the New York art world

For nearly five decades New York–based artist B. Wurtz (born 1948) has transformed humble materials and discarded objects into humorous and wryly beautiful works of art. This full-color, Swiss-bound monograph focuses on the artist’s iconic series of “pan paintings” made on disposable aluminum roasting pans and to-go containers. In 1990, Wurtz discovered patterns stamped in the bottom of these mass-produced products and grasped their potential as “readymade abstract paintings.” In the three decades since, he has worked across a wide variety of pan shapes and sizes, applying dazzling combinations of color using the patterns as predetermined compositions. *Pan Paintings* provides the first overview of the various permutations in color and shape that comprise this long-term series. The book includes an essay by art historian and curator Erica Cooke which considers this critically acclaimed body of work and its deep entanglement with the craft-oriented ethos and amateur culture of postwar America.

HUNTERS POINT PRESS

Edited by Barney Kulok. Text by Erica Cooke.

ISBN 9780578634302
U.S. \$49.95 GBP £44.99
Hbk, 9.75 x 9.75 in. / 104 pgs / 70 color.
November/Art
Territory: WORLD/🌐



Feliciano Centurión

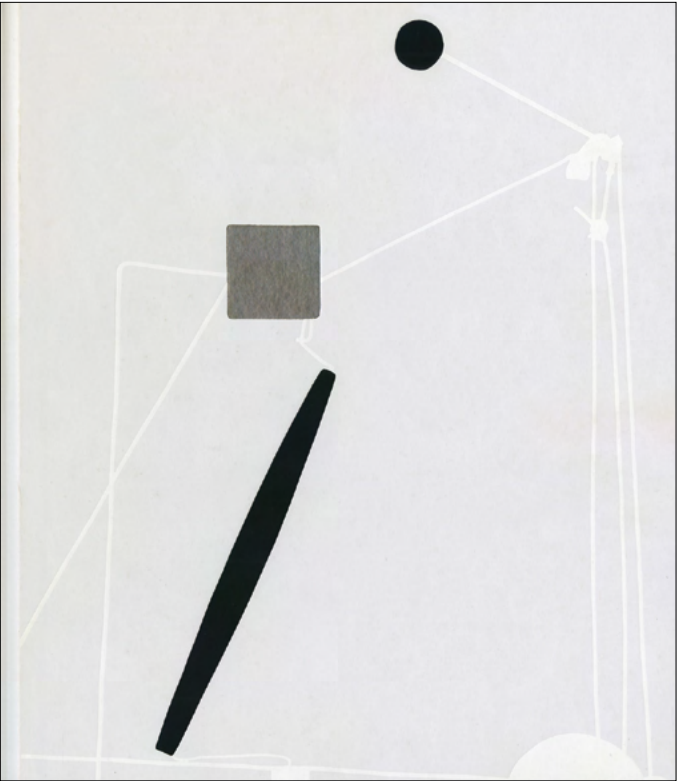
Key textile works by Feliciano Centurión, combining folk art and queer aesthetics in 1990s South America

Through the embroidery and painting of vernacular objects such as blankets and aprons, Paraguayan artist Feliciano Centurión (1962–96) rendered poetic readings of his youth in the tropics, his experiences of love in the metropolis and his reflections prior to his untimely death from AIDS-related illness. Since his death, Centurión’s work has been largely overlooked, only recently receiving recognition. This book traces the short but vibrant career of a remarkable artist. With essays and reproductions, it attends to Centurión’s stories of the self—his love life, his disease—but also stories of a cultural body searching for a new political expression in a changing world. The book reproduces over 80 key works by the artist, accompanied by numerous details and archival material.

AMERICAS SOCIETY

Edited by Karen Marta. Edited with text by Aimé Iglesias Lukin. Text by Bill Arning, Ticio Escobar, Jimena Ferreiro, Franciso Lemus, Gabriel Pérez-Barreiro.

ISBN 9781879128460
U.S. \$45.00 GBP £40.00
Hbk, 8 x 10 in. / 200 pgs / 150 color.
January/Art/Latin American/Caribbean Art & Culture/LGBTQ
Territory: WORLD/🌐



Calder: Small Sphere and Heavy Sphere

Gorgeous archival photos capture Calder’s transformation of sculpture with his invention of the mobile

With multiple essays by renowned scholars, artwork and installation images, and a suite of historic photographs of Alexander Calder’s (1898–1976) work taken by Marc Vaux in the 1930s, this catalog traces the breadth of Calder’s innovative practice, leading up to his conception of the mobile in 1931—an unprecedented form of kinetic sculpture that radically altered the trajectory of modern art. Alexander Calder is one of the most acclaimed and influential sculptors of the 20th century. He is renowned for his invention of wire sculpture—coined by critics as “drawings in space”—and the mobile, a kinetic sculpture of suspended abstract elements whose actual movement creates ever-changing compositions. Also included is a lively series of drawings Calder made at the Bronx and Central Park zoos of animals in motion, which recall his wire sculptures of the same subjects.

PACE GALLERY

Text by Alexander S. C. Rower, Susan Braeuer Dam, Arnauld Pierre, Noam M. Elcott, Stephanie Goto. Epilogue by Marc Glimcher.

ISBN 9781948701259 u.s. \$70.00 GBP £62.00

Hbk, 9.5 x 11 in. / 151 pgs / 50 color / 63 b&w.

August/Art

Territory: WORLD/🌐

Edmondo Bacci: Energy and Light

On the 1950s lyrical abstractions of a little-known protagonist of Italian art

A member of the Movimento Spaziale group founded by Lucio Fontana after World War II, Italian painter Edmondo Bacci (1913–78) began exhibiting internationally in 1956, and was one of the few artists on the Italian art scene to process the latest developments in abstraction. This catalog looks at the more lyrical side of Bacci, when his career reached international success. In the early 1950s, Peggy Guggenheim and various art historians admired his art and celebrated the generative force of his color, his disruption of spatial planes and the circular rhythms of his brushwork. This book also explores the evolution of Bacci’s idiom of color and light by examining his seminal works of the 1950s, which were acquired by US collectors through the advocacy of both Guggenheim and Alfred H. Barr, Jr. *Edmondo Bacci: Energy and Light* presents an artist who has been unjustly neglected in the annals of English-language art history.

MARSILIO/PEGGY GUGGENHEIM COLLECTION

Edited by Chiara Bertola. Text by Barry Schwabsky, Riccardo Venturi, Toni Toniato, Luciano Pensabene Buemi.

ISBN 9788829707058 u.s. \$45.00 GBP £40.00

Flexi, 7.75 x 9.75 in. / 240 pgs / 150 color.

February/Art/Political Science

Territory: WORLD/🌐

EXHIBITION SCHEDULE:

Venice, Italy: Peggy Guggenheim Collection, 10/17/20–01/11/21



Migrating Objects

Arts of Africa, Oceania, and the Americas in the Peggy Guggenheim Collection

The result of extensive recent research, *Migrating Objects* reveals Peggy Guggenheim’s two-decade period of collecting beyond the European and North American art with which she is usually associated

In the 1950s and ’60s, Peggy Guggenheim (1898–1979) began to turn her attentions as a collector toward the arts of Africa, Oceania, and the Americas. *Migrating Objects* focuses on this lesser-known but crucial episode in her life and activities. In these years, Guggenheim acquired works created by artists from cultures worldwide, including early 20th-century sculpture from Mali, the Ivory Coast and New Guinea, and ancient examples from Mexico and Peru.

Migrating Objects emerges from an extended period of research and discussion on this largely ignored area of Guggenheim’s collection by a curatorial advisory committee, which has yielded exciting results, including the reattribution of individual works, among them the Nigerian headdress (Ago Egungun) produced by the workshop of Oniyide Adugbologe—illustrated here alongside other pieces that will greatly expand understanding of Guggenheim’s collecting.

MARSILIO/PEGGY GUGGENHEIM COLLECTION

Edited with text by Vivien Green. Text by Christa Clarke, R. Tripp Evans, Ellen McBreen, Fanny Wonu Veys.

ISBN 9788829704859 u.s. \$40.00 GBP £35.00

Hbk, 9 x 11.75 in. / 156 pgs / 100 color.

June/Art/African Art & Culture

Territory: WORLD/🌐



Action Abstraction Redefined:

Modern Native Art

1940s to 1970s

The first appraisal of modern Native American abstraction, merging abstract expressionism, color field and hard-edge painting with Native American art

The volume features paintings and works on paper from the IAIA Museum of Contemporary Native Arts’ (MoCNA) collection, created in the 1960s and 1970s. These artists challenged stereotypical expectations of Indian art by experimenting with New York School abstraction combined with art influences from their own cultural heritage. This departure, supported by the groundbreaking art education philosophy at IAIA, revolutionized the Native American art world.

Artists include: Ray Aguilar, Ralph Aragon, Sammy Begay, Larry (Littlebird) Bird, Earl Biss, Bennet Brien, Bennie Buffalo, George Burdeau, T.C. Cannon, Art Chischilly, Joseph L. Concha, Larry Desjarlais, Joe Dudley, Earl Eder, Mary Eder, Kirby Feathers, Anita (Luttrell) Fields, Phyllis Fife, Herman Fragua, Henry (Hank) Gobin, John Gritts, Harvey Herman, Patrick Swazo Hinds, John Hoover, Michael Jenkins, Peter B. Jones, Ralph Robert Kniffen, Delores Lee, Alice Loiselle, Linda Lomaheftawa, Linda Lucero, Edna Massey and more.

IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS (MOCNA)

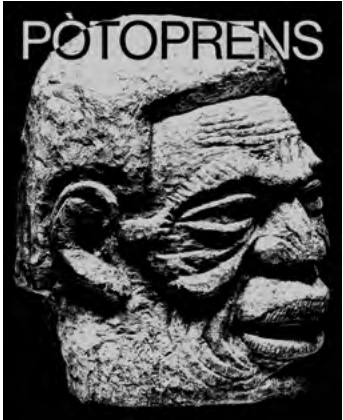
Text by Lara Evans, Ryan S. Flahive, Shanna Ketchum-Heap of Birds, Tatiana Lomahaftewa-Singer, Stephen Wall, Manuela Well-Off-Man.

ISBN 9781732840317 u.s. \$30.00 GBP £27.00

Hbk, 8.25 x 10.25 in. / 148 pgs / 62 color.

July/Art

Territory: WORLD/🌐



Pòtoprens

The Urban Artists of Port-au-Prince

The Haitian capital at the intersections of history, music, politics, religion, magic, architecture, art and literature

Published after a landmark 2018 exhibition at PioneerWorks—the first major survey of the astonishing artists of Haiti’s capital city—*Pòtoprens* is at once a portrait of a place, a celebration of its arts and a visionary re-mapping of culture in the world’s first Black republic. In this volume, Port-au-Prince’s complex present is evoked through artworks, images, oral histories and essays. These contents are organized, as was the exhibition, around neighborhoods identified with particular subjects, materials and forms. Contextualized by leading writers on Caribbean culture, these artists’ stories are situated within Port-au-Prince’s rich heritage of “majority class art.” As cities everywhere grow ever more critical to our changing global environment, this book articulates urban Haiti’s unbroken link with its revolutionary past.

PIONEER WORKS PRESS

Edited by Leah Gordon, Joshua Jelly-Schapiro. Text by Leah Gordon, Joshua Jelly-Schapiro, Katelyne Alexis, Myrlande Constant, Edouard Duval-Carrié, Richard Fleming, Ronald Edmond, André Eugène, Celeur Jean Hérard, Guyodo (Frantz Jacques), Michel Lafleur, Bleus Karim, Lhérissou Dubréus, Ti Pelin (Jean Salomon Horace), Evel Romain, Jean Claude Saintilus, Yves Telemaque, Gina Athena Ulysse.

ISBN 9781945711060 u.s. \$35.00 GBP £30.00
Pbk, 8 x 10 in. / 225 pgs / 150 color / 30 duotone / 15 b&w.
January/Art/Latin American/Caribbean Art & Culture
Territory: WORLD/🌍

Colored People Time

Artworks, essays and poetry explore the racial implications of capitalist temporalities

In 2019, the Institute of Contemporary Art at the University of Pennsylvania presented the experimental exhibition *Colored People Time*. Divided into three chapters—Mundane Futures, Quotidian Pasts, Banal Presents—it used the Black vernacular phrase “Colored People’s Time” (CPT) to explore the ways that dominant notions of time have been used to control and condemn Black people. CPT names a political performance by Black people to evade and ridicule the enforcement of punctuality and productivity. Alongside reproductions of historical objects from the Black Panther Party, Sutton E. Griggs, the National Institutes of Health/ Getty Images, and the African Collection at the University of Pennsylvania Museum of Archaeology and Anthropology, *Colored People Time* includes reprints of seminal essays, newly commissioned writing and poetry from Huey Copeland, Eve Ewing, Michael Hanchard, Matthew Angelo Harrison, Amber Rose Johnson, Carolyn Lazard, Jessica Lynne, Tausif Noor, Meg Onli, Gregory Pardlo, M. NourbeSe Philip, Monique Scott, Martine Syms and Michelle M. Wright. **Artists include:** Aria Dean, Kevin Jerome Everson, Matthew Angelo Harrison, Carolyn Lazard, Dave McKenzie, Cameron Rowland, Sable Elyse Smith and Martine Syms.

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA

Edited with text by Meg Onli, Amber Rose Johnson. Foreword by John McInerney.

ISBN 9780884541493 u.s. \$40.00 GBP £35.00 **FLAT40**
Flexi, 7 x 10 in. / 320 pgs / 55 color / 18 b&w.
November/Art/African American Art & Culture
Territory: WORLD



Bodybuilding

Architecture and Performance

The first book to survey the use of performance by architects, *Bodybuilding* proposes a new counter-canon of building innovation

Looking past the unbuilt utopian projects of the modernists or the postwar avant-garde, the authors of *Bodybuilding* delve into actually produced works of architecture fortified by performance: Arata Isozaki’s dancing robot-buildings at Osaka Expo ’70, Charles Moore’s live-TV design sessions or Toyo Ito’s staged dioramas for department stores. Since the financial crisis of 2008, which sent construction rates plummeting, young architects have embraced performance more explicitly—and *Bodybuilding* grounds these new practices within a century of efforts to construct or critique architecture via performers’ movements and actions. *Bodybuilding* features more than 30 case studies, plus rare archival documentation of actions by Ugo La Pietra, Lawrence and Anna Halprin, Lina Bo Bardi and others. The book also includes essays on Ricardo Bofill’s theatrical stagings in unsold apartments; Coop Himmelblau’s development of bio-activated interactive objects; and Mabel O. Wilson and Bryony Roberts’ production of parades to undermine architecture’s racist legacies.

PERFORMA

Edited with introduction by Charles Aubin, Carlos Mínguez Carrasco. Foreword by RoseLee Goldberg. Text by Victoria Bugge Øye, Lluís Alexandre Casanovas Blanco, Mabel O. Wilson, Bryony Roberts. Interviews with Elizabeth Diller, Andrés Jaque.

ISBN 9780578594835 u.s. \$35.00 GBP £30.00
Pbk, 9.5 x 14 in. / 160 pgs / 122 color / 9 duotone / 36 b&w.
September/Architecture & Urban
Territory: WORLD/🌍



Goodbye Letter

By Jeremy Sigler.

Concrete and permutational poems celebrating a serene atrophy of language, from the author of *My Vibe*

In his latest collection, *Goodbye Letter*, New York–based poet Jeremy Sigler (born 1968) deconstructs his very will to write, as he articulates, verbally and graphically, the implied obsolescence of language itself. The book feels less like a proper literary work (a book of poetry) and more like a manual for poetic survival. One poem reads like some sort of linguistic code that manages to murmur “it is what it is”; another is more classically “concrete,” reflecting on typewriter and pattern poems of past centuries; and another consists of a complete signature of unmarked blank pages (they await being torn out and curled up into a loose tube) as was the 19th-century prototype for the stethoscope, but used this time to listen in on the poet’s “speaking” heart. Sigler’s newest collection may be seen as a field guide to a poet’s last gasp.

HUNTERS POINT PRESS

Edited by Barney Kulok.

ISBN 9780578576916 u.s. \$29.95 GBP £27.00
Pbk, 6.25 x 8.5 in. / 176 pgs.
November/Fiction & Poetry
Territory: WORLD/🌍

Memos: On Fashion in This Millennium

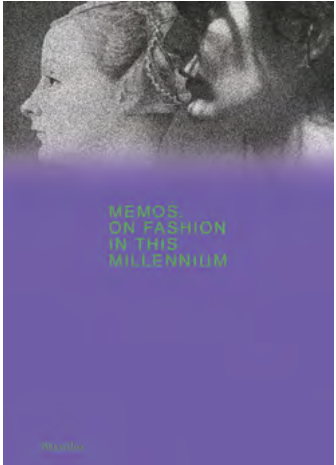
A reflection on the tools and creative possibilities of fashion curating

Taking its inspiration from two precedents—Italo Calvino’s famous meditation on aesthetic properties *Six Memos for the Next Millennium*, and the legendary typewritten notes of *Vogue* editor Diana Vreeland—*Memos* offers a reflection on fashion curating and its uses of its various products—not only clothes, but also images (photography, magazines, ephemera) and words. Featured here, alongside supplementary materials, are clothes designed by Giorgio Armani, J.W. Anderson for Loewe, Arthur Arbesser, Demna Gvasalia for Balenciaga, Boboutic, Riccardo Tisci for Burberry, Karl Lagerfeld for Chanel, Gabriele Colangelo, Maria Grazia Chiuri for Dior, Marco de Vincenzo, Fendi, Maria Sole Ferragamo, Paul Andrew for Ferragamo, Alessandro Michele for Gucci, Maison Martin Margiela, Francesco Risso for Marni, Noir for Moncler Genius, Moschino, MSGM, Fausto Puglisi, Prada, Pier Paolo Piccioli for Valentino, Giambattista Valli, Random Identities and Versace.

MARSILIO

Edited by Maria Luisa Frisa, Judith Clark, Stefano Tonchi. Photographs by Coppi Barbieri.

ISBN 9788829706648 u.s. \$39.95 GBP £34.99
Hbk, 6.5 x 9.5 in. / 192 pgs / 80 color.
June/Fashion
Territory: WORLD/🌍





Arthur Duff: All, All at Once

The first monograph on Arthur Duff’s multifaceted installations featuring neon, lasers, volcanic rock and embroidery

Vicenza-based German artist Arthur Duff (born 1973) creates complex experiential spaces using laser projections, neon, pulsating images, knotted textile and natural materials. *All, All at Once* is the first book to showcase Duff’s oeuvre, from drawing and embroidery to volcanic rock sculptures and neon installations.

MARSILIO
Edited by Francesca Pola. Interview by Luca Massimo Barbero.
ISBN 9788829705511 u.s. \$49.95 GBP £44.99 **FLAT40**
Flexi, 8.5 x 11 in. / 248 pgs / 180 color.
June/Art
Territory: WORLD/🌐

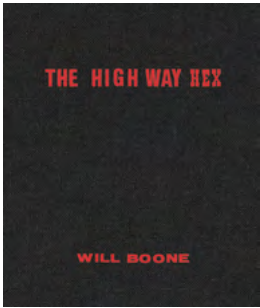


Charles Ray: Vol. II

Commemorating Charles Ray’s rotating exhibitions at Glenstone Museum

This book is part of an ongoing series of publications commemorating rotating exhibitions of the artist’s work at Glenstone Museum, the second of which opened in Spring 2020. The catalog includes an essay by the artist, a contribution from art historian Russell Ferguson and an introduction by Emily Rales, cofounder and director of Glenstone Museum.

GLENSTONE MUSEUM
Edited by Emily Wei Rales, Nora Cafritz, Fanna Gebreyesus. Introduction by Emily Wei Rales. Text by Charles Ray, Russell Ferguson.
ISBN 9780999802939 u.s. \$35.00 GBP £30.00 **FLAT40**
Hbk, 10 x 11.75 in. / 50 pgs / 20 color.
April/Art
Territory: WORLD/🌐

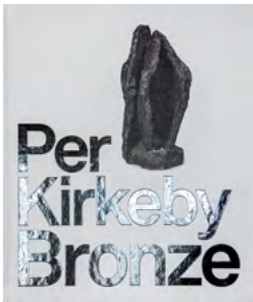


Will Boone: The Highway Hex

Will Boone’s multimedia exploration of Texas–California migration and the terrain between the two

Here, Los Angeles–based artist Will Boone (born 1982) explores the space and time between California and Texas, the Los Angeles River, Interstate 10, why people leave Texas and why they come back, through a site-specific installation, paintings and sculptures.

CONTEMPORARY ARTS MUSEUM HOUSTON/KARMA
Text by Patricia Restrepo, Randy Kennedy, Pilar Tompkins Rivas.
ISBN 9781951208011 u.s. \$40.00 GBP £35.00 **FLAT40**
Hbk, 10.25 x 12.25 in. / 136 pgs / 70 color / 3 b&w.
June/Art
Territory: WORLD/🌐



Per Kirkeby: Bronze

Adventures in bronze from acclaimed Danish artist Per Kirkeby

Danish multimedia artist Per Kirkeby (1938–2018) combines nature and the human body in his bronze sculptures. The Louisiana Museum of Art presents *Bronze*, the first book to focus entirely on Kirkeby’s bronze sculptures and his inspirations—including works by Rodin, ancient myths and the female body.

LOUISIANA MUSEUM OF MODERN ART
Edited by Lærke Rydal Jørgensen. Edited with foreword and text by Poul Erik Tøjner. Text by Erik Steffensen, Ulrich Wilmes, Helle Brøns.
ISBN 9788793659292 u.s. \$35.00 GBP £30.00 **FLAT40**
Hbk, 8.5 x 10.25 in. / 104 pgs / 100 color / 30 b&w.
October/Art
Territory: WORLD

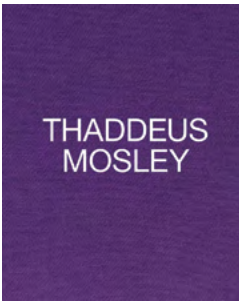


Michelle Lopez: Ballast & Barricades

Documenting Michelle Lopez’s major site-specific installation and critical dialogues across sculpture, race, politics and power

In *Ballast & Barricades* sculptor Michelle Lopez (born 1970) critiques symbols of nationalism, power and consumption, creating a precarious urban landscape from the material remains of crisis.

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA
Foreword by John McInerney. Text by Alex Klein, Aruna D’Souza. Conversation with Joselina Cruz, Josh Kline, Paul Pfeiffer.
ISBN 9780884541516 u.s. \$30.00 GBP £27.00 **FLAT40**
Pbk, 7.5 x 10 in. / 160 pgs / 60 color.
November/Art
Territory: WORLD



Thaddeus Mosley

Long needed, the first full overview of American abstract sculptor Thad Mosley

Since 1959, the monumental, freestanding sculptures of Pittsburgh-based artist Thad Mosley (born 1926), crafted with reclaimed building materials and felled trees, have occupied the forefront of abstraction in American sculpture. This book surveys his career.

KARMA BOOKS, NEW YORK
Foreword by Ingrid Schaffner. Text by Brett Littman, Jessica Bell Brown, Ed Roberson, Connie Choi. Interview by Hans Ulrich Obrist. Poetry by Sam Gilliam.
ISBN 9781949172379 u.s. \$50.00 GBP £45.00 **FLAT40**
Hbk, 7.25 x 9 in. / 312 pgs / 170 color / 29 b&w.
July/Art
Territory: WORLD/🌐



Mark Flood: Protest Signs from 1992

Collecting Mark Flood’s irreverent reinventions of the protest sign

Houston-based artist Mark Flood’s (born 1957) 1992 protest signs were first deployed outside the Republican National Convention of that year. With cardboard, foam core upcycled from the Menil Collection and vintage stencils gifted by a relative of Jackson Pollock, Flood’s signs display ironic slogans beside silkscreened images of Reagan, Bush and Schwarzenegger.

KARMA BOOKS, NEW YORK
Text by Clark Flood, Bob Nickas.
ISBN 9781949172386 u.s. \$35.00 GBP £30.00 **FLAT40**
Hbk, 10.25 x 12.25 in. / 56 pgs / 19 color / 6 b&w.
May/Art
Territory: WORLD/🌐



Pat Steir: Silent Secret Waterfalls The Barnes Series

Pat Steir’s new paintings at Philadelphia’s Barnes Foundation

Influential American painter Pat Steir (born 1940) created 11 of her iconic waterfall paintings—large black-and-white drip paintings—to surround the Barnes Foundation’s Annenberg Court. This volume includes reproductions of the installation, an artist statement and an interview.

LÉVY GORVY
Text by Pat Steir. Interview by Thomas Collins.
ISBN 9781944379322 u.s. \$25.00 GBP £22.00 **FLAT40**
Pbk, 8.25 x 11.25 in. / 60 pgs / 15 color.
October/Art
Territory: WORLD/🌐



Robert Grosvenor

Between art, engineering and architecture: recent works by Robert Grosvenor

This monograph on Robert Grosvenor (born 1937)—known for his large-scale architectural sculptures—accompanies his third solo exhibition at Karma and concurrent exhibition at Galerie Max Hetzler, presenting recent works of sculpture alongside an essay by renowned curator and critic Bob Nickas.

KARMA BOOKS, NEW YORK/GALERIE MAX HETZLER
Text by Bob Nickas, Suzan Frecon, Rachel Kushner.
ISBN 9781949172393 u.s. \$40.00 GBP £35.00 **FLAT40**
Hbk, 10.25 x 12.25 in. / 112 pgs / 66 color.
May/Art
Territory: WORLD

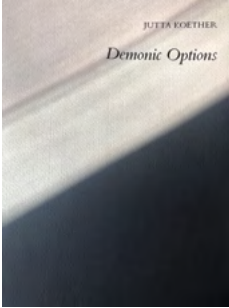


The Last Place They Thought Of

A convergence of histories and aesthetic paradigms for disentangling the body from space and place

The artists in this volume interrogate the geographic implications of particular histories on specific spaces. From the intimate cartographies of a body to the imagined and constructed contours of the Black Atlantic; from the ecology of the North York Moors to the ruins of slave auction blocks, plantation fields, lynching trees and Underground Railroad routes in North America, to a magical realist vision of a river-bound voyage in Guyana.

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA
Foreword by Amy Sadao. Text by Treva Ellison, Daniella Rose King, Katherine McKittrick.
ISBN 9780884541455 u.s. \$20.00 GBP £17.50 **FLAT40**
Pbk, 5.75 x 8.75 in. / 108 pgs / 17 color.
October/Art
Territory: WORLD



Jutta Koether: Demonic Options

A limited-edition auction catalog–style artist’s book for Jutta Koether’s Lévy Gorvy exhibition

Mimicking an auction catalog format, this artist’s book accompanies an exhibition of German artist Jutta Koether (born 1958), centering on *Demonic Options (large format #1)* (2010)—an assemblage painting in the collection of the Whitney Museum of American Art—and chronicling Koether’s 40-year career.

LÉVY GORVY
Text by Allan Schwartzman, Jutta Koether, Begum Yasar.
ISBN 9781944379353 u.s. \$25.00 CDN \$35.00 **FLAT40**
Pbk, 7.75 x 9.75 in. / 60 pgs / 40 color.
August/Art



Slowed and Thrown: Records of the City through Mutated Lenses

Celebrating hip hop legend DJ Screw

This book documents a two-part exhibition on the legacy of the late Houston legend DJ Screw (1971–2000), best known as the creator of the now-famous “chopped and screwed” DJ technique, the leader of Houston’s Screwed Up Click and an influential figure in the Houston hip hop community.

CONTEMPORARY ARTS MUSEUM HOUSTON
Edited by Patricia Restrepo. Text by Big Bubba, Dr. Regina N. Bradley, E.S.G., Ciarán Finlayson, Maco L. Faniel, Julie Grob, et al.
ISBN 9781951208028 u.s. \$19.95 GBP £17.50 **FLAT40**
Pbk, 7.5 x 10.5 in. / 112 pgs / 86 color.
October/Music/Art
Territory: WORLD



Barclay & Crousse
Landscapes of Intimacy

A look at a leading Peruvian architectural firm through 12 exemplary projects

From their Mies Crown Hall Americas Prize–winning design for the University of Piura educational facilities to their design for the Place of Remembrance in Lima, Barclay & Crousse’s work binds together the most current advances in technology with designs that center on the quality of life of its dwellers. Their works show how design specific to the conditions of developing countries can inform and be vital to global architectural conversation. Founded in Paris by Sandra Barclay and Jean Pierre Crousse in 1994, the firm relocated to Lima, Peru, in 2006, pursuing their projects in Europe through Atelier Nord-Sud. This book presents 12 buildings illustrated through sketches, plans and over 120 photographs by Chilean photographer Cristóbal Palma. The volume is a work unto itself that demonstrates the architects’ mastery of space.

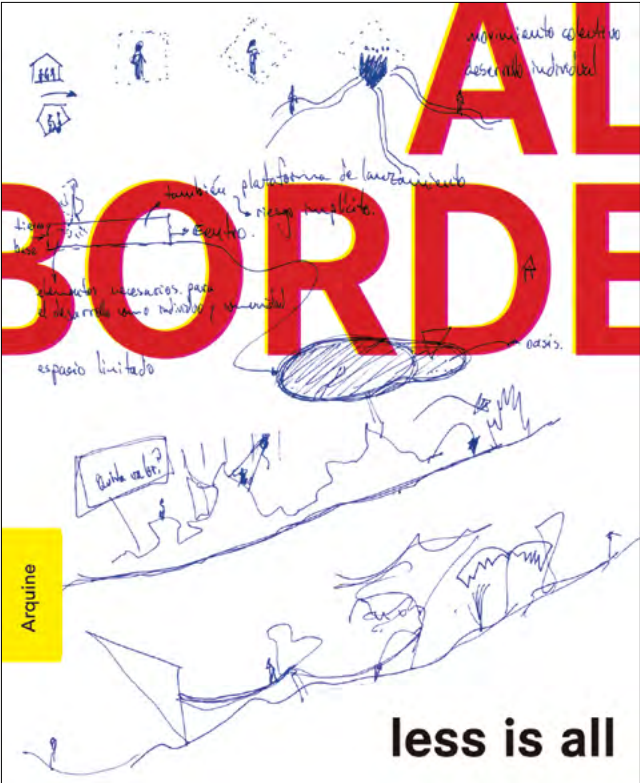
ARQUINE
Text by Miquel Adrià, Sandra Barclay, Jean Pierre Crousse, Dirk Denison, Mario Vargas Llosa.
Interview by Reed Kroloff. Photographs by Cristóbal Palma.
ISBN 9786079489724
U.S. \$45.00 GBP £40.00
Hbk, 7 x 9.5 in. / 224 pgs / 120 color.
December/Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ/🌐

Al Borde: Less Is All

Natural, upcycled and economical materials in buildings by Ecuadorian firm Al Borde

“Less Is All” is the motto of Ecuadorian architecture firm Al Borde—founded in 2007 by Pascual Gangotena, David Barragán, Marialuisa Borja and Estevan Benavides. Naming Al Borde one of the top 100 architecture firms in the world in 2019, the editors of *Domus* wrote: “Convinced that the strength of an architectural project lies in the later autonomy of its users, Al Borde’s design and decision-making process rely on the involvement of the community in all phases of planning and construction, and the systematic exploration of the local context.” The materials they use and the projects they adopt reflect the state of a globalized Ecuador. For example, for their *House of the Flying Beds* Al Borde refurbished an 18th-century family house by restoring the rammed earth walls, installing tire rubber and recycled glass on the roof and suspending beds above the open-plan, ground-floor living area with eucalyptus trusses, thus maintaining the form of the house but turning the interior into something indubitably modern.

ARQUINE
Edited by Andrea Griborio. Text by Al Borde.
ISBN 9786079489656
U.S. \$29.95 GBP £27.00
Pbk, 7 x 8.75 in. / 160 pgs / 160 color.
January/Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ/🌐



Taller ADG

On the Mexican architects of such acclaimed spaces such as New York City’s Cosme and Atla

Taller ADG is an architecture studio founded in 2012 by Alonso de Garay, based in Mexico City. This first extensive monograph of its work showcases the company’s range through representative projects of different scales and typologies, including stadiums, houses, apartment buildings, housing prototypes and restaurants, such as the stunning and critically acclaimed designs for the New York City restaurants of chefs Enrique Olvera and Daniela Soto-Innes, Cosme and Atla. Lush photographs and intricate architectural models present these works, which blend Mexico’s rich modernist past and its equally rich vernacular architecture. A powerful exemplar of this blend is the masterful Casas Izar: twin houses set into a forested hillside that, with their illusion of low slung volumes, alternating wood-slatted sloped roofs and rooftop gardens, seem to fade into the landscape from afar but from up close and inside, display the austere open plans and cathedral-like spaces of high modernism.

ARQUINE
Text by Alonso de Garay, Carlos de la Mora, Miquel Adria.
ISBN 9786079489731 U.S. \$40.00 GBP £35.00
Pbk, 7 x 9.5 in. / 264 pgs / 100 color.
February/Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ/🌐



Winter: Images of Contemporary Chilean Architecture

Photographers from across the globe chronicle Chile’s new architecture in wintertime

Here, 15 leading architectural photographers—including Aryeh Kornfeld, Bleda y Rosa, Cristóbal Palma, David Bestué, Erieta Attali, Felipe Fontecilla, Guy Wenborne, Ignacio Acosta, Leonardo Finotti, Louise Oates and Iwan Baan—capture some of Chile’s most important works of contemporary architecture during the winter months. The photographs dwell on details, textures, form and qualities of light and space, as well the dialogue between buildings and surrounding landscape.

ARQUINE
Edited by Cristóbal Molina Baeza. Text by Consuelo Valdés Chadwick.
ISBN 9786079489700 U.S. \$35.00 GBP £30.00
Pbk, 9.5 x 12.5 in. / 128 pgs / 98 color.
October/Architecture & Urban/Latin American/Caribbean Art & Culture
Territory: NA UK EUR ASIA AU/NZ/🌐



Tomas Casademunt: Spectrography

Tomás Casademunt’s long-exposure photographic summaries of Mexico City architecture

Through the process of spectrography, Tomás Casademunt (born 1967) has created a visual chronicle that summarizes in a single image all of the ingenuity and the processes that attend construction. Using multiple exposures on the same large-format plate from the same position, Casademunt’s photographs illustrate the creation of various buildings designed by iconic Mexican architects.

ARQUINE
ISBN 9786079489717 U.S. \$35.00 GBP £30.00 **FLAT40**
Pbk, 9.75 x 12.75 in. / 80 pgs / 36 b&w.
October/Architecture & Urban
Territory: NA UK EUR ASIA AU/NZ/🌐



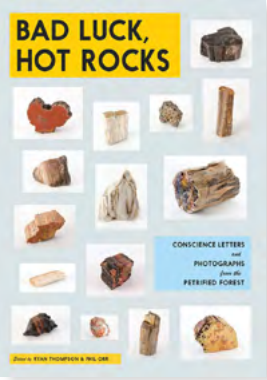
Omar Gandhi: Adaptation

A ten-year survey of Omar Gandhi Architect—one of Canada’s most influential young firms

Celebrating the Canadian architecture firm Omar Gandhi Architect, this publication chronicles the firm’s history through texts, interviews and reproductions of its most important projects. Selected works emphasize Gandhi’s commitment to traditional Canadian construction methods, the use of regional materials and local workmanship.

ARQUINE
Introduction by Omar Gandhi. Text by John Leroux, Jimenez Lai. Conversation with Omar Gandhi, Miquel Adrià, Rozana Montiel.
ISBN 9786079489632 U.S. \$35.00 GBP £30.00 **FLAT40**
Pbk, 7 x 9.5 in. / 192 pgs / 68 color / 33 duotone / 18 b&w.
October/Architecture & Urban
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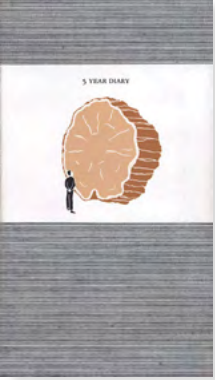
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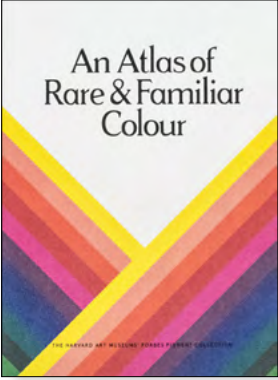
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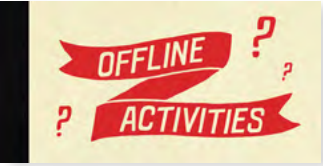
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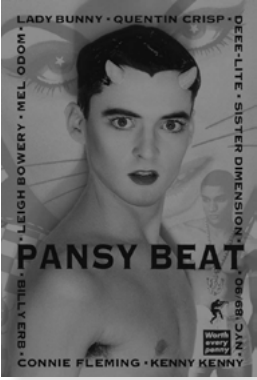
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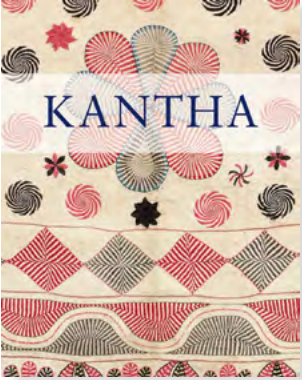
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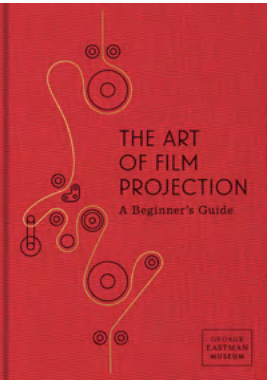
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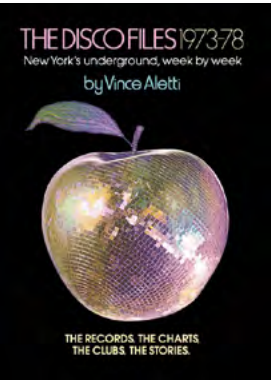
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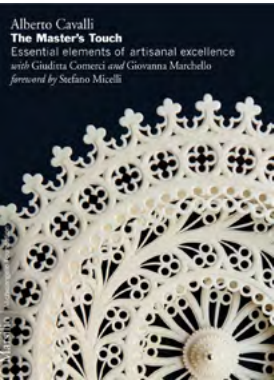
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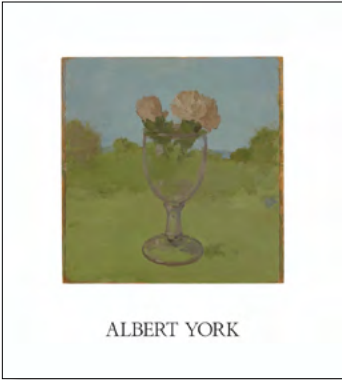


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ART BACKLIST HIGHLIGHTS



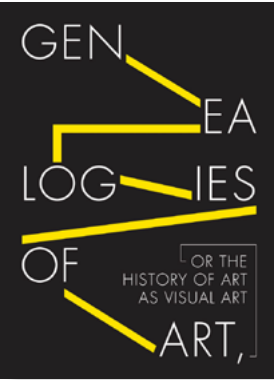
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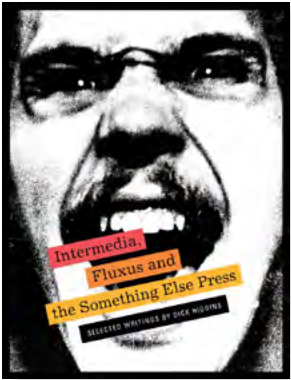
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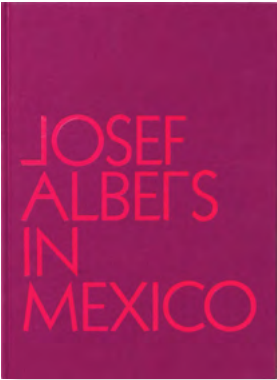
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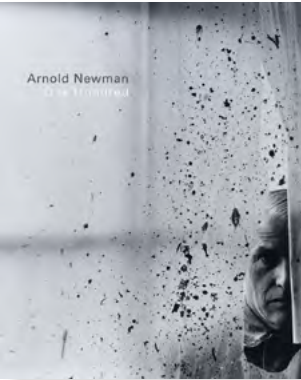


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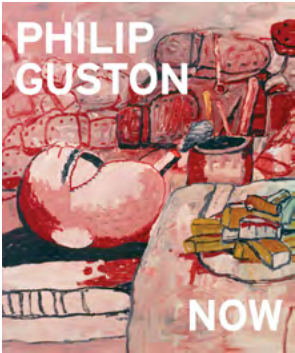
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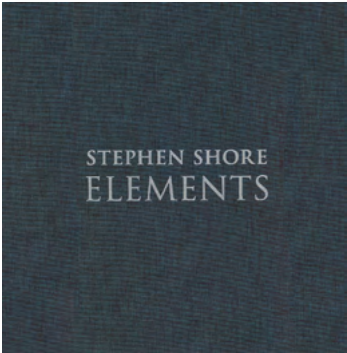
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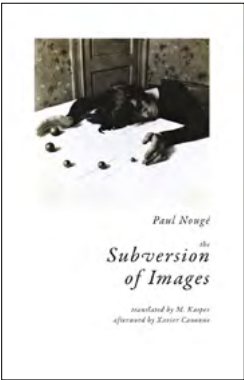
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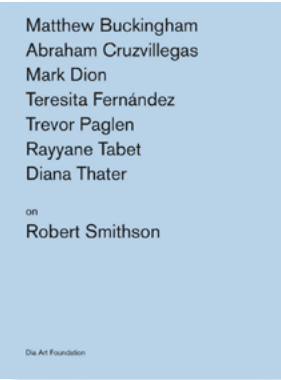
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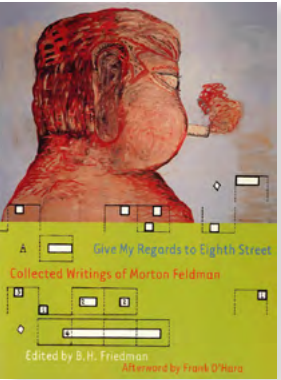
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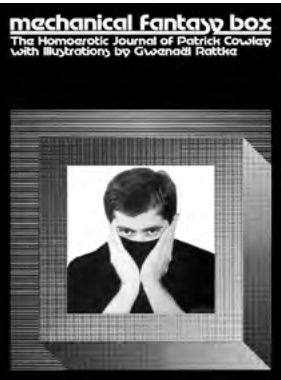
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